

A Study of English Code-mixing Used by LGBTQ+ Characters

in the “Pee Nak” Film Series

การศึกษาการปนภาษาอังกฤษที่ใช้โดยตัวละครกลุ่มบุคคลที่มีความหลากหลายทางเพศ ในภาพยนตร์ชุด “พี้นาค”

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Receiving Date: March 12, 2026 / Revising Date: April 29, 2026 / Accepting Date: May 12, 2026

Abstract

The objectives of this study were to examine the characteristics of English code-mixing used by LGBTQ+ characters in the Pee Nak film series and to investigate its nativized features. Data were collected from the Thai-language dialogues of the two characters “First” and “Balloon” across four films: Pee Nak (2019), Pee Nak 2 (2020), Pee Nak 3 (2022), and Pee Nak 4 (2024). A total of 197 code-mixed lexical items were transcribed exclusively from the target characters’ Thai dialogues, cross-checked against official subtitles for accuracy, and analyzed using the frameworks of Ho (2007) and Kannaovakun and Gunther (2003). The findings revealed that nouns dominated the code-mixed items (78.17%), followed by verbs (8.63%) and adjectives (6.60%). Based on Ho’s (2007) framework, the three most frequent linguistic patterns were proper nouns (59.64%), lexical words (27.80%), and short forms (4.48%). Regarding nativized features, the results showed that the three most frequent processes for adapting English elements into Thai discourse were truncation (33.33%), hybridization (30%), and reduplication (20%). Ultimately, the study demonstrates that English code-mixing is a systematic linguistic adaptation serving as a stylistic tool in scriptwriting to reflect LGBTQ+ identities and contemporary Thai language evolution.

Keywords: Films, Code-mixing, Nativized Features, Pee Nak

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บทคัดย่อ

วัตถุประสงค์ของการศึกษานี้คือเพื่อศึกษาลักษณะของการปนภาษาอังกฤษ (English code-mixing) ที่ใช้โดยตัวละครกลุ่มบุคคลที่มีความหลากหลายทางเพศ (LGBT) ในภาพยนตร์ชุด “พี้นาค” และเพื่อสำรวจการปรับให้เป็นแบบไทย (nativized features) ของการปนภาษาดังกล่าว ข้อมูลถูกเก็บรวบรวมจากบทสนทนาภาษาไทยของตัวละครสองตัว คือ “เฟิร์ส” และ “บอลลูน” จากภาพยนตร์จำนวนสี่ภาค ได้แก่ พี้นาค (2019) พี้นาค 2 (2020) พี้นาค 3 (2022) และ พี้นาค 4 (2024) โดยรวบรวมคำศัพท์ที่มีการปนภาษาได้ทั้งหมด 197 รายการ จากการถอดบทสนทนาและตรวจสอบความถูกต้องร่วมกับคำบรรยายใต้ภาพ จากนั้นจึงวิเคราะห์โดยใช้กรอบแนวคิดของ Ho (2007) และ Kannaovakun & Gunther (2003) ผลการศึกษาพบว่าคำนามเป็นประเภทของคำที่มีการปนมากที่สุด (ร้อยละ 78.17) รองลงมาคือคำกริยา (ร้อยละ 8.63) และคำคุณศัพท์ (ร้อยละ 6.60) เมื่อพิจารณาตามกรอบแนวคิดของ Ho (2007) พบว่ารูปแบบทางภาษาที่พบบ่อยที่สุดสามอันดับแรก ได้แก่ คำนามเฉพาะ (ร้อยละ 59.64) คำศัพท์ทั่วไป (ร้อยละ 27.80) และคำย่อ (ร้อยละ 4.48) ในส่วนของลักษณะการปรับให้เป็นแบบไทย จากการวิเคราะห์คำที่มีการปรับเปลี่ยน จำนวน 30 คำ พบว่าลักษณะที่เกิดขึ้นบ่อยที่สุดสามอันดับแรกในการปรับองค์ประกอบภาษาอังกฤษให้เข้ากับวาทกรรมภาษาไทย คือ การตัดคำ (ร้อยละ 33.33) การสร้างคำผสมสองภาษา (ร้อยละ 30) และการซ้ำคำ (ร้อยละ 20) การศึกษานี้แสดงให้เห็นว่าการปนภาษาอังกฤษเป็นการปรับตัวทางภาษาอย่างมีระบบ ซึ่งทำหน้าที่เป็นเครื่องมือเชิงลีลาในการเขียนบทเพื่อสะท้อนอัตลักษณ์ของกลุ่ม LGBTQ+ และวิวัฒนาการของภาษาไทยร่วมสมัย

คำสำคัญ: ภาพยนตร์, การปนภาษา, ประเภทการปนภาษา, พี้นาค

Introduction

As a result of globalization, language contact has become a common feature of communication among people across nationalities. The advent and expansion of modern phenomena such as transnational mobility, digital media, and global economic networks have contributed to the emergence of multilingual communities in which speakers are frequently exposed to more than one language in everyday interaction (Pennycook, 2007). To facilitate communication, multilingual speakers, rather than maintaining strict boundaries between languages, tend to draw on a range of linguistic resources in fluid and dynamic ways (García & Wei, 2014). That is to say, within such communicative environment, code-mixing as well as code-switching have been commonly attested in the interactions exchanged among speakers, serving both structural and sociolinguistic functions (Poplack, 1980).

