

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Language is one of the most fundamental aspects of human life. It enables us to express ideas, thoughts, emotions, and knowledge, shaping how we connect and interact with one another. Hutajulu & Herman (2019) emphasize that language serves as an essential tool for communication in society, forming the foundation of all human relationships. As the world becomes increasingly interconnected, people often adapt their language use to serve various purposes whether in education, business, or personal interactions. In such contexts, a shared language, often English, plays a significant role in facilitating communication across cultures.

The study of language within social contexts is explored through sociolinguistics, which, as Holmes (1982) notes, looks at the relationship between language and society. It examines how people use language in different communities and how social factors influence language variation. Sociolinguistics also considers phenomena such as bilingualism, multilingualism, and the blending of languages through code-switching and code-mixing.

From a structural perspective, Pieter Muysken (2000) conceptualizes code mixing as a systematic linguistic phenomenon rather than random interference. He proposes three main types of code mixing: insertion, where lexical items or phrases from one language are embedded into the grammatical structure of another; alternation, which involves a switch between languages at clause or sentence

boundaries; and congruent lexicalization, where elements from different languages share a common grammatical structure and are interwoven within the same sentence. Muysken emphasizes that code mixing reflects underlying grammatical compatibility between languages and the speaker's ability to manipulate multiple linguistic systems simultaneously.

Similarly, Charlotte Hoffmann (1991) views code mixing as a natural outcome of bilingual competence. She argues that bilingual speakers do not store languages separately in isolated compartments; rather, they draw flexibly from a shared linguistic repertoire depending on communicative needs. Hoffmann highlights that code mixing may serve various pragmatic and social functions, such as expressing identity, signaling group membership, clarifying meaning, or achieving stylistic effects.

Therefore, code mixing should not be regarded as linguistic deficiency, but as evidence of bilingual creativity and communicative resourcefulness. In media, especially in films, code mixing has become a powerful tool for representing cultural identity and real-life communication. Filmmakers use multiple languages in dialogue to create more authentic, relatable characters and to portray the complexities of multicultural societies. Code mixing also helps emphasize emotion, humour, and interpersonal relationships, particularly in multilingual communities.

Importantly, understanding code mixing cannot be separated from the context of situation in which it occurs. Drawing on Halliday's functional perspective, meaning is shaped by field (what is happening), tenor (who is involved and their relationships), and mode (the role of language in the interaction). By

analysing the situational context of each utterance, the motivation behind code mixing whether to express solidarity, authority, intimacy, conflict, or cultural identity can be identified more clearly. Thus, examining the context of situation allows this study not only to classify structural types of code mixing but also to explain the underlying communicative intentions that motivate speakers to mix languages.

A compelling example of this can be seen in the film *Everything Everywhere All at Once* (2022), directed by Daniel Kwan and Daniel Scheinert. The movie tells the story of Evelyn Wang, a Chinese-American immigrant navigating her family life and an overwhelming multiverse adventure. Throughout the film, characters frequently switch between English, Mandarin, and Cantonese, mirroring the natural speech patterns of many immigrant families. This multilingual interaction plays a significant role in exploring themes such as identity, cultural heritage, generational tension, and emotional depth.

Given its rich use of language and representation of bilingual realities, *Everything Everywhere All at Once* provides a meaningful context for studying code mixing. Analysing the types and factors of code mixing used in this film can offer deeper insight into how language reflects identity and social interaction in modern multicultural settings.

1.2 Problems of the Study

The problems of this study are formulated depending on the background of the study above, as follows:

1. What are the types of code mixing found in the movie *Everything Everywhere All at Once*?
2. What are the factors influencing the use of code mixing in the movie *Everything Everywhere All at Once* based on the context of situation?

1.3 Objectives of the Study

The objectives of the study is to provide solutions to the issue of this study that have been composed above, the objectives are in the subsequent way.

