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Implementations of Code Switching in The Characters of The Movie “Everything Everywhere All At Once”

Siti Adhwa Athaillah¹, Kesya Asyura Ma'wa², Yanti Rosalinah³

^{1,2,3}English literature, Faculty of Communication and Languages, Universitas Bina Sarana Informatika Jakarta

[1adhwaatha27@gmail.com](mailto:adhwaatha27@gmail.com), [2asyuramawa@gmail.com](mailto:asyuramawa@gmail.com), [3yanti.yaa@bsi.ac.id](mailto:yanti.yaa@bsi.ac.id)

Abstract

This study examines the use of code-switching among characters in the movie Everything Everywhere All at Once (2022), which portrays the bilingual Mandarin–English experiences of Chinese-American immigrants living within a multicultural environment. Employing a qualitative descriptive method, the research focuses on analyzing naturally occurring language patterns in the film. Data were collected through systematic observation and transcription of the movie’s dialogues, followed by detailed identification of utterances containing language alternation. The analysis was conducted using Poplack’s (1980) framework, which categorizes code-switching into intra-sentential, inter-sentential, and tag switching. The results reveal that intra-sentential switching is the most dominant type, accounting for 64% of the total instances. This type appears frequently in emotionally expressive conversations, demonstrating the characters’ high bilingual proficiency and their tendency to blend linguistic resources to convey nuanced feelings. Inter-sentential switching constitutes 32% of the data and is typically used to mark shifts in topic, context, or level of formality, particularly when characters transition between family interactions and broader social settings. Tag switching is the least frequent type at 4%, yet it plays an important role in signaling cultural identity and social intimacy through short Mandarin or Cantonese expressions embedded in English-dominant speech. Overall, the findings indicate that code-switching in the movie functions not only as a communication strategy but also as a reflection of cultural hybridity, emotional expression, and identity negotiation among bilingual immigrants. These insights contribute to a deeper understanding of multilingual communication and may be useful for language teaching practices that emphasize sociocultural awareness.

Keywords: Code Switching, Bilingualism, Intra-Sentential Switching, Inter-Sentential Switching, Tag Switching

1. Introduction

A movie is a type of media that can be interpreted through a screen or image. A movie can also have a great power to influence and give information to the audience who watches it. Nowadays, the movie industry is one of the largest industries that has its own attraction globally. As a result, many movies from various countries have been produced in multiple languages.

As a lingua franca, English is commonly used in movies. Besides mother tongue (or first language), English is often slipped into everyday language use, considering English as an international language. In other words, English as a lingua franca works as a mediator that is used to communicate internationally. As an international language, English is labeled as such is not because of the number of speakers, but because of how English can spread through the world rapidly. If the reason is solely based on the number of native speakers, then other languages e.g., Mandarin, which has way more native speakers, could replace it as a primary choice.

Because of the reasons outlined above regarding the spread of English as a lingua franca, many movies nowadays adopt code-switching (the exchange or mixing of languages) in their dialogues. One of the examples is the movie “Everything Everywhere All at Once” (2022). This movie utilizes this element to reflect the multicultural and linguistic dynamics of global society.

In Everything Everywhere All at Once, the use of bilingualism in the dialogues portrays the main characters as ethnic Chinese-American immigrants facing hybrid cultural dynamics in Western society. This diverse ethnicity not only makes each of the characters become bilingual but also allows them to practice the authentic code-switching, reflecting the experience of modern immigrants, where language serves as a bridge of cross-cultural identity.

Code switching is a strategy of communication where the speakers of each language switch to another language's rules. Code switching can also be defined as an act that can occur naturally when speakers alternate between two or more languages.

Since the movie *Everything Everywhere All at Once* (2022) used code-switching, this research aims to analyze the type and function of code-switching that was used in the movie. Using Poplack's (1980) theory, this research will examine how every character switches their languages in the dialogues shown [1]. In everyday communication, bilinguals frequently engage in conversations using the language that both speakers understand, yet situations often arise in which they momentarily struggle to find the appropriate word, phrase, or expression in one language. When this happens, they naturally switch to another language in their linguistic repertoire. This phenomenon is known as code-switching. Code-switching refers to the alternation between two or more languages within a single interaction, whether at the level of words, phrases, or entire sentences. Importantly, code-switching is not limited solely to changes between distinct languages; it may also involve shifts between dialects, registers, or varieties of the same language. This fluidity demonstrates the linguistic flexibility that bilingual and multilingual speakers possess as they navigate the demands of communication in real-world contexts.

