

English Code-mixing in the Films Directed by Nawapol Thamrongrattanarit

การปนภาษาอังกฤษในภาพยนตร์ที่กำกับโดย นวพล อํารงรัตนฤทธิ

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Receiving Date: 19 April 2024 / Revising Date: 28 May 2024 / Accepting Date: 31 May 2024

Abstract

This research aims to study characteristics and the most frequently used types of English code-mixing in the films directed by Nawapol Thamrongrattanarit, including “Mary is Happy, Mary is Happy” (2013), “Heart Attack” (2015), “Die Tomorrow” (2017), “Happy Old Year” (2019), and “Fast & Feel Love” (2022), along with the study of the nativized features of English code-mixing. The investigation utilized six classification frameworks proposed by Kannaokun and Gunther (2003), which included truncation, hybridization, conversion, semantic shift, reduplication, and word order. The analysis of 463 words revealed that the most frequently used in the intra-sentential code-mixing were nouns at 259 words (55.94%). Regarding the nativized features, the results showed that truncation was the most common at 60 words (50.42%). This was followed by hybridization at 29 words (24.37%), conversion at 14 words (11.76%), semantic shift at 10 words (8.40%), reduplication at 4 words (3.36%), and word order at 2 words (1.68%) respectively.

Keywords: Films, Code-mixing, Nativized Features, Nawapol Thamrongrattanarit

บทคัดย่อ

การศึกษานี้เป็นการศึกษาการปนภาษาอังกฤษในภาพยนตร์ที่กำกับโดย นวพล อํารงรัตนฤทธิ ได้แก่ Mary is happy, Mary is happy (2013) ฟรีแลนซ์..ห้ามป่วย ห้ามพัก ห้ามรักหมอ (2015) Die Tomorrow (2017) ฮาวทูทิ้ง..ทิ้งอย่างไรไม่ให้เหลือเธอ (2019) และ เร็วโหด...เหมือนโกรธเธอ (2022) โดยมีจุดมุ่งหมายเพื่อศึกษาประเภทการปนภาษาที่ตัวละครในภาพยนตร์ใช้มากที่สุด และวิเคราะห์ประเภทการปนภาษาอังกฤษกับภาษาไทย ทั้งนี้ผู้วิจัยยังได้เน้นการวิเคราะห์การปนภาษาภายในประโยคระหว่างภาษาไทยและภาษาอังกฤษ

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ในระดับคำและกลุ่มคำ ซึ่งข้อมูลจะแบ่งตามหน้าที่ของคำ การวิเคราะห์ข้อมูลในงานวิจัยชิ้นนี้ใช้กรอบแนวคิดการแบ่งประเภทลักษณะการเปลี่ยนรูปคำของการปนภาษาอังกฤษกับภาษาไทย ของปรารธนา กาลนวกุลและกันเธอร์ (2003) ซึ่งประกอบด้วยการตัดคำ การรวมคำของสองภาษา การเปลี่ยนหน้าที่คำ การเปลี่ยนความหมายคำ การซ้ำคำ และการเปลี่ยนการเรียงลำดับคำ จากการศึกษาพบว่า จากจำนวนคำปนภาษาอังกฤษกับไทย ที่พบทั้งหมด 463 รายการ หน้าที่ของคำที่พบมากที่สุดคือ คำนาม จำนวน 259 คำ (55.94%) ส่วนประเภทการปนภาษาพบที่มีการตัดคำมากที่สุด จำนวน 60 คำ (50.42 %) รองลงมาคือการรวมคำของสองภาษา จำนวน 29 คำ (24.37%) การเปลี่ยนหน้าที่คำ จำนวน 14 คำ (11.76%) การเปลี่ยนความหมายคำ จำนวน 10 คำ (8.40%) การซ้ำคำ จำนวน 4 คำ (3.36%) และการเปลี่ยนการเรียงลำดับคำ จำนวน 2 คำ (1.68%) ตามลำดับ