1. To find out the type of code mixing in the *Everything Everywhere All at Once*
2. To analyse the factors influencing the use of code mixing in the movie *Everything Everywhere All at Once* based on the context of situation.

1.4 Limitation of the Study

This study is specifically limited to analysing the types and the influencing factors of code mixing as found in the movie *Everything Everywhere All at Once*. The analysis focuses on two main objectives: (1) identifying the types of code mixing based on Muysken's (2000) theory namely insertion, alternation, and congruent lexicalization and (2) analysing the factors influencing the use of code mixing based on the context of situation as portrayed in the characters' dialogues.

The study uses the movie's dialogue as its primary data source, relying on the official subtitles to identify instances of code mixing. Consequently, any spontaneous or unscripted code mixing that may have occurred during filming, or variations in subtitles across versions or translations, may not be accurately captured. The scope is also confined to Muysken's classification of code mixing, excluding other linguistic phenomena such as code switching or translanguaging, which may also be relevant but fall outside the focus of this research.

Furthermore, the analysis of influencing factors is limited to contextual elements within the movie such as the characters' background, setting, and narrative function and does not extend to empirical data from real-life bilingual or multilingual speakers. As the study centres solely on a single film, its findings may not be applicable to other cinematic works or broader multilingual media contexts.

Despite these limitations, the study aims to provide a meaningful contribution to the understanding of how code-mixing functions within a multilingual film narrative, offering insights into language use in contemporary cinematic storytelling.

1.5 Significance of the Study

In carrying out research, it is expected that the results of this research can provide useful contributions and information both theoretically and practically. The theoretical and practical significance of this research is declared accordingly:

1.5.1 Theoretical Significance

This research contributes to the field of sociolinguistics by providing an in-depth analysis of code mixing in a cinematic context. By applying Muysken's (2000) framework, which categorizes code mixing into insertion, alternation, and congruent lexicalization, the study enhances the understanding of how languages interact in media. Additionally, it expands existing knowledge on multilingualism, particularly in the context of Asian-American representation in films. The findings may also serve as a reference for future studies on language contact, bilingualism, and code mixing in different media platforms.

1.5.2 Practical Significance

The study has practical implications for various groups. For linguists and language educators, it provides insights into how code-mixing functions in communication, which can be useful for teaching bilingualism and multilingualism. For filmmakers and scriptwriters, the research highlights the role of language diversity in storytelling, helping them create more authentic multilingual dialogues. Moreover, for bilingual and multilingual audiences, the study fosters a better understanding of how language use in films reflects real-life linguistic experiences, promoting cultural and linguistic awareness.

CHAPTER II

REVIEW OF RELATED LITERATURES, CONCEPTS, AND THEORIES

A review of related literature, concepts, and theories is described in this section. There are several previous studies that are reviewed, some concepts are explained such as bilingualism, code mixing, and YouTube. The theoretical studies used in this study are also explained in this chapter, including sociolinguistics, code mixing, the kinds of code mixing, and the causes for code mixing.

2.1 Review of Related Literatures

The present study is not the first to address sociolinguistics in general and code mixing in particular. There are several former studies associated with this research which also discuss code mixing. Therefore, it is necessary to compare or look for similarities and disparities among previous studies and this research. There are three articles and two theses which have similarities and differences between this research and former research.

The first study is taken from a published article by Agustina et al. (2022) in their study “An Analysis of Code-Mixing in Indonesian Movie 'Imperfect'”, conducted a descriptive qualitative analysis using a content analysis approach to investigate the types and factors of code mixing found in the film. Their research employed Muysken’s (2000) typology of code-mixing insertion, alternation, and congruent lexicalization as well as Bhatia and Ritchie’s (2006) framework to analyse the sociolinguistic motivations behind the use of code mixing. The study found all types of code-mixing present, with 95 instances categorized by type and