There are several reasons why bilingual or multilingual individuals engage in code-switching, and these reasons are deeply tied to communicative needs as well as social and cultural contexts. One frequently observed motivation is to fill lexical gaps. When speakers cannot recall or do not know a specific word in one language, they switch to the language in which the concept is more readily accessible. This reflects the bilingual mind's tendency to activate multiple linguistic systems simultaneously and to select whichever language provides the most efficient or precise representation of meaning. Beyond addressing lexical limitations, code-switching is also commonly used as a stylistic device to provide emphasis or strengthen the emotional force of an utterance. Switching languages can help highlight a particular idea, convey frustration, express affection, or intensify the tone of the message in a way that might not be achievable through a single language alone.

Another significant reason bilinguals code-switch is the desire to establish or reinforce group identity. Shared language especially heritage languages or dialects serves as a powerful social marker that signals belonging, solidarity, and cultural connection. By switching to a language associated with a certain social group, speakers can position themselves as insiders, foster closeness with interlocutors, or create a sense of shared cultural understanding. This is particularly common in multilingual societies, immigrant communities, or family environments where multiple languages coexist and are used to negotiate relationships, emotions, and social roles. In these contexts, code-switching becomes more than a functional linguistic strategy; it becomes a symbolic act that reflects one's cultural background, social affiliations, and personal identity.

Intra-sentential switching occurs when speakers insert elements from one language into the grammatical structure of another language within the same sentence. According to Poplack (1980), this form of switching is considered the most complex because it requires speakers to have substantial mastery over the syntactic, morphological, and lexical rules of both languages involved [1]. Unlike other types of switching, which may occur between separate utterances or through independent tags, intra-sentential switching demands that bilingual speakers navigate two linguistic systems simultaneously without violating grammatical constraints. This means that the speaker must understand not only the vocabulary but also how words from one language can fit seamlessly into the sentence structure of the other. Intra-sentential switching involves changing languages within a single clause or sentence, where inserted elements may take the form of individual words, multi-word lexical chunks, or even idiomatic expressions, all embedded fluidly in the ongoing discourse.

In the movie *Everything Everywhere All at Once* (2022), intra-sentential switching is highly prominent due to the bilingual background of the main characters, particularly Evelyn and Waymond Wang. As Mandarin-English bilinguals, they often alternate languages mid-sentence to maintain the natural flow of communication. These switches are not random; they reveal how these characters think, feel, and adapt linguistically to different conversational demands. For example, Evelyn frequently inserts Mandarin expressions into English sentences when speaking with family members, especially in emotionally charged or stressful situations. This choice reflects her stronger emotional grounding in her heritage language. Intra-sentential switching, therefore, becomes a tool that aligns with her psychological and cultural identity, demonstrating how immigrants rely on linguistic hybridity in daily communication.

Chen and Liu (2023) further explain that intra-sentential switching in the film serves important narrative and emotional functions [2]. They describe these switches as “emotional transformation nodes,” meaning that the moments when characters blend languages often coincide with shifts in emotional tone, intensity, or interpersonal connection. When characters transition from calm conversation to heightened emotional states whether expressing disappointment, affection, urgency, or fear they tend to switch languages inside the same sentence. This blend helps articulate emotional nuances that may not be easily expressed in only one language. Additionally, intra-sentential switching acts as a mechanism through which characters negotiate cultural identity, demonstrating the lived experience of immigrants who continually shift between linguistic worlds.

The use of intra-sentential switching also contributes significantly to the construction of the film’s narrative. Because the story explores themes such as family tension, intergenerational conflict, cultural displacement, and emotional reconciliation, the language choices of the characters mirror these narrative arcs. Linguistic blending reflects the blending of universes, identities, and personal realities portrayed in the movie. The emotional and cultural complexities of the characters are symbolically represented through their linguistic choices, making intra-sentential switching not only a communication strategy but also a storytelling device.

Furthermore, intra-sentential switching in the film demonstrates an important form of linguistic accommodation. When speakers adjust their language use to match the preferences, comfort level, or cultural background of the listener, they create mutual understanding and social harmony. Evelyn and Waymond often switch languages to accommodate their father, Gong Gong, who is more comfortable in Mandarin. This accommodation reinforces their respect for family hierarchy and cultural continuity. At the same time, they switch to English when interacting with Joy or with other characters who prefer English, showing how bilinguals navigate social expectations through language choice. Thus, intra-sentential switching represents both emotional expression and sociocultural adaptation within multilingual interactions.