คำสำคัญ: ภาพยนตร์ การปนภาษา ลักษณะการเปลี่ยนรูปคำ นวพล ชำรงรัตนฤทธิ์

Introduction

English has become a dominant language not only in countries affected by British imperialism but also in the fields of global business and culture. Widely acknowledged as a common language used for communication among different groups, it carries great importance in the modern globalized world, enabling effective interaction and providing access to many areas of expertise. Its extensive utilization in business and academia highlights its essentiality for advancement in modern civilization. The language's worldwide prominence is emphasized by its acceptance as an official or preferred second language in various nations. The influence of English extends to crucial sectors such as international relations, media, traveling, security, and education. This dominance is partly driven by globalization, which has facilitated the worldwide distribution of products and stimulated economic growth (Crystal, 1997; Crystal, 2000; Brutt-Griffler, 2002; McKay, 2002; Ilyosovna, 2020; Sarwat and Qadir, 2022).

English holds significant importance in Thailand, despite not being a national or official language. Both education and employment place a high value on English, with many lucrative job opportunities requiring proficiency. English plays a crucial role in international trade, diplomacy, and tourism, as well as in technology, medicine, and science. Mastery of English symbolizes sophistication and prestige, associating individuals with higher education and social status. Similar to countries where English is not the primary language, Thai individuals have embraced habits like consuming foreign media and integrating English parts

into the Thai language, resulting in a phenomenon of Thai-English code-mixing (Kannaovakun and Gunther, 2003).

A study on English code-mixing has discovered that English vocabulary is commonly employed in several mediums, including social media, television programs, newspapers, commercials, and other types of mass media. Researchers such as Kannaowakun and Gunther (2003), Papijit (2013), Tanabut and Tipayasuparat (2018), Kuptanaroaj et al. (2020), Somsin and Suksakorn (2022), and Thangjit and Srinoparut (2023) conducted analyses on the phenomenon of English and Thai code-mixing in TV programs in Thailand. Snodin (2014) examined English naming and code-mixing in Thai mass media, including Thai TV programs, Thai radio programs, Thai films, Thai newspapers, Thai magazines, and Thai popular music bands. Chairat (2014) and Onkhao and Tipayasuparat (2018) examined English code-mixing in Thai songs. Kongkerd (2015) investigated code-switching and code-mixing in Facebook conversations in English among Thai users. Nareerat (2002) studied code-mixing in entertainment news in a Thai daily newspaper. Sayamon (2010), Janhom (2011), Kunarawong (2014), and Thongsombat et al. (2021) explored code-mixing and code-switching in Thai magazines.

Films regarding mass media, particularly those directed by Nawapol Thamrongrattanarit, are an intriguing source for analyzing English code-mixing since his films are authentic and accurately depict the societal conditions of this period, and his films' themes mostly address facets of the human experience like self-discovery, love, mortality, and personal development, providing insights into the complexities of life. His films, focusing on young and contemporary life, consider identity, relationships, and social pressures, frequently combining humor with dark underlying themes. His use of social media and technology reflects current communication techniques, and his well-developed character stories enable personal audience relationships. For example, the film "Mary is Happy, Mary is Happy" delves into the complexity of adolescence and the process of self-exploration. Conversely, "Happy Old Year" prominently focuses on the concept of reflection as the main character confronts the challenge of organizing her home. This process serves as a metaphor for renouncing the past, confronting memories, and embracing change as she strives to progress in her life. As a result, the researchers are interested in examining the English code-mixing in the films directed by Nawapol Thamrongrattanarit. Furthermore, this research will provide valuable insights into the characteristics of English code-mixing and the nativized features found in screenplays of Thai films.