In the Thai context, globalization has also positioned the country as a crucial and noteworthy arena for international business, tourism, and education, where interaction among people of diverse nationalities has become increasingly common. Although Thai language remains the national and dominant mother tongue, English now plays a crucial role

as a second language in many domains of Thai society (Baker, 2012). Its significance is particularly evident in the education system, where English has been made a compulsory subject for students at all levels nationwide (Baker & Jarunthawatchai, 2017). As a result, Thai speakers are frequently exposed to English through formal instruction, professional settings, and digital media. This exposure potentially creates suitable conditions for sustained language contact and the emergence of Thai-English code-mixing phenomena (Snodin, 2014)

Considering Thai-English code-mixing in particular, previous studies have demonstrated that English elements are often inserted into a predominantly Thai grammatical frame, typically in the form of lexical items, with some undergoing nativization processes in order to blend into Thai linguistic contexts. Such insertions can be found across a wide range of sources and platforms, including people's everyday conversations, written discourse such as books, newspapers, and online texts, as well as various forms of media, including songs, television programs, and film scripts (Kannaovakun & Gunther, 2003; Tanabut & Tipayasuparat, 2019; Kuptanaroaj et al., 2020; Somsin & Suksakhon, 2022; Thangjit & Srinoparut, 2023). Furthermore, several previous studies have proposed plausible factors that may account for this phenomenon in the Thai context. These include the communicative efficiency of code-mixing, as it allows speakers to select words that more precisely convey their intended meanings; the linguistic and educational backgrounds of speakers, particularly those with substantial exposure to English through their professions or formal education; and broader social trends that shape speakers' attitudes toward the incorporation of English into Thai as a fashionable or socially desirable practice (Somsin & Suksakhon, 2022 and Thangjit & Srinoparut, 2023).

Apart from the aforementioned factors contributing to code-mixing phenomena, gender has also been identified as a significant variable influencing the use of English lexemes in Thai linguistic contexts. Research suggests that speakers of different gender identities may display varying degrees of code-mixing behavior. For example, findings reported in Kuptanaroaj et al. (2020) indicate that LGBTQ-identified speakers tend to employ English lexical items more frequently in conversational discourse compared to other gender groups. This tendency has been associated with sociocultural positioning and community practices, particularly in domains such as entertainment and lifestyle media, where English usage is relatively prominent. In addition, such groups are often linked with stylistic and expressive language use, in which code-mixing serves as an important communicative and identity-marking resource.

Media discourse provides a particularly valuable site for examining code-mixing practices, as scripted dialogue often reflects socially recognizable speech styles and identity representations while remaining accessible for systematic linguistic analysis. Film dialogue, in particular, enables focused investigation of patterned language use associated with specific character types and social identities. Nevertheless, despite the growing body of research on Thai-English code-mixing, relatively limited attention has been paid to its systematic characteristics in character discourse, especially in relation to LGBTQ-identified characters in Thai film scripts. This suggests that the role of code-mixing in representing identity within mediated contexts remains insufficiently explored.

More broadly, most existing studies on Thai-English code-mixing have focused on general language use in everyday communication, education, or online contexts, often emphasizing structural patterns and broad social motivations. While gender has been considered as a factor, it is typically discussed in a general way rather than examined within specific discourse settings. As a result, there is still limited understanding of how code-mixing functions as a resource for constructing identity in scripted media. This study therefore addresses this gap by examining the structural and functional characteristics of Thai-English code-mixing in the dialogue of LGBTQ-identified characters in Thai film scripts.

To address the research gap outlined above, the film *Pee Mak* was selected as the primary source of data due to its cultural prominence and its distinctive use of language in character dialogue. As one of the most commercially successful Thai films, *Pee Mak* combines a historical setting with contemporary humor, where characters often shift between different linguistic styles. Notably, several central characters are widely recognized as representing LGBTQ identities within Thai popular culture and are characterized by highly expressive and stylized speech. These characters also play a major role in the narrative and contribute a large proportion of the film’s dialogue, making them particularly relevant for examining patterns of code-mixing. For this reason, *Pee Mak* provides a suitable context for investigating how Thai-English code-mixing functions in the construction of identity in mediated discourse.

Objectives of the study

1. To examine the characteristics of English code-mixing used by LGBTQ+ characters in the “Pee Nak” film series
2. To investigate the nativized features of English code-mixing employed by LGBTQ+ characters in the “Pee Nak” film series

Literature Review

Code-mixing is a linguistic phenomenon in which elements from one language are incorporated into another, resulting in the simultaneous presence of multiple linguistic systems within a single speech event. It is commonly defined as the embedding of lexical items and grammatical features from one language into the structural framework of another (Poplack, 1980; Myers-Scotton, 2002). Rather than involving simple alternation between languages, code-mixing typically occurs within a single sentence or conversational turn, reflecting the flexible language practices of bilingual and multilingual speakers shaped by their linguistic competence and sociocultural backgrounds. From a structural perspective, Muysken (2000) conceptualizes code-mixing as a sentence-level phenomenon and proposes a typology comprising insertion, alternation, and congruent lexicalization, which accounts for the diverse ways linguistic elements from different languages interact within a single utterance. In bilingual and multilingual communities, code-mixing frequently emerges from sustained language contact in everyday communication, often blurring functional boundaries between languages. Wardhaugh (2014) notes that code-mixing involves the introduction of elements from another language while the topic of discourse remains unchanged. Such mixing may occur at multiple linguistic levels, including phonology, morphology, lexis, grammar, and orthography, and is widely regarded as part of broader language contact phenomena (Bokamba, 1989; Muysken, 2000; Kannaovakun & Gunther, 2003; Ho, 2007).