Overall, intra-sentential switching in *Everything Everywhere All at Once* exemplifies how bilingual speakers strategically mobilize both languages to convey thoughts with precision, express emotions more authentically, maintain cultural connection, and construct meaningful interpersonal relationships. It reflects the lived reality of many immigrants who do not simply use language as a tool for communication but as a dynamic resource that shapes identity, emotion, and belonging.

Inter-sentential switching, also known as inter-sentence or clause boundaries. Because it does not disrupt the internal grammar of the sentence, this type is considered easier and less complex than intra-sentential switching. Inter-sentential switching happened when each sentence is spoken in a different language. In other words, the first sentence is completed entirely in another language. Referring to Ameliza and Ambalegin (2020), Inter-sentential switching is a form of switching sentences or clauses. This allows speakers to more clearly change the focus of their conversation [3].

When characters in the movie *Everything Everywhere All at Once* (Evelyn and Waymond Wang) speak in Mandarin-English, Inter-sentential code-switching to mark a change in situation, role, or topic of conversation. Speakers use this type when they want to emphasize a new context. This can occur when they switch from informal conversation at home (Mandarin-Cantonese) to formal or authority-related conversation (English), referential and directive functions are often code-switched. This is related to Inter-sentential switching to regulate the flow of information and instructions .

Although there is a switch between sentences, their functions often depend heavily on emotion and connection. In their research on this film, Chen and Liu (2023) found that code-switching serves as a way to accommodate language, which can occur through Inter-sentential switching that indicates a change in attitude [2]. For example, Waymond switches to English when he wants to sound more formal or assertive, but returns to Mandarin or Cantonese to show warmth or affection.

Tag Switching

The insertion of short phrases, interjections, or discourse markers from one language into speech that is otherwise entirely in another language is known as Tag switching. These additional elements, known as “tags”, are usually found at the beginning or end of a sentence. Tag switching is commonly used as a marker of ethnic identity. The use of Mandarin or Cantonese tags or interjections (such as “aiyah”, “lah”, or “hah?”) in English sentences can be used to show solidarity and closeness to Chinese culture, especially when speaking with family members or immigrant communities.

For expressive (expressive function) and phatic (social communication function) purposes, these tags are very effective. Interjections help characters convey strong emotions or provide sudden emphasis on something, such as surprise, frustration, or acceptance. According to Gendroyono & Baharun (2023), Tag switching is often used to express empathy or solidarity and emphasize a point [4]. Tags provide high emotional flexibility in movie dialogue because they can be easily removed without damaging the structure of the parent sentence.

Tag switching analysis provides the clearest evidence of how characters maintain their cultural identity by using the smallest linguistic components to adapt to an English-speaking moment.

2. Research Method

This research employs a qualitative descriptive approach to collect and analyze linguistic data related to code-switching in the movie *Everything Everywhere All at Once*. The qualitative method is chosen because it enables the researchers to examine language as it naturally occurs, allowing an in-depth exploration of how bilingual characters alternate between Mandarin, Cantonese, and English in various conversational contexts. Qualitative research does not test predetermined hypotheses; rather, it focuses on uncovering patterns, characteristics, and communicative meanings embedded in the data [5]. This approach is particularly suitable for sociolinguistic studies in which natural interactions and authentic language use are the primary interest.

The data collection technique involved several systematic steps: repeatedly watching the movie to understand its narrative context, transcribing all relevant scenes that contain multilingual interactions, and documenting the exact linguistic forms used by the characters. Each transcribed dialogue was then examined to identify specific instances of code-switching. After identification, the utterances were categorized according to established theoretical frameworks, particularly Poplack's (1980) typology, which distinguishes between intra-sentential, inter-sentential, and tag switching [1]. Purposive sampling was applied, meaning that only utterances containing clear evidence of language alternation were selected for analysis. This classification process allowed the researchers to determine not only the types of code-switching used but also the linguistic patterns and potential functions behind the switches. Through this methodological procedure, the study aims to provide a detailed and contextually grounded account of how code-switching operates within the film's multilingual dialogue.

This study examines the use of code-switching among characters in the movie *Everything Everywhere All at Once* (2022), which portrays the bilingual Mandarin-English experiences of Chinese-American immigrants living within a multicultural environment. Employing a qualitative descriptive method, the research focuses on analyzing naturally occurring language patterns in the film. Data were collected through systematic observation and transcription of the movie's dialogues, followed by detailed identification of utterances containing language alternation. The analysis was conducted using Poplack's (1980) framework, which categorizes code-switching into intra-sentential, inter-sentential, and tag switching [1].