Objectives of the study

- 1) To examine the characteristics of English code-mixing used in the films directed by Nawapol Thamrongrattanarit
- 2) To study the nativized features of English code-mixing used in the films directed by Nawapol Thamrongrattanarit

Literature Review

A code refers to a language form or variation, including specific styles or strategies for verbal expression, representing a distinct linguistic category tailored for various communication methods. In communication contexts, a code functions as a guideline for transforming information, such as letters, words, or phrases, into alternative forms or representations (Siregar, 2016). Code-mixing is a division of code which involves incorporating elements of one language into another, often resulting in the blending of multiple languages or dialects within a single speech. Code-mixing is the transition between two languages within one sentence or conversation, disregarding the grammatical or phonological rules of either language. This process entails blending linguistic elements from both languages in a natural and cohesive way, typically showcasing the speaker's proficiency in multiple languages and cultural background. This phenomenon is commonly observed in bilingual or multilingual communities where the distinct functions or meanings of each language become intertwined and challenging to separate (Muysken, 2000; Siregar, 2016). Additionally, Wardhaugh (2014) illustrates that code-mixing occurs when speakers switch between languages within a single utterance, altering some elements while maintaining the overall topic. This process can involve changes in linguistic levels like morphology and vocabulary; code-mixing is a broader concept encompassing language contact phenomena. Chaer and Agustina (2010) explain that code-mixing is caused by various factors including the speaker, addressee, setting, change in formality, and topic. They also suggest that bilingual speakers engage in code-mixing based on factors such as the intended audience, topic of conversation, and the specific context of communication. In terms of the occurrences, code-mixing is known as an intra-sentential code-mixing which occurs when foreign codes are embedded into the native language of speakers within a single sentence in the same utterance at the levels of phonology, lexicon, grammar and orthography (Bokamba, 1989; Muysken, 2000; Kannaovakun and Gunther, 2003; Ho, 2007).

According to Kannaovakun and Gunther (2003), English words that are integrated into the speakers' native language undergo alterations, becoming nativized within the Thai

context. There are six classifications of code-mixed items based on their nativized features. The classifications are as follows:

1) Truncation: The process occurs when an English word is borrowed and truncated to a shorter form. For example, “โหลด” (-load) is shortened from the English word “download”; “แอร์” (air-) is shortened from the English word “air conditioner.”

2) Hybridization: The combination of an English word with a Thai prefix or noun. For example, “ปากกาไฮไลต์” (highlighter / highlight marker) is a combination of a Thai word “ปากกา” and an English word “highlight”; “นักกอล์ฟ” (golf player) is a combination of a Thai word “นัก” and an English word “golf.”

3) Conversion: This occurs when a word changes from one class to another. For example, “เธอเป็นนอมินี” (= She is (a) nominate), a verb “nominate” is used as a noun in this statement.

4) Semantic shift: Many English words are brought into Thai context with a semantic shift. For example, when the English word “fan” is used in Thai context, it can be defined as a girlfriend or a boyfriend; an English verb “mouth” can be defined as to talk or to gossip.

5) Reduplication: It refers to repeating of an English word consecutively. For example, according to the statement, “ฉันให้คุณฟรีฟรี” (I give you this free free.), the word free was reduplicated.

6) Word order: This process is a syntactical change or a change in word order. In Thai, the modifier comes after the noun it modifies whereas in English, the modifier comes before; therefore, when some English compounds were mixed to Thai, the modifiers came right after the nouns they modified. For example, “สไตล์มินิมอล” (style minimal) is used in Thai instead of a correct word order “minimal style.”; “ทัวร์คอนเสิร์ต” (tour concert) is used instead of a correct word order “concert tour.”

Research Methodology

Data Collection

The main research data were from five films: *Mary is Happy, Mary is Happy* (187 mins.) (2013), *Heart Attack* (191 mins.) (2015), *Die Tomorrow* (75 mins.) (2017), *Happy Old Year* (113 mins.) (2019), and *Fast & Feel Love* (191 mins.) (2022), directed by Nawapol Thamrongrattanarit, a Thai writer, screenwriter, and film director. Furthermore, out of his extensive films, Nawapol Thamrongrattanarit both directed and wrote the screenplays for these five movies. Additionally, all these films can be accessed on Netflix Thailand, a streaming platform. The data were collected from only Thai dialogues, spoken by every

character in the films. However, the researchers examined the repetition or appearance of each term in this study. Moreover, proper nouns such as place names, application names, business organization names, individual names, and brand names were omitted from the analysis.