The influence of English on Thai media has become increasingly prominent, revealed through the widespread use of English loanwords, hybrid forms, and English–Thai code-mixing across diverse genres and platforms. Studies of Thai television series, films, and reality shows consistently reveal frequent insertion of English lexical items, often in the form of nouns through processes such as transliteration, loan blending, and intra-sentential code-mixing, reflecting both communicative efficiency and stylistic considerations in media language (Kuptanaroaj, 2021; Kuptanaroaj et al., 2020; Kuptanaroaj et al., 2024). Research on reality television programs, including *The Face Thailand*, indicates that English is strategically employed to construct modern, globalized identities while fulfilling practical communicative functions (Daho et al., 2024). Similarly, the works of contemporary directors such as Nawapol Thamrongrattanarit demonstrate systematic intra-sentential mixing in which English elements undergo nativization processes, including truncation and hybridization to conform to Thai linguistic structures (Kuptanaroaj et al., 2024). Beyond broadcast media, English also shapes lexical creativity in Thai online discourse communities and public-facing digital content, including YouTube travel programs, where English–Thai code-mixing serves expressive,

identity-related, and audience-oriented purposes (Kanchanabundhu & Trakulkasemsuk, 2022). Collectively, these findings suggest that English functions in Thai media not only as a practical linguistic resource but also as a stylistic and symbolic marker of contemporary Thai social identity.

In Thai society, the LGBTQ+ community utilizes English code-mixing not merely for practical communication, but as a crucial linguistic strategy to construct a distinct identity and stylize social interactions (Kuptanaroaj et al., 2020). Often highly exposed to English through modern spheres like the entertainment and fashion industries, these speakers leverage their bilingual skills to project a superior, globalized identity (Kuptanaroaj et al., 2021). To achieve this, they frequently employ creative word-formation strategies, such as nativizing English words with entirely new, humorous, or sarcastic meanings, to make their discourse highly expressive and entertaining (Kanchanabundhu & Trakulkasemsuk, 2022). Ultimately, this vibrant conversational style not only reflects Thai LGBTQ+ culture but has also heavily influenced the everyday vocabulary adopted in broader mainstream media and daily chats.

To systematically analyze how English elements are localized within Thai discourse, the framework proposed by Kannaovakun and Gunther (2003) was specifically selected for this study. This framework was chosen because it directly addresses the linguistic realities of the Thai context, providing a comprehensive lens to demonstrate that English code-mixing is not merely random borrowing, but a systematic linguistic adaptation. By employing this framework, the study can effectively reveal how speakers actively manipulate English vocabulary, undergoing morphological, and semantic integration, to conform to Thai linguistic constraints and conversational rhythms. According to this framework, such nativization processes in the Thai context can be categorized into six major types based on their formal and functional features. First, truncation refers to the shortening of English loanwords when they are adopted into Thai usage. For example, the English word “promotion” is commonly truncated to “โปร” (pro) in Thai. Second, hybridization involves the combination of English lexical items with Thai morphemes to form mixed constructions. For instance, “สายชาร์จ” (charging cable) merges the Thai noun “สาย” with the English word charge. Third, conversion occurs when an English word shifts its grammatical category after being integrated into Thai discourse. For example, in the utterance “เขาโดน номินี” (He is nominated), the English noun “nominee” in this Thai context is reanalyzed and used as a verb, reflecting a change in word class within Thai sentence structure. Fourth, semantic shift refers to changes in meaning that English words undergo within the Thai sociocultural context. For example, the English word

“แฟน” (fan) in Thai often denotes a romantic partner rather than an admirer, extending beyond its original literal meaning. Fifth, reduplication involves the repetition of an English lexical item to express emphasis. For instance, in expressions such as “โอเค โอเค” (okay okay), the repeated use of the English word “okay” functions to convey agreement or reassurance. Finally, word order change represents a syntactic adaptation in which English compound structures are reordered to fit Thai grammatical patterns. Since Thai typically places modifiers after nouns, English adjective–noun constructions are often reversed in code-mixed forms, for example, “แฟชั่นวินเทจ” (fashion vintage) which follows Thai noun–modifier order instead of the correct English order “vintage fashion”.

To systematically capture these diverse structural patterns, the framework proposed by Ho (2007) was specifically selected for this study. This framework was chosen because it provides a comprehensive classification of code-mixed items, allowing the researchers to identify the precise linguistic levels that LGBTQ+ characters predominantly employ. By applying this framework, the study can yield deeper insights into the structural preferences and grammatical constraints of Thai–English code-mixing. According to Ho (2007), code-mixing can be examined in terms of the linguistic units involved, that is, the level and form of language elements embedded in the mixing process. At the most basic level, code-mixing may involve letters of the alphabet or acronyms formed from sequences of letters representing abbreviated terms or institutions, such as UN, GDP, or SMS. Another common category is short forms, which consist of abbreviated or clipped elements derived from longer English expressions, such as แอป (app), which is shortened from the word application. Code-mixing also frequently occurs through the use of proper nouns, including names of individuals, places, or organizations, such as “กูเกิ้ล” (Google) and ลอนดอน (London), which retain their specific referential meaning when inserted into another language. In addition, lexical words, that is, content words such as nouns, verbs, adjectives, and adverbs, are widely used and embedded as independent lexical units; examples include English items such as “อัปเดต” (update) and ออนไลน์ (online). Apart from lexical words, code-mixing may also appear in the form of phrases, which refer to combinations of words that function as a unit within a sentence but do not form a complete sentence on their own. These units lack a full subject–predicate structure, as illustrated by examples such as “เดอะเบสชอยส์” (the best choice) and “ไฟนอลโปรเจกต์” (final project). Furthermore, incomplete or minor sentences refer to fragments or partial structures that lack a complete subject–predicate relationship. For instance, the expression “ซาวดีกู๊ด” (sounds good) lacks an explicit subject; therefore, it does not create a complete proposition on its own. At a higher structural level,

code-mixing may involve single full sentences that are grammatically complete and convey a complete meaning, as well as two-sentence units, in which two sequential or related sentences function together as a cohesive discourse unit. This classification illustrates the range and structural complexity of code-mixing, extending from minimal linguistic elements to sentence-level and discourse-level constructions.