70 linked to social motivation. Similarly, the present study adopts Muysken's (2000) framework to identify the types of code mixing. However, it differs in its approach to analysing the influencing factors. Instead of using Bhatia and Ritchie's model, this research applies Hoffman's (1991) classification of code-mixing motivations, which includes seven sociolinguistic factors such as speaker intention, audience, and topic. Additionally, this study incorporates Halliday's (1978) theory of the *context of situation* comprising field, tenor, and mode to understand the situational factors that shape language use within the film. Another key difference lies in the linguistic and cultural background of the data: while Agustina et al. analysed code mixing in an Indonesian movie with English elements, this study is exploring a multilingual American film, *Everything Everywhere All at Once*, where English, Mandarin, and Cantonese are used to reflect the real-life language practices of Chinese-American immigrants. Despite these differences in theoretical framework and cultural focus, both studies share a qualitative method and analyse film dialogue to investigate how code-mixing functions in fictional narratives, providing valuable insights into the intersection of language and identity in media.

The second related literature is also published article proposed by Fauzana et al. (2022) in their study titled "Code Mixing and Code Switching in Movie Murder on the Orient Express by Kenneth Branagh", employed a descriptive qualitative method to analyse instances of both code mixing and code switching in selected dialogues from the film. They used Wardhaugh's (1986) theory to identify types of code switching and Suwito's (1983) theory for analysing code mixing. Their study aimed to classify and quantify the linguistic phenomena present in the

movie, ultimately identifying 50 instances, with metaphorical code switching and outer code mixing as the most dominant types. In contrast, the present study is more narrowly focused on code mixing only, as found in the movie *Everything Everywhere All at Once*, using Muysken's (2000) typology to categorize types of code mixing. Furthermore, while Fauzana et al. did not explore the underlying reasons or situational influences behind code mixing in detail, the current research expands its analysis by incorporating Hoffman's (1991) sociolinguistic motivations for code mixing and Halliday's (1978) theory of *context of situation* including field, tenor, and mode to provide a deeper, contextual understanding of language use. Another key difference lies in the data scope: Fauzana et al. combined both code mixing and code-switching phenomena in a European-based film with primarily English dialogue, while this study is focus on a multilingual, Asian-American context in a contemporary Hollywood production. Despite these differences, both studies utilize qualitative analysis to explore how language shifts are used in film dialogue to reflect character identity and interaction, offering complementary insights into how multilingualism functions within cinematic narratives.

The third study is conducted by Andhina & Yudita (2025), titled "An Analysis of the Types of Code Mixing Used by the Characters in Indonesian Movie Entitled 'Dignitate' ", applies a qualitative method to explore code mixing in film dialogues with a focus on the contextual and cultural implications of bilingual language use. Their research emphasizes how code mixing can reflect a character's cultural identity, the setting, or the social group to which they belong, aligning with broader sociolinguistic themes. Similarly, the current thesis also investigates code

mixing in film dialogue specifically in *Everything Everywhere All at Once* with the goal of identifying linguistic patterns and exploring how they reflect the characters' identities and social dynamics. However, while Andhina and Yudita focus more on the socio-cultural significance and artistic function of code mixing in an Indonesian film context, the present research takes a more structured analytical approach by applying Muysken's (2000) typology to classify the forms of code mixing, and utilizing Hoffman's (1991) theory to explore the factors motivating it. Moreover, this thesis incorporates Halliday's (1978) *context of situation* framework examining field, tenor, and mode to understand how language use is shaped by specific communicative contexts within the narrative. While both studies share a qualitative focus and a recognition of code mixing as a reflection of identity and social dynamics, the present study adds a more theoretical and typological dimension by integrating multiple linguistic frameworks and focusing on a multilingual, cross-cultural film in a global setting.