Data Analysis

A data analysis was conducted to examine the occurrences of English code-mixing in five films. The data were collected from the scripts of five films on Netflix. All the dialogues were thoroughly examined for English words and phrases, which were consequently analyzed using the theoretical framework proposed by Kannaovakun and Gunther (2003) for the process of nativization of English. Furthermore, the data were classified according to the English word classes. The instances of code-mixing were individually examined, assessed, and collected. Subsequently, the researchers calculated the prevalence of each classification as a percentage, discussed the findings, and reached a conclusion.

Results

The collected data related to English code-mixing in the films directed by Nawapol Thamrongrattanarit were classified based on the parts of speech and the classification framework of the nativized features by Kannaovakun and Gunther (2003). There are six types of nativized features comprising truncation, hybridization, semantic shift, reduplication, conversion and word order.

Table 1. Classification of English units

Types of English units	Frequency	Percentage
Words	437	94.38
Phrase	26	5.62
Total	463	100.00

Table 1 indicates the classification of English units from the total of 463 items. The first type was found in words for 437 times (94.38%), followed by phrases for 26 items (5.62%).

Table 2. Classification of English word classes

English word classes	Frequency	Percentage
Noun	259	55.94
Verb	142	30.67
Adjective	47	10.15
Interjection	6	1.30
Pronoun	5	1.08
Adverb	0	0
Total	463	100.00

Table 2 shows the parts of speech recognized for each word. Noun was found the most for 259 times (55.94%), followed by 142 verbs (30.67%), 47 adjectives (10.15%), 6 interjections (1.30%), and 5 pronouns (1.08%). Adverb was not found in this research study.

Table 3. Classification of Code-mixing words with nativized features

Nativized features	Frequency	Percentage
Truncation	60	50.42
Hybridization	29	24.37
Conversion	14	11.76
Semantic shift	10	8.40
Reduplication	4	3.36
Word order	2	1.68
Total	119	100.00

Table 3 illustrates the number of code-mixing words with six types of nativized features from the total of 119 words. Truncation was found the most at 60 words (50.42%), followed by 29 words (24.37%) of hybridization, 14 words (11.76%) of conversion, 10 words (8.40%) of semantic shift, 4 words (3.36%) of reduplication, and 2 words (1.68%) of word order.

Table 4. Examples of truncation

Truncation	Full word	Code-Mixing in the Conversation
1) Retaining the last syllable of the word		
Noy	Annoyed	ไม่ต้องนอย
Load	Download	ผมขอโหลดงานแป๊บเดียว
Ver	Over	ปกติมันมีที่ไหน ผมติดต่อเวอร์
Net	Internet	ก็สั่งผานเน็ตดิ
2) Retaining the first syllable		
Bad	Badminton	ตีแบด
Emo	Emotional	อีโมกันจิง
Ref	Reference	มึงหาเรฟให้กูเพิ่มได้เปลว่ะ
Cop	Copy	ก๊อปไปเลย
3) Retaining the middle and last syllable		
Meca	America	ที่จริงกูอยากไปเมกา

Table 4 clarifies the truncation type which was used greatly in this Thai series. The truncation of words was divided into three forms. The first one was to retain the last syllable of the word. This can be seen in the word “นอยด์” in “ไม่ต้องนอยด์” which is shortened from the word “annoyed.” Another one is “เน็ต” which is shortened from “internet” as in the Thai context of “ก็สั่งผานเน็ตดิ” (Hey, you should order from the internet.). Additionally, the word “โหลด” which is from “Download” as in the Thai context “ผมขอโหลดงานแป๊บเดียว” (Give me a sec to download this job.) is an example to expand this type of truncation of retaining the last syllable of the word.