Research Methodology

Data Collection

The data for this study were collected from the Pee Nak film series, consisting of Pee Nak (2019), Pee Nak 2 (2020), Pee Nak 3 (2022), and Pee Nak 4 (2024), all of which are accessible via Netflix Thailand, a streaming platform. The study focused exclusively on Thai-language dialogues spoken by the two main LGBTQ+ characters, “First” and “Balloon”, who appear consistently throughout the film series. The purposive selection of these two characters was based on their prominent roles and distinctive personality traits as highly expressive, modern LGBTQ+ individuals. Throughout the franchise, they serve as the primary comedic and dramatic anchors whose communicative styles heavily rely on performative expression and stylization. “First” and “Balloon” represent ideal subjects for this study. Their continuous presence provides a rich, consistent dataset of authentic-sounding code-mixed dialogues that brilliantly reflect the vibrant linguistic practices of the contemporary Thai LGBTQ+ community.

To extract the data systematically, only dialogues containing instances of English code-mixing were selected for analysis. In this context, Thai functions as the structural base, and English elements are inserted without changing the topic of discourse. The data were obtained by repeatedly viewing the films on Netflix, transcribing the relevant Thai dialogues produced by the selected characters, and strictly cross-checking them against official subtitles to ensure accuracy. Dialogues spoken by other characters or in languages other than Thai were completely excluded.

Regarding the counting method, each instance of English code-mixing embedded within a Thai conversational turn was individually extracted, assessed, and recorded as one unit. If a character repeated the same code-mixed word in different contexts or scenes, each utterance was counted as a separate occurrence to accurately reflect the frequency of usage in actual conversational flow.

Data Analysis

The data analysis was conducted in multiple stages. First, all transcribed dialogues were carefully examined to identify instances of English code-mixing. To ensure accuracy and prevent the misrepresentation of quantitative findings, the analysis employed two distinct, complementary frameworks rather than a single synthesized model, due to their differing analytical purposes and unequal data scopes. For stability and reliability in data classification, clear criteria were established to distinguish between general code-mixed items or direct borrowings and nativized items. An English lexical item was classified as a “direct borrowing” if it was incorporated into Thai utterances without any morphological or semantic alteration, preserving its original structure and meaning (e.g., “drone,” “check,” and “lottery”). Each occurrence was then classified according to Ho’s (2007) framework, which categorizes code-mixing based on linguistic units into seven types: letters of the alphabet, short forms, proper nouns, lexical words, phrases, incomplete sentences, and single full sentences. Conversely, an item was strictly classified as “a nativized feature” only if it exhibited observable systematic linguistic adaptation, whether morphological or semantic, to conform to Thai linguistic constraints. Based on the framework of Kannaovakun and Gunther (2003), the criteria for determining a nativized item require the word to demonstrate at least one of six specific adaptation processes: (1) truncation (shortening to suit Thai phonotactics), (2) hybridization (combining with Thai morphemes), (3) conversion (shifting grammatical category), (4) semantic shift (changing meaning within the Thai sociocultural context), (5) reduplication (repetition for emphasis), or (6) word order change (reordering to fit Thai syntax). Any code-mixed item lacking these six specific features was excluded from the nativization analysis.

Subsequently, a smaller subset of 30 identified code-mixed items that exhibited adaptation were analyzed using the theoretical framework proposed by Kannaovakun and Gunther (2003) to examine the processes of nativization of English in Thai discourse. This analysis focused on how English elements were structurally and semantically adapted to conform to Thai linguistic patterns.

In addition, the code-mixed items were classified according to English word classes, such as nouns, verbs, adjectives, and adverbs. Each instance of code-mixing was individually examined, assessed, and recorded. The frequency of each category was then calculated, and the prevalence of each classification was presented as percentages.

Finally, the results were interpreted and discussed in relation to the research objectives, leading to conclusions regarding the characteristics and nativized features of English code-mixing used by the LGBTQ+ characters in the Pee Nak film series.

Results

The data collected on English code-mixing in the Pee Nak Film Series (2019-2024) were systematically classified using two complementary analytical frameworks. Ho’s (2007) framework was applied to describe the linguistic patterns of English code-mixing, while Kannaovakun and Gunther’s (2003) framework was employed to analyze the nativization features of the code-mixed terms.

Table 1: Classification of English Word Classes

English Word classes	Frequency	Percentage
Noun	154	78.17
Verb	17	8.63
Adjective	13	6.60
Interjection	10	5.08
Adverb	3	1.52
Pronoun	0	0
Conjunction	0	0
Preposition	0	0
Total	197	100

Table 1 presents an analysis of the parts of speech identified for each individual word (a total of 197 lexical items). Nouns were predominant, occurring 154 times (78.17%). This was followed by 17 verbs (8.63%), 13 adjectives (6.60%), 10 interjections (5.08%), and 3 adverbs (1.52%). Pronouns, conjunctions, and prepositions were not observed in this study.