The fourth study is taken from a thesis by Ilmiana (2022), titled "Analyzing the Use of Code Mixing and Code Switching on Instagram by Students of English Program at IAIN Parepare", focuses on digital language practices by examining Instagram posts made by students. Using a qualitative content analysis approach, this research categorizes types of code mixing based on Poplack's theory and code switching based on Suwito's classification, and further explores the functions and reasons for these phenomena using frameworks from Marasigan and Hoffman. Similar to the current thesis, Ilmiana's study aims to analyze the types and motivations behind code mixing, and it also applies Hoffman's theory to understand

the underlying reasons for language alternation. However, while both studies explore multilingual behaviour and share the use of qualitative methods, the object of study significantly differs. Ilmiana focuses on social media content created by students in an informal online setting, whereas the present research analyses scripted dialogue from the film *Everything Everywhere All at Once*. Furthermore, this thesis applies Muysken's (2000) typology focusing specifically on insertion, alternation, and congruent lexicalization as a more comprehensive and structural classification of code mixing, and uses Halliday's (1978) context of situation theory to examine how field, tenor, and mode influence language choice in the film. In contrast, Ilmiana's study integrates broader sociolinguistic categories but does not emphasize narrative context or situational factors. While both studies contribute to understanding bilingual language use, the current thesis adds a more in-depth analysis of context and structure within a multimedia and cinematic framework.

The last thesis is conducted by Kusumayanti (2024), titled "An Analysis of Code Mixing in Fellexandro Ruby's YouTube Channel", employs direct observation to analyse code mixing in spoken content from selected YouTube videos. Like the present thesis, this study applies Muysken's (2000) framework to identify the types of code mixing namely insertion, alternation, and congruent lexicalization and uses Hoffman's (1991) theory to explore the reasons behind code mixing. Both studies share a qualitative approach and similar theoretical foundations, aiming to examine how and why bilingual language patterns occur in public communication. However, a key difference lies in the object and context of the study. Kusmayanti's research focuses on a digital platform YouTube as a site of

spontaneous, semi-scripted speech by an individual content creator, while the current thesis examines code mixing within the carefully scripted and edited dialogue of a narrative film, *Everything Everywhere All at Once*. Additionally, while both studies discuss reasons for code mixing using Hoffman's sociolinguistic lens, this thesis extends its analysis further by incorporating Halliday's (1978) context of situation theory, which adds a layer of functional analysis related to field, tenor, and mode within cinematic scenes. The inclusion of Halliday's framework allows this thesis to consider not only speaker intention but also the contextual functions of code mixing in storytelling. Thus, although both studies aim to analyze similar phenomena, they do so in different media contexts and with varying depths of situational analysis.

2.2 Concepts

This study, titled *An Analysis of Code Mixing Used in the Movie Everything Everywhere All at Once*, explores the phenomenon of code mixing in cinematic dialogue. To establish a strong conceptual foundation, it is important to define and explain key terms related to the study, supported by relevant sources and citations.

2.2.1 Code

Holmes & Wilson (2017) defines *code* as any language or linguistic variety used by speakers in different social contexts, particularly in bilingual and multilingual settings. She emphasizes that speakers naturally switch between codes depending on their relationships, topics, and environments. This definition is highly relevant to the study, as *Everything Everywhere All at Once* portrays multilingual

interactions, where characters alternate between English, Mandarin, and Cantonese based on their social and emotional circumstances. Similarly, Myers-Scotton (1993) describes *code* as more than just a language; it is a communicative system that carries social meaning. She argues that speakers strategically select codes to express identity, solidarity, or social distance. This perspective is crucial for analysing the film, as code mixing is not only a linguistic phenomenon but also a means of conveying cultural identity, generational differences, and emotional depth. By using these definitions, this study examines how multilingual dialogue in the movie reflects real-life language practices and contributes to the film's narrative and character development.