The second form is to retain the first syllable of the word. An example is in the word “เรฟ” which is shortened from “reference” in the context of “มึงหาเรฟให้กูเพิ่มได้เปลว่ะ” (Can you find more reference?) Another example is “อี โม ” (emo) which is shortened from “emotional” as in the Thai context of “อีโมกันจิง” (Why are you guys so emotional?) The next parallel case is the word “แบด” shortened from “Badminton” in the Thai context of “ตีแบด” (Let’s play badminton.) Last example is shown in “ก๊อป” which comes from “Copy” in the Thai context of “ก๊อปไปเลย” (Just copy it!)

The last form of truncation is to retain the middle and last syllable of the word. This can be shown in the example of “เมกา” (meca) which is maintaining the middle and the last syllable of the word “America” as displayed in the Thai context of “ที่จริงกูอยากไปเมกา” (In fact, I want to go to America.)

Table 5. Examples of hybridization

Hybridization	English word	Code-Mixing in the Conversation
1) A hybridization made by retaining English word at the first syllable		
Pump น้ำ	Water pump	ขนาดเสียง ปมน้ำ ยังผิดปกติเลย
Motor ไฟฟ้า	Electric motor	ระบบอินเวอร์เตอร์สามารถควบคุม มอเตอร์ไฟฟ้า
Office หลัก	Main office	กะทำเป็น ออฟฟิศหลัก
2) A hybridization made by retaining English word at the ending syllable		
งาน Art	Art works	งาน อาร์ต ของลิซ่าเพื่อนผม
ปากกา Highlight	Highlighter	ปากกาไฮไลต์ รูปเข็มฉีดยาเนี่ยแหละ
แบบ Office	Office style	แบบออฟฟิศ เอาแบบเดิมเลยนะ
เงิน Dollar	Dollar	เอาเงินไทย เงินอังกฤษ เงินดอลลาร์

Table 5 explains the features of hybridization which was found the second highest frequency. An English word was combined with a Thai word to form a new word while maintaining the former meaning. There are two forms of hybridization in this research. The first one of which is a hybridization made by retaining English word at the first syllable. For example, “**Motor** ไฟฟ้า” (Electric motor) is from the Thai context of “ระบบอินเวอร์เตอร์สามารถควบคุม**มอเตอร์ไฟฟ้า**” (The inverter system can control the electric motor.) To shed light on this, motor is an English word spoken for the first syllable while “ไฟ ฟื า” is a Thai word spoken in the last syllable. One clear example also derives from “**Office** หลัก” (Main Office) which is from the Thai context of “กะทำเป็น **ออฟฟิศหลัก**” (We plan to use it as the main office.) The explanation is that “office” is an English word spoken for the first syllable while “หลัก” is a Thai word spoken in the last syllable.

The second form of hybridization is made by retaining English word at the ending syllable. Some of the examples are “งาน **art**” (art work), “ปากกา **Highlight**” (Highlighter), “แบบ **Office**” (Office style), and “เงิน **Dollar**” (dollar).

Table 6. Examples of conversion

Conversion	Form (Original Form to Code-Mixing)	Code-Mixing in the Conversation
Beyond	Preposition to verb	กูบียอร์นยาก่อนนอนแล้วครับ
Feedback	Noun to verb	เดี๋ยวรีบฟีดแบค
Jet lag	Noun to verb	กูเจ็ทแล็กโคตรแรง

Table 6 discloses the examples of the change in the part of speech of the English code when mixed with the Thai code. For example, in the statement “กูบียอร์นยาก่อนนอนแล้วครับ” (I go beyond drugs before bedtime.) the part of speech of the English word “beyond” is a preposition; however, when it is used in this context the part of speech was converted into a verb. Likewise, in “เดี๋ยวรีบฟีดแบค” (I’ll give you the feedback soon.), the word “feedback” used in the code-mixing word in the Thai context is a verb, not a noun as its original English part of speech.

Table 7. Examples of semantic shift

Semantic shift	English word	Code-Mixing in the Conversation
Drama	an exciting, emotional, or unexpected series of events or set of circumstances	ดราม่าเลย
Fan	Boyfriend or Girlfriend	เหมือนติดแฟนแล้วสออตกอะ

Table 7 displays the results of the semantically shifted words. For example, the English word “drama” was changed in meaning from an exciting, emotional, or unexpected series of events or set of circumstances to an event that many people pay close attention to for a short period of time.