Table 2: Examples of English Word Classes

English Word classes	English Word	Code-mixing in the Conversation
Noun	Drone	นี่มัน โดรน ใครเนี่ย
Verb	Check	แม่ เช็ค ดูก่อนนะใช่คนจริงหรือเปล่า
Adjective	Local	กูอยากกินอาหารแบบ โลคอล ๆ
Interjection	OK	โอเค
Adverb	Now	โทรหาโพลี สโนว์ เลยค๊ะ

Table 2 provides exemplifications of the five English word classes identified in the study. For example, the English noun “drone” appears within the Thai utterance “นี่มันโดรนใครเนี่ย” (Whose drone is it?). The verb “check” functions as an action verb within the Thai syntactic structure, as exemplified in “แม่เช็คดูก่อนนะใช่คนจริงหรือเปล่า” (Girl, check first, okay? Is he the real deal or not?). Additionally, the adjective “local” is employed to modify a noun in “กูอยากกินอาหารแบบโลคอลลๆ” (I wanna eat some local food). The interjection “OK” is utilized independently as an acknowledgment. Lastly, the adverb “now” is used within the discourse to specify the timing of an action or to underscore urgency, as demonstrated in “โทรหาโพลิส ขวา เลยค๊ะ” (Call the police right now).

According to Ho’s (2007) framework, there are seven categories of English code-mixing based on linguistic patterns, comprising letters of the alphabet, short forms, proper nouns, lexical words, phrases, incomplete sentences, and complete sentences.

Table 3: English Code Mixing Based on Ho’s (2007) Classification

Linguistic Patterns of English Code-mixing	Frequency	Percentage
Proper Nouns	133	59.64
Lexical Words	62	27.80
Short Forms	10	4.48
Incomplete Sentences	6	2.69
Phrases	5	2.24
Single Full Sentences	4	1.79
Letters of the Alphabet	3	1.35
Total	223	100

Table 3 describes the findings according to Ho’s (2007) classification. Proper nouns demonstrate the highest frequency with 133 items (59.64%), followed by 62 lexical words (27.50%), 10 short forms (4.48%), 6 incomplete sentences (2.69%), 5 phrases (2.24%), 4 single full sentences (1.79%), and 3 letters of the alphabet (1.35%), respectively.

It should be noted that the total number under Ho’s (2007) classification (223 items) is higher because the analysis includes not only lexical items but also larger units such as phrases, incomplete sentences, full sentences, and alphabetic forms.

Table 4: Examples of Proper Nouns

Thai Transliteration	Proper Noun	Code-Mixing in the Conversation
ยูทูป	YouTube	กูรูนี้ะมึงจะแอบถ่ายคุณโท ไปลงช่อง <u>ยูทูป</u> อะไรของมึงนะ
สกายนิวส์	SKY News	ว้าย <u>สกายนิวส์</u> เริ่มถามได้เลยค่ะ
บอลลูน	Balloon	ไม่ต้องเสือกอี บอลลูน

Table 4 illustrates three instances of proper nouns that appeared in the context. For example, the English term “YouTube” signifies a website where individuals can view and share videos, as exemplified in the Thai context “กูรูนี้ะมึงจะแอบถ่ายคุณโท ไปลงช่องยูทูปอะไรของมึงนะ” (I know you’re trying to secretly film Khun Tho and post it on your YouTube channel). The term “SKY News” refers to a British free-to-air television news channel, a live-stream news network, and a news organization, as illustrated in the context “ว้าย สกายนิวส์ เริ่มถามได้เลยค่ะ” (Oh! Sky News, you may start with your questions now). Another example is derived from the term “Balloon.” This term refers to the main character of this series, Balloon.

Table 5: Examples of Lexical Words

English Word	Part of Speech	Code-Mixing in the Conversation
Drone	Noun	นี่มัน <u>โดรน</u> ใครเนี่ย
Check	Verb	แม่ <u>เช็ค</u> ดูก่อนนะใช่คนจริงหรือเปล่า
Local	Adjective	กูอยากกินอาหารแบบ <u>โลคอล</u> ๆ
Now	Adverb	โทรหาโพลิส <u>นาว</u> เลยค่ะ

Table 5 illustrates four instances of lexical words employed in English-Thai code-mixing. These items—“drone,” “check,” “local,” and “now”—are incorporated into Thai utterances without morphological alteration, serving as direct lexical borrowings. The English noun “drone” is present in the utterance “นี่มันโดรนใครเนี่ย” (Whose drone is it?), where it is phonologically adapted into Thai as “โดรน” while preserving its original meaning. Similarly, the verb “check” in “แม่เช็คดูก่อนนะใช่คนจริงหรือเปล่า” (Girl, check first, okay? Is he the real deal or not?) functions as an action verb within a Thai syntactic framework. Furthermore, the adjective “local” is used to modify a noun in “กูอยากกินอาหารแบบโลคอล ๆ” (I wanna eat some local food). Finally, the adverb “now” is employed in the discourse to indicate the time of an action or to emphasize urgency, as demonstrated in “โทรหาโพลิสนาวเลยค่ะ” (Call the police right now).

Table 6: Examples of Short Forms

Short Forms	Full Forms	Code-Mixing in the Conversation
Ball	Football	เตะบอลมั้งคะ
Air	Air-conditioner	ไม่มีแอร์เอออะไรเลย
Pro	Promotion	มีโปรมัยคะ แบบว่าโปรแก้คำสาป แล้วไล่ผีด้วยคะ

Table 6 illustrates three instances of short forms that are comparable to truncations within the framework proposed by Kannaovakun and Gunther (2003). One example involves the word “ball” in the phrase “เตะบอลมั้งคะ” (I’m probably playing football, right?), which functions as a shortened form of “football.” Another example is “air,” a shortened form of “air-conditioner,” as demonstrated in the statement “ไม่มีแอร์เอออะไรเลย” (There is no air-conditioning or anything at all). Furthermore, the term “pro,” originating from “promotion,” exemplifies the shortened form within the Thai context in the sentence “มีโปรมัยคะ แบบว่าโปรแก้คำสาป แล้วไล่ผีด้วยคะ” (Do you have any promotional packages for curse removal and exorcism?)