2.2.2 Code Mixing

Code mixing refers to the blending of linguistic elements from two or more languages within a single conversation or sentence. According to Muysken (2000), code mixing occurs when elements of different languages are interwoven at various linguistic levels, such as words, phrases, or sentences. Code mixing often occurs in bilingual and multilingual communities as a result of language contact, identity expression, and social interaction (Bhatia & Ritchie, 2012). In the context of this study, code mixing is examined in the movie *Everything Everywhere All at Once*, where characters frequently switch between English, Mandarin, and Cantonese in their dialogues. The film serves as a rich example of how bilingual individuals naturally blend languages in communication, particularly in diaspora communities.

2.2.3 Movie

A movie is a form of visual storytelling that combines moving images, sound, and dialogue to create a narrative or convey an idea Bordwell & Thompson (2019). It serves as a powerful medium of communication, integrating artistic expression, technology, and language to reflect cultural and social realities Giannetti (2013). In addition to its entertainment value, a movie can also provide insight into real-life interactions, including speech patterns, language variation, and sociolinguistic dynamics Blum & Thompson (2018). This makes films a valuable resource for linguistic studies, particularly in analysing phenomena such as code mixing, where multiple languages are used within a single conversation. As Monaco (2009) explains, a movie engages audiences not only through cinematographic techniques but also through dialogue, which plays a crucial role in shaping character identity and cultural representation. This is especially relevant to multilingual films like *Everything Everywhere All at Once*, where characters frequently switch between English, Mandarin, and Cantonese. The film's dialogue reflects the complexities of bilingual and immigrant experiences, making it an ideal subject for analysing code mixing and its sociolinguistic significance. By examining how language is used in movies, researchers can better understand how linguistic choices shape storytelling and reflect real-world language practices.

2.3 Theories

This study examines code-mixing in *Everything Everywhere All at Once* using theories from Muysken (2000), Hoffmann (1991), and Halliday (1978). Muysken's framework identifies the types of code-mixing, they are insertion,

alternation, and congruent lexicalization. Hoffmann's model explains the sociolinguistic reasons for mixing, such as expressing identity, quoting others, emphasizing meaning, or clarifying speech. Halliday's context of situation such as field, tenor, and mode interprets how language use reflects relationships and social contexts. Together, these frameworks reveal how multilingual dialogue constructs meaning and identity in the film.

2.3.1 The Types of Code Mixing

Code mixing refers to the blending of linguistic elements from two or more languages within a single discourse. Muysken (2000) categorizes code mixing into three distinct types: insertion, alternation, and congruent lexicalization.

2.3.1.1 Insertion

Insertion refers to the process of embedding lexical items or entire constituents from one language into the structure of another. According to Muysken (2000: 60), this type of code-mixing can be viewed as a process similar to borrowing, where elements from a foreign language are inserted into a given grammatical framework. The main difference lies in the size and type of the inserted elements. Muysken further explains that these inserted components often in the form of single words or content words such as nouns and adjectives are typically integrated morphologically into the host language.

For example: Swahili–English (Myers-Scotton, 1993)

Na kweli, hata mimi si-ko *sure* lakini n-a-*suspect* i-ta-kuwa *week* kesho.

(Well, even I'm not sure, but I suspect it will be next week.)

English words (*sure*, *suspect*, *week*) are inserted into Swahili structure.

In accordance with Muysken (2000: 5), this example shows the grammatical relationship between the matrix language Swahili and the embedded language English. The Swahili frame is maintained through its subject and tense markers (*si-*, *n-*, *-ta-*), while the English words *sure*, *suspect*, and *week* are inserted as content words. Each fills a Swahili syntactic slot *sure* as a complement, *suspect* as a verb root, and *week* as a noun illustrating insertional code-mixing within a Swahili grammatical structure.

2.3.1.2 Alternation

Alternation refers to the switching between the structural frameworks of two languages. It is a code-mixing strategy where two linguistic systems remain separate within bilingual speech, forming an A ... B pattern that differs from insertion. Moreover, alternation is characterized by non-nested pattern A...B... A. structures, indicating that the elements preceding and following the “switched string” are not structurally connected. As Muysken (2000: 96) explains, this type of alternation commonly occurs among bilingual speakers who maintain a clear separation between their languages, though it can also be found in various other speech communities.