The second word “fan” literally means a person who admires somebody/something or enjoys watching or listening to somebody/something very much. On the other hand, in the Thai context, this word was used to refer to a boyfriend or a girlfriend.

Table 8. Examples of reduplication

Reduplication	English word	Code-Mixing in the Conversation
Fit Fit	Fit	ฟิตๆ นะน้อง
Okay Okay	Okay	อู้อีเคะ ๆ

Table 8 informs that there were some words in reduplication forms. Four were found in this research and one example is “fit fit” in the Thai context of “ฟิตๆ นะน้อง” (be fit pal). This word was reduplicated in meaning. Similarly, “Okay Okay” was the reduplication of precisely the same word with the same meaning from the Thai context “อู้อีเคะ ๆ” (I’m OK.).

Table 9. Examples of word order

Word order	English word	Code-Mixing in the Conversation
Brand inter (national)	Inter (national) brand	ดีที่ได้ทำแบรนด์อินเตอร์เสียที
Style minimal	Minimal style	สไตล์มินิมอล มันก็พูท ๆ นะคะ

Table 9 reveals two examples of word order shift. In the above example, there were a shift in word order of the English code when mixed with the Thai code. The first example of the Thai context, the phrase “Brand inter” was use instead of “international brand” which was the correct word order in the English structure. However, it should be noticeable that the word “inter” was also truncated retaining only the first syllable. It was shortened from the word “international.”

The same shift of word order also appeared in the other example of the Thai context. “Style minimal” was shifted in word order instead of “minimal style.” In the Thai language structure, the noun always comes before its modifiers. As a result, when the English code was mixed with the Thai code, a word order shift in the mixing process occurs.

Discussion

According to the study's findings, the scripts of the five selected films feature a total of 463 instances where a blend of English words is used. Among these number, the scriptwriters of five movies employ code-mixing with nativized features to varying degrees (119 times), with truncation being the most frequent, followed by hybridization, conversion, semantic shift, reduplication, and word order, respectively. Moreover, the majority of

observed code-mixing consists primarily of nouns, followed by verbs and adjectives, with fewer instances of pronouns, prepositions, and interjections. Analysis reveals that English is predominantly utilized at the lexical level; wherein Thai words are intentionally substituted with English equivalents. Notably, only one occurrence of phrase-level code-mixing is noted. These findings are consistent with previous studies by Kannaovakun and Gunther (2003), Papijit (2013), Tanabut and Tipayasuparat (2018), Yuthayotin and Tipayasuparat (2018), Kuptanaraj et al. (2020), and Thangjit and Srinoparut (2023) which identified truncation as the most common types of code-mixing, primarily involving nouns.

Since the conversations depicted in movies often strive for authenticity and realism, mirroring everyday interactions among community members (Bottomley and Hail, 2016), it is also plausible to suggest that the findings of this study reflect a common language phenomenon among Thai speakers. This phenomenon involves the natural integration of words from a foreign language, particularly English, into their conversations. When this phenomenon occurs, it is evident that the nativization process is at play. Thai people do not simply substitute Thai words with English ones; rather, they often truncate, hybridize, or converse these English words before incorporating them into their conversations.

When considering truncation which is the most prevalent in all five films, in the context of language mixing, truncation involves the process of shortening English words to fit more seamlessly into the structure of Thai language. This can be observed through examples from the movie scripts such as “มีงหาเรฟให้กูเพิ่มได้เปล่าวะ” (Can you find me more references?) or “ที่จริงกูอยากไปเมกา” (In fact, I'd like to go to U.S.A.) in which the Thai word “เรฟ” (truncated from “เรฟเฟอร์เรนซ์” or “reference” in English) and the Thai word “เมกา” (truncated from “อเมริกา” or “America” in English) are employed naturally within the sentence and treated as integral parts of Thai vocabulary. It is important to note that in order to comprehend truncated words such as “เรฟ” (ref), “เมกา” (mega), or others, speakers often assume that their interlocutors possess a shared knowledge or background. This shared context allows interlocutors to understand the origins and meanings of these truncated words. Without this common understanding, the communication may be unclear or misinterpreted.