Table 7: Examples of Incomplete Sentences

Incomplete Sentences	Code-Mixing in the Conversation
Good morning	เย่, เย่. กู๊ด มอนิ่ง!
OK	โอเค

Table 7 illustrates two instances of incomplete English sentences identified in the series: “OK” and “Good morning.” These expressions are used as standalone utterances within Thai conversations. Although structurally incomplete, they serve pragmatically as greetings and acknowledgments in the interaction.

Table 8: Examples of Phrases

Thai Phrases	English Phrases	Code-Mixing in the Conversation
นิวซีรี่ส์	New Series	เขาเรียกว่านิวซีรี่ส์จ๊ะ
กรุ๊ปบี	Type B	มึงสีต้องเปิด มึงเกิดวันเสาร์มึงก็เลือดกรุ๊ปบีเหมือนกันแหละ

Table 8 demonstrates two examples of English phrase insertions within Thai–English code-mixing. The phrase “new series” appears in a dialogue indicating a recently surgically enhanced appearance, wherein the character states, “เขาเรียกว่านิวซีรี่ส์จ๊ะ” (It is what they refer to as a “new series.”) Similarly, Type B is employed in a discussion relating to personality traits associated with blood types, as exemplified by the utterance “มึงสีต้องเปิด

มีงเกิดวันเสาร์มีงก็เลือดกรุ๊ปบีเหมือนกันแหละ” (You should be the one to open it. You were born on a Saturday—you must be blood type B as well.)

Table 9: Example of Single Full Sentences

Single Full Sentences	Code-Mixing in the Conversation
It’s so dangerous.	อิทส์โซเดนเจอร์รัส แล้วก็เสี่ยงมากๆด้วย

Table 9 presents an example of complete English sentences identified within the series. ‘It’s so dangerous’ was employed as a complete utterance in Thai discourse. Unlike lexical or phrasal insertions, these examples exemplify sentence-level switching, wherein the English clauses preserve their full grammatical structure.

Table 10: Example of Letters of the Alphabet

Letters of the Alphabet	Full Forms	Code-Mixing in the Conversation
CF	Confirm	ใครสนใจซีเอฟได้เลย

Table 10 illustrates one instance of alphabetic letters employed in Thai–English code-mixing, specifically the expression “CF.” In the sequence, CF (derived from “confirm”) appears in a conversation wherein a participant inquires, “ใครสนใจซีเอฟได้เลย (Anyone interested can confirm your order now.),” indicating that any interested party may proceed to confirm their order. This abbreviation is frequently used as shorthand in online commerce and social media communications.

According to the framework proposed by Kannaovakun and Gunther (2003), six categories of English code-mixing are identified based on nativized features. These categories include truncation, hybridization, reduplication, semantic shift, word order, and conversion.

Table 11: Classification of Code-Mixing Words with Nativized Features

Nativized Features	Frequency	Percentage
Truncation	10	33.33
Hybridization	9	30
Reduplication	6	20
Semantic Shift	4	13.33
Word Order	1	3.34
Conversion	0	0
Total	30	100.00

Table 11 presents the findings according to the framework proposed by Kannaovakun and Gunther (2003), which categorizes six types of nativized features across the 30 words examined. Truncation was the most prevalent, accounting for 10 words (33.33%). This was followed by hybridization (9 words, 30%), reduplication (6 words, 20%), semantic shift (4 words, 13.33%), and word order (1 word, 3.34%), whereas conversion was not found in this study.

Table 12: Examples of Truncation

Truncated Forms	Full Forms	Code-Mixing in the Conversation
Pro	Probation	แบบนี้ฉันไม่ให้ผ่าน โปร นะ
Mens	Menstruation	พี่เป็น เมนส์ ค่ะ
Ver	Over (Exaggerated)	หืม อีนี้อต อย่า เวอร์ ค่ะ มึงแค่ไม่เคยฉันเย็นค่ะ

Table 12 shows the instances of truncation predominantly utilized in this study. An example includes the word “โปร” in the phrase “แบบนี้ฉันไม่ให้ผ่าน**โปร**นะ” (I’m not gonna let you pass probation like this.), which is an abbreviation of “probation.”

Another example is “เมนส์,” a truncation of “menstruation,” as seen in “พี่เป็น**เมนส์**ค่ะ” (I am on my period). Additionally, the term “เวอร์,” derived from “over,” exemplifies truncation in the Thai context “หืม อีนี้อต อย่า**เวอร์**ค่ะ มึงแค่ไม่เคยฉันเย็นค่ะ” (Hey, do not exaggerate. You’ve never had dinner with me.)

Table 13: Examples of Hybridization

Hybridized Forms	Full Forms	Code-Mixing in the Conversation
กาแฟ arabica	Arabica Coffee	เราจะต้องการ กาแฟ rabicaไปทำไมถ้าเรามีผู้ชายทำให้ตาสว่างขนาดนี้
เครื่องบิน jet	Jet Plane	มันไวยิ่งกว่า เครื่องบิน jetอีก
ไม้ selfie	selfie stick	มึงเอา ไม้เซลฟี ใหม่ ถ้าหน้ามึงจะยื่นขนาดนี้

Table 13 displays the characteristics of hybridization, which was identified as the second most common. An English term was combined with a Thai term to create a new word while preserving the original meaning. For instance, “กาแฟ arabica” (Arabica Coffee) derives from the Thai context “เราจะต้องการ**กาแฟ**rabicaไปทำไมถ้าเรามีผู้ชายทำให้ตาสว่างขนาดนี้” (Why would we need Arabica coffee when we have a man who keeps us this wide awake?). In this example, “กาแฟ” is a Thai word uttered in the beginning syllables, whereas “arabica” is an English word spoken in the ending syllables. The second example is “เครื่องบิน jet” (Jet Plane) within the Thai context “มันไวยิ่งกว่า**เครื่องบิน**jetอีก” (He’s even faster than riding a jet

plane). In this instance, “เครื่องบิน” is a Thai word spoken in the beginning syllables, whereas the English word “jet” is retained at the last syllable in this context.