For instance: Dutch–French (Treffers-Daller, 1994)

Bij mijn broer y a un ascenseur en ailes.

(At my brother's place, there's an elevator and everything.)

Alternation between Dutch and French clauses.

In accordance with Muysken (2000: 5), this instance demonstrates the grammatical relationship between two independent clauses from Dutch and French. The sentence begins with the Dutch prepositional phrase *Bij mijn broer* ("At my brother's place") and then shifts to the French clause *y a un ascenseur en ailes* ("there's an elevator and everything"). Each clause follows its own grammatical rules without structural embedding, showing a clear alternation between two languages within the same utterance.

2.3.2.3 Congruent Lexicalization

Congruent lexicalization occurs when two languages share similar grammatical structures, allowing for extensive lexical mixing. This phenomenon is particularly common in dialects or languages with significant syntactic overlap, such as Aymara–Quechua (Adelaar, 1986; Muysken, 1988)

llank'a-naga-yu-ni-n

(I am certainly trying to work.)

Affix *-naga-* borrowed into Quechua; possible due to similar morphology.

In accordance with Muysken (2000: 122-126), this example illustrates congruent lexicalization between Aymara and Quechua, two closely related languages with parallel grammatical structures. The Quechua base *llank'a-* ("to work") incorporates the Aymara affix *-naga-* (expressing intensity or continuity),

which integrates smoothly due to their shared morphological patterns. Because both languages have compatible affixation systems, the elements can be combined within a single grammatical frame, exemplifying congruent lexicalization rather than insertion or alternation.

2.3.2 The Reasons for Code Mixing

Hoffman (1991) outlines several sociolinguistic reasons why bilingual or multilingual speakers engage in code mixing. These motivations often reflect the speaker's intent, audience, or emotional state. The following are key reasons for code mixing, as proposed by Hoffman.

2.3.2.1 Talking About a Particular Topic

Discussing a particular topic involves speaking about specific subjects, employing certain vocabulary, and expressing the speaker's intended meaning. At times, speakers may struggle to find the most suitable word, phrase, or expression in one language, leading them to switch to another language to convey their ideas more precisely. According to Hoffmann (1991: 115), code-mixing may occur when speakers face gaps in their linguistic competence or when particular contexts evoke associations tied to experiences in a different language. In other words, bilingual speakers may feel more comfortable using another language rather than their mother tongue when discussing certain topics due to limited lexical or expressive resources.

An example provided by Hoffmann (1991: 112) is from a bilingual English-German speaker:

“I’ll put the cat in die Küche (in the kitchen) so it doesn’t bother us.”

Here, the speaker inserts the German phrase “in die Küche” while speaking English. This switch happens because the speaker finds it easier or more immediate to use the German expression for that specific context or topic. It demonstrates how bilinguals often mix languages when discussing familiar or situationally specific topics that are better represented in one of their languages.

2.3.2.2 Quoting Someone Else

Code-mixing may also occur when a speaker quotes another person’s words, famous phrases, proverbs, or well-known sayings. Hoffmann (1991: 116) notes that speakers sometimes include well-known quotations or expressions from prominent figures in their speech. The purpose of such quotation is usually to convey a more precise or expressive meaning. When emphasizing a point, individuals may consciously or unconsciously switch between their first and second languages, often because they feel more comfortable or expressive in their second language for that particular context. Thus, a speaker may choose to quote someone’s words in the original language, resulting in code-mixing.

An instance provided by Hoffmann (1991: 113) involves a bilingual French-English speaker:

“As my grandmother used to say, ‘Il ne faut pas vendre la peau de l’ours avant de l’avoir tué’ (‘Don’t sell the bear’s skin before you’ve killed it’).”