In order to explain why Thai speakers truncate the English words before mixing them into the conversation, it is inevitable to mention about efficiency. This is because in everyday interactions, where conversations may be rapid-paced and spontaneous, the efficiency in conversation is, therefore, emphasized. To promote efficiency, truncation, or shortening

words, could play a role since it allows speakers to maintain the flow of their speech, and help them to reduce the time to produce complex or lengthy terms.

Apart from efficiency, it is also plausible to propose that Thai speakers truncate the English words to facilitate the pronunciation. That is to say, the truncated words may be easier to pronounce, particularly when the original word contains sounds or combinations of sounds that are not typical in the borrowing language. To illustrate this, the word “อีโมชันนอล” or “emotional” in English is truncated and used as “อีโม” by Thai speakers. Such truncation of syllables assists speakers in pronouncing consonant and vowel sounds that do not have direct equivalents in the Thai sound system. This proposition could be supported by Papajit (2013) who proposes that Thai speakers often choose to extract only a portion of an English word and integrate it into Thai rather than using the entire word, primarily for the sake of facilitating pronunciation.

Another intriguing observation worth noting is that, besides truncation, the majority of code-mixing words identified in the movie script are nouns, whereas other parts of speech are less prevalent. This phenomenon could be attributed to the fundamental role of nouns in language, as they represent both tangible and abstract entities. When individuals engage in code-mixing, their aim is often to convey specific concepts or refer to particular objects. Nouns offer a straightforward and practical means to achieve this objective, as they directly label the entities under discussion (Papajit, 2013). Additionally, it's plausible that nouns are generally easier to incorporate into speech due to their distinctiveness and relatively consistent forms across languages. Unlike verbs or adjectives, which may undergo inflection or conjugation, nouns typically maintain their base forms, rendering them more adaptable in code-mixing scenarios.

All in all, the findings of this study reflect that code-mixing is a prevalent linguistic phenomenon among Thai speakers, evident across diverse contexts, including the crafting of movie dialogue scripts. In these instances, Thai words are seamlessly substituted with English equivalents, enhancing communication efficiency without impeding audience comprehension.

Conclusion and Recommendations

A study of English code-mixing in the films directed by Nawapol Thamrongrattanarit was conducted to explore the English code-mixing used in the films and to study the characteristics of the nativized features of English code-mixing. The data were gathered from

five films comprising *Mary is Happy, Mary is Happy* (2013), *Heart Attack* (2015), *Die Tomorrow* (2017), *Happy Old Year* (2019), and *Fast & Feel Love* (2022). The analysis primarily focuses on intrasentential code-mixing and features of nativisation. To analyze the English code-mixing, the theoretical framework proposed by Kannaovakun and Gunther (2003) is utilized.

In addition to advancements in technology, changes in the economy, and shifts in politics, globalization plays a significant role in altering languages. In Thailand, there appears to be a noticeable trend where Thai individuals frequently incorporate English words into their conversations and integrate them into their everyday interactions. This phenomenon is evident through various mass media, particularly in films and television series. Presently, several Thai-language films depict the characteristics of English code-mixing seamlessly woven into conversations by Thai native speakers. This linguistic phenomenon serves as a notable reflection of the Thai lifestyle, particularly the prevalent integration of the English language within Thai society. Based on the findings concerning intrasentential code-mixing, it appears that Thai individuals often incorporate English elements into their speech without altering the meaning or form. However, when modifications originate, Thai frequently nativize the English language by truncating words as well as blending English and Thai codes together.

Future studies on code-mixing in Thai films could focus on the distinct linguistic patterns exhibited by actors of different genders or roles, which would offer valuable insights into the specific features of English code-mixing. Additionally, exploring code-mixing across different genres of films or films in different time periods would provide a more comprehensive understanding of language characteristics associated with English code-mixing.

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