Another example also derives from “ไม้ selfie” (Selfie Stick), which originates from the Thai context of “มีงเอาไม้เซลฟี่ไหม ถ้าหน้ามีงจะยื่นขนาดนี้” (Do you want a selfie stick, since your face is sticking out that much?). The explanation is that “ไม้” is a Thai word, pronounced with the first syllable, while “selfie” is an English word, pronounced with the final syllables.

Table 14: Examples of Reduplication

Reduplicated Forms	English Word	Code-Mixing in the Conversation
Top Top	Top	ฉันเจ็ขอเป็นปูนาผัดผงกะหรี่ แต่ขอเป็นกะหรี่ตัว ท็อป ๆ นะจ๊ะ
Local Local	Local	กูอยากกินอาหารแบบ โลคอลล ๆ
Chill Chill	Chill	เอาพอม ๆ นะ มีงถ่ายแบบเอาฟิล แบบเฮ้ย ตื่นมาสวยเลย เอา ชิล ๆ

Table 14 indicates that certain words appear in reduplicated forms. In this study, six such instances were identified, including the example “top top” in the Thai context of “ฉันเจ็ขอเป็นปูนาผัดผงกะหรี่ แต่ขอเป็นกะหรี่ตัว**ท็อป ๆ** นะจ๊ะ” (Then I will have stir-fried field crab in curry powder, but please make it a premium one). Similarly, “local local” and “chill chill” are reduplicated forms of the same words with identical meanings in Thai, as exemplified by “กูอยากกินอาหารแบบ**โลคอลล ๆ**” (I wanna eat some local food) and “เอาพอม ๆ นะ มีงถ่ายแบบเอาฟิล แบบเฮ้ย ตื่นมาสวยเลย เอา**ชิล ๆ**” (Keep it slim. You handle the shoot with a relaxed, “just woke up looking great” vibe). These words are emphasized or used to convey a stronger meaning because they highlight importance or intensity.

Table 15: Examples of Semantic Shift

Semantic Shifted Forms	English Word	Code-Mixing in the Conversation
Mouth	Gossip	มีง เมาท์ ซะเสียงดัง มีงกลัวเขาไม่รู้เรื่อง
Tour	a situation in which an individual faces mass criticism or backlash, particularly on social media	ทัวร์ เพิ่งเริ่มคะ

Table 15 illustrates examples of semantic shifts. For example, the English term “mouth” has experienced a semantic transition from denoting the opening in the face used for speaking, eating, and other functions, to referencing the discussion of others’ private lives, often disapprovingly, within the Thai context—demonstrated by the sentence “มีง**เมาท์**ซะเสียงดัง”

ตั้ง มึงกลัวเขาไม่รู้อะไร” (You are gossiping so loudly. Are you concerned that they might not hear you?). The word “tour,” which traditionally signifies a journey undertaken for leisure involving visits to various towns or countries, has in this context been employed metaphorically to describe a situation where an individual faces widespread criticism or backlash, particularly on social media, as exemplified by the Thai phrase “ทัวร์เพิ่งเริ่มค่ะ” (The backlash is only just beginning).

Table 16: Example of Word Order

Word Ordered Form	English Word	Code-Mixing in the Conversation
Tour Con	Concert Tour	บอกค่ะหลวงลุง แต่พวกเราติด <u>ทัวร์คอน</u> กัน

Table 16 illustrates an example of word order variation. In the Thai context, “บอกค่ะหลวงลุง แต่พวกเราติดทัวร์คอนกัน” (Yes, Venerable Sir, but we’re busy with concert tours), the phrase “tour con” was used instead of the correct English order “Concert Tour.” Notably, the word “con” was also abbreviated, retaining only its first syllable from “concert.” In the previous example, the English code’s word order shifted when mixed with Thai.

Discussion and Conclusion

The findings from the analysis of code-mixing in Pee Nak (Seasons 1–4) indicate that the construction of character dialogues, which reflect authentic communication within a specific linguistic community at a particular period, employs code-mixing as a deliberate linguistic strategy, underscoring its widespread presence in everyday language use.

In terms of the preference for English lexical classes selected and mixed into Thai sentences, across 197 lexical items gathered and analyzed, nouns show overwhelming dominance (78.17%) in the dataset. Such a strong preference for nouns aligns with previous studies on code-mixing, which posit that content words, nouns in particular, are the most frequently borrowed or inserted elements in bilingual discourse (Srithep & Teeranon, 2025; Sainiyom, 2024). A plausible reason might lie in the characteristics of nouns themselves, including their syntactic independence, cultural transferability, and semantic concreteness.

To illustrate this, nouns could normally function as standalone lexical units and could be inserted into a sentence without disrupting the grammatical structure of the host language, unlike other function words such as conjunctions or pronouns, which are highly bound to grammatical structure (Myers-Scotton, 1993). Most nouns also denote objects, brands, or culturally specific concepts, with some originating from global or English-dominant contexts. When such concepts are brought into a new linguistic community, the English form

is often retained since they could link to a global association (Pennycook, 2017). Furthermore, nouns tend to be semantically concrete and easily recognizable across language, so they can be borrowed or inserted with ease and minimal ambiguity (Zenner, Speelman, & Geeraerts, 2012).