Here, the speaker quotes a French proverb while speaking English. The proverb is left in its original language to preserve its authenticity and expressive impact. This shows that quoting someone else's words or cultural sayings often leads to code-mixing, as the speaker retains the linguistic form of the original expression to maintain its meaning and nuance.

2.3.2.3 Being Emphatic about Something

It is common for speakers using a non-native language to shift to their first language when they wish to express strong feelings or empathy, whether consciously or unconsciously. Hoffmann (1991: 116) notes that such switches often occur intentionally or unintentionally when speakers want to emphasize their emotions. In these cases, code-mixing serves as a means to convey sympathy, emotion, or intensity more effectively.

An example of this type of switching is provided by Hoffmann (1991, p. 113), where a bilingual English-German speaker says:

“I told him a thousand times, aber er hört nie zu!” (‘but he never listens!’).

Here, the switch from English to German underscores the speaker's emotional frustration. The shift to the first language allows the speaker to express intensity and emotional resonance that might be difficult to convey in the foreign language.

2.3.2.4 Interjection

Interjections are spontaneous emotional expressions produced by speakers to convey feelings or reactions. These words or expressions function independently,

having no direct grammatical relationship with the rest of the sentence. When interjections appear in bilingual speech, they often result in instances of code-mixing that serve as emotional or discourse markers. According to Hoffmann (1991), language mixing among bilingual or multilingual speakers can sometimes manifest through interjections or sentence connectors, occurring either intentionally or unintentionally. Such elements may be used to continue speech, fill pauses, or strengthen emotional emphasis. By inserting interjections from another language, speakers can express their emotions more vividly and make their utterances more dynamic and expressive.

An example provided by Hoffmann (1991: 113) involves a bilingual French-English speaker who says:

“Oh là là! That was a disaster!”

Here, the French interjection “*Oh là là!*” is used within an English sentence to express surprise or frustration. This type of code-mixing emphasizes the speaker’s emotional engagement and reflects how interjections from different languages can enrich communication by adding affective nuance.

2.3.2.5 Repetition for Clarification

Code-mixing can also occur when bilingual speakers aim to make their speech clearer or easier for listeners to understand. Hoffmann (1991) explains that when a bilingual individual wants to ensure their message is comprehensible, they may repeat the same idea or statement in both of their languages. This repetition serves a clarifying function, allowing the listener to grasp the intended meaning

more effectively. In such cases, both linguistic versions convey the same meaning, and the code-mixing emphasizes or reinforces understanding.

An example from Hoffmann (1991: 113) shows a bilingual French-English speaker using the same strategy:

“C’est trop tard, it’s too late now.”

Here, the French expression *“C’est trop tard”* (‘It’s too late’) is immediately repeated in English. The repetition highlights the speaker’s intention to make the message explicit and easily understood by all listeners, illustrating how code-mixing can serve as a pragmatic tool for clarification.

2.3.2.6 Intention of clarifying the speech content for interlocutor

Hoffmann (1991) explains that when one bilingual speaker communicates with another, instances of code-switching and code-mixing often occur. In such cases, the speaker may repeat or reformulate their utterances in both languages to maintain conversational flow and ensure comprehension. This type of code-mixing functions as a communicative strategy for clarification, allowing interlocutors to better understand the message and respond appropriately.

For example, a Spanish-English bilingual clarifies meaning by repeating the same information in both languages:

“I told you, el coche — the car — is outside.” (Hoffmann, 1991, p. 113)

Here, the speaker uses Spanish (*el coche*) followed by its English equivalent (the car) to ensure the listener understands. Likewise, another bilingual clarifies a place name by switching between languages:

“He’s from Genève — Geneva, you know.” (Hoffmann, 1991: 114)

In this example, the French term Genève is immediately repeated in English as Geneva to make the meaning explicit for the listener. These examples demonstrate that bilinguals often employ code-mixing to clarify their speech, reinforce understanding, or assist interlocutors in following the conversation more effectively.