From the results, it is also noticeable that when borrowed and mixed into Thai sentences, English lexical items are not merely inserted but actively localized. This is evident in the finding that 30 of 197 lexical items exhibit nativization, as suggested by Kannaovakun and Gunther (2003). Among these 30 items, truncation emerged as the most frequent process (33.33%), followed by hybridization (30%) and reduplication (20%). These processes reflect attempts to adapt borrowed lexical items to conform to Thai linguistic constraints.

Truncation, such as “ไปร,” “เมนส์,” and “เวอ์,” demonstrates phonological adaptation and linguistic economy, in which English lexical items are shortened to suit Thai phonotactic patterns and conversational rhythm. Hybridization, as seen in “กาแฟ arabica” and “ไม่ selfie,” illustrates morphological blending, where Thai and English morphemes are combined and treated as compound structures. According to Somsin and Suksakhon (2022), hybridization is often employed when an English word alone is insufficient to convey a complete or culturally appropriate meaning, or when the addition of a Thai lexeme enhances clarity and comprehensibility. In addition, reduplication, such as “top top,” “local local,” and “chill chill,” clearly reflects the influence of Thai linguistic characteristics on English lexemes, as repetition in Thai is commonly used to emphasize or intensify meaning. Collectively, these processes demonstrate that English code-mixing in the films reflects systematic linguistic adaptation shaped by phonological, morphological, and semantic integration rather than random borrowing.

Apart from the analysis of nativization processes, the analysis of code-mixing based on Ho’s (2007) framework also yields additional insight into the structural patterns of English code-mixing. The findings reveal that proper nouns account for the highest frequency (59.64%), followed by lexical words (27.80%), while sentence-level switching remains relatively rare (1.79%). Regarding proper nouns, their dominance can be claimed to be under the influence of Thai addressing practices, particularly the use of nicknames. Culturally, Thai people generally address one another using nicknames, which may be either Thai or English. This is evident in the series *Pee Nak*, where most characters possess English nicknames. Therefore, it is not surprising that proper nouns are found with the highest frequency. Nevertheless, other proper nouns such as brands, institutions, and platforms often lack naturalized Thai equivalents, making direct borrowing the most practical linguistic choice. In

such cases, retaining the English form preserves recognizability and authenticity, especially in references to globally recognized entities.

Nevertheless, the findings also show that the use of full English sentences and incomplete clauses in replacement of Thai equivalents is low in frequency. This reflects that, among Thai people, switching at the syntactic level is quite uncommon. In order to produce complete English clauses, speakers need to temporarily shift the grammatical framing, which could possibly increase processing demands and reduce comprehensibility for Thai-speaking audiences in general. This claim is supported by Myers-Scotton's (1993) Matrix Language Frame model, in which bilingual interaction generally involves one language that serves as the structural base, known as the matrix language, while the other language provides embedded lexical items. In the present case, Thai acts as the matrix language by maintaining the syntactic structure of the dialogue, whereas English appears mainly as inserted lexical elements. Switching at the clause level would necessitate a temporary change in the grammatical framework, making it more structurally marked and therefore less common than insertion at the word level.

As gender was used as the criterion for selecting characters as the source of dialogues for the analysis, this study focuses on the main characters who are classified as LGBTQ+. The findings indicate that code-mixing appears to function as one of the linguistic strategies used to represent the communicative style of LGBTQ+ characters in the series. This observation is consistent with previous studies, such as Kuptanaroaj et al. (2020), who reported that English code-mixing was highly prevalent in dialogues among LGBTQ+ characters in Thai media. Such patterns may reflect stylized representations of social interaction within LGBTQ+ communities, particularly in popular culture contexts. In addition, Kanchanabundhu and Trakulkasemsuk (2022) suggest that Thai LGBTQ+ speakers frequently employ creative word-formation strategies to produce expressive and entertaining discourse. Hence, these findings support the interpretation that code-mixing in the present dataset functions not only as a linguistic choice but also as a resource for identity construction and performative expression.

The findings of this study provide several implications for language learning, scriptwriting, and the understanding of contemporary Thai language use. In terms of language learning, the dominance of lexical-level code-mixing and the systematic adaptation of English words suggest that bilingual exposure through media may influence how learners integrate English into Thai communication. Instead of considering code-mixing as a language error or deficiency, it can be viewed as a sign of bilingual ability, where speakers combine two

languages while still maintaining Thai grammatical structure. Regarding scriptwriting, the results show that code-mixing can be used as a stylistic tool to construct character identity, especially in portraying modern, urban, and LGBTQ+ characters. The use of English words and their localized forms may help make dialogues sound more authentic and relatable to contemporary audiences. More broadly, this study contributes to the understanding of how Thai language is changing in the context of globalization. English is not only borrowed randomly, but it is adapted and integrated into Thai in systematic ways. This reflects how language evolves through media influence and social interaction in present-day Thai society.

Although the findings shed light on the code-mixing phenomenon reflected through LGBTQ+ characters, the study also presents several limitations. First, it should be noted that the dataset is restricted to dialogues produced by LGBTQ+ characters in the film; therefore, their speech may not fully represent the broader range of code-mixing practices used by other characters or across different social groups in Thai media. Further investigation and comparative analysis across diverse datasets would be beneficial. In addition, although the Pee Nak series spans multiple years, it still represents a relatively narrow corpus. Variations in genre, directorial style, or production context across other Thai films or media platforms are not taken into account, which may limit the generalizability of the findings to broader media discourse. Furthermore, while the frameworks proposed by Ho (2007) and Kannaovakun and Gunther (2003) provide a strong descriptive analytical foundation, incorporating additional frameworks may be necessary to capture the full range of code-mixing nuances, particularly those that are emerging or context-specific.

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