2.3.2.7 Expressing Group Identity or Solidarity

Code-mixing can also serve as a means of expressing group identity or solidarity among speakers who share similar linguistic or cultural backgrounds. Hoffmann (1991) observes that in bilingual or multilingual communities, frequent instances of code-switching and code-mixing occur as part of maintaining in-group communication. Through this linguistic blending, speakers can affirm their shared identity and cultural belonging while ensuring that their message is clearly understood by others within the same social group. Using elements from both languages helps to strengthen bonds among group members and signal social unity.

Hoffmann (1991: 116) provides examples of this phenomenon among *Estonians in Sweden* and *Puerto Ricans in the United States*. These communities often mix their native language with the dominant national language Swedish or English, respectively when interacting with one another. For instance, Estonian immigrants in Sweden may incorporate Swedish expressions into their Estonian speech, while Puerto Ricans in the U.S. frequently blend Spanish and English in daily conversation. Such linguistic practices not only facilitate understanding but also symbolize dual membership in both linguistic communities.

In these cases, code-mixing functions as a marker of solidarity and mutual understanding. It allows speakers to express cultural identity while maintaining effective communication within their group, thereby reinforcing a sense of belonging and shared background.

2.3.3 Context of Situation

Halliday's (1978) theory of context of situation is essential for understanding how language operates within specific social and communicative settings. According to Halliday, the context of situation is influenced by three interrelated components: Field, Tenor, and Mode. These components determine the way language is used and how it reflects the social realities and roles of the participants involved in communication.

2.3.3.1 Field

The Field refers to what is happening the subject matter or social activity in which language plays a part. According to Halliday (1978), field represents the nature of the social action taking place and the purpose of communication within that action. It answers the question: What is going on? The field determines the vocabulary, technicality, and level of abstraction used in a text. For instance, in Halliday's (1978) Text 1.1, which is a legal document of property transfer, the field involves the verbal regulation of social interaction through the legal system. The text codifies an act of property exchange ("deed of transfer") using a fixed legal formula. Through this example, Halliday shows that field shapes meaning by linking language choice to the social process being enacted. In other words, when

the field concerns legal validation, the language becomes formal, precise, and performative, since it literally realizes the act, it describes.

2.3.3.2 Tenor

The Tenor of Discourse relates to who is taking part in communication the participants' roles, relationships, and social status. Halliday (1978) explains that tenor reflects the kinds of social relationships among speakers, whether equal or hierarchical, permanent or temporary. It answers the question: Who is involved, and how are they related? In Text 1.2, a radio talk delivered by the Bishop of Woolwich, the tenor consists of a religious authority (the bishop) addressing an unseen public audience. The relationship is institutionalized, characterized by respect and moral guidance the bishop as spiritual leader and the listeners as members of the religious community. This example demonstrates that tenor influences the degree of formality, level of authority, and choice of pronouns or modality within a text. Thus, the tenor of discourse encodes social distance and interpersonal roles, allowing language to convey hierarchy, familiarity, and social function.

2.3.3.3 Mode

The Mode of Discourse concerns how language is being used the channel (spoken, written, or mixed), the medium, and the rhetorical function of the text. Halliday (1978) defines mode as the “symbolic organization of the text,” referring to the role that language plays in the overall situation. It answers the question: How is language functioning in this situation? In the legal document (Text 1.1), the mode is written, formulaic, and performative a text meant to be filed and serve as a valid

record of transaction. Conversely, in Text 1.2, the mode is written-to-be-read-aloud, as the bishop's address was composed for public broadcast on the radio. It is a monologic persuasive discourse, where the entire act of communication is contained within the spoken text itself. These examples show that mode determines the textual organization, level of interactivity, and rhetorical purpose whether the text is meant to inform, persuade, or enact an action