The results reveal that intra-sentential switching is the most dominant type, accounting for 64% of the total instances. This type appears frequently in emotionally expressive conversations, demonstrating the characters' high bilingual proficiency and their tendency to blend linguistic resources to convey nuanced feelings. Inter-sentential switching constitutes 32% of the data and is typically used to mark shifts in topic, context, or level of formality, particularly when characters transition between family interactions and broader social settings. Tag switching is the least frequent type at 4%, yet it plays an important role in signaling cultural identity and social intimacy through short Mandarin or Cantonese expressions embedded in English-dominant speech.

3. Results and Discussions

3.1 Results

The conversations in *Everything Everywhere All at Once* are classified based on the types of code-switching, as described by Poplack (1980).

Table 1. Examples of Code-Switching in EEAEO

Sentences	Types	Explanation
Waymond: “親愛的,我不知道妳怎麼了, 不過 I think you're pushing things too far.”	Intra-Sentential	In this sentence, the speaker naturally blends Mandarin and English within a single sentence. This switch happens smoothly, without pausing for a new sentence, and it helps the speaker

(Sweetheart, I don't know what you're doing, but I think you're pushing things too far.)		express their feeling more freely in a real conversation.
Evelyn: "Check the pot in 5 minutes. 爸最討厭煮爛的麵。And which paint did you use?" (Check the pot in 5 minutes. My father hates overcooked noodles. And which paint did you use?)	Inter-Sentential	In this example, the speaker switches languages between complete sentences. The conversation moves from English to Mandarin and then back to English, with each language used for a whole sentence.
Evelyn: "Noodles! 去煮麵" (Noodles. Put in the noodles.)	Tag Switching	This sentence contains tag-switching code-switching, where the main lexical item "Noodles!" is in English and is followed by a short Mandarin expression 去煮麵 functioning as a tag that tells someone to go cook the noodles, showing a brief shift of language for emphasis and identity marking.

Table 1 shows various examples of code-switching phenomena in the movie *Everything Everywhere All at Once*. It categorizes the utterances according to the main types of code-switching: intra-sentential, inter-sentential, and tag switching. Each example illustrates functions in context, such as creating a natural conversational flow (intra-sentential), marking a boundary between thoughts or sentences (inter-sentential), or using short phrases/tags for emphasis or identity (tag switching). This structured approach demonstrates the range and real-life application of code-switching among multilingual speakers in the movie.

Table 2. Number of Code-Switching in EEAAO

Types	Numbers	Percentage
Intra-Sentential Switching	32	64%
Inter-Sentential Switching	16	32%
Tag Switching	2	4%
Total Number	50	100%

Table 2 shows the Number of Code-Switching in *Everything Everywhere All at Once*, categorized into three main types, totaling 50 data points. The most prominent type of code-switching observed is Intra-sentential switching, which accounts for 32 instances, making up the largest proportion at 64% of the total. The second most frequent category is Inter-sentential switching, recorded at 16 instances, which constitutes 32% of the total data. The least frequent type of switching is Tag switching, occurring only 2 times, representing the smallest percentage at 4%.

This statistic indicates that Intra-sentential Switching is the dominant form of code-switching in the data, far exceeding the frequencies of both inter-sentential switching and tag switching.

3.2 Discussions

The findings of this study demonstrate that the use of code-switching in *Everything Everywhere All at Once* is deeply intertwined with the multilingual identities, cultural backgrounds, and emotional expressions of the characters portrayed in the film. With a total of 50 identified instances of code-switching, the distribution of types dominated by intra-sentential switching (64%), followed by inter-sentential switching (32%), and tag switching (4%) reflects a clear linguistic pattern characteristic of bilingual speakers who navigate dual cultural and linguistic systems. Rather than functioning merely as an aesthetic device or a narrative embellishment, the patterns observed in the film reveal that code-switching is a strategic communicative choice shaped by psychological, social, and situational factors. These patterns reinforce the argument by Poplack (1980) that code-switching is not random or chaotic but governed by systematic linguistic constraints and meaningful social motivations [1].

The predominance of intra-sentential switching in the movie suggests a high level of bilingual proficiency among the characters, particularly Evelyn and Waymond Wang, who regularly integrate Mandarin or

Cantonese and English within single clauses. Such seamless blending of languages indicates not only fluency but also a deep internalization of both linguistic systems. According to Poplack (1980), intra-sentential switching is the most complex form, requiring speakers to maintain syntactic compatibility across languages. In the movie, this type of switching often emerges in emotionally dense conversations for example, when characters express frustration, affection, or anxiety [1]. This aligns with Chen and Liu (2023), who argue that intra-sentential code-switching in this film serves as an “emotional transformation node,” enabling characters to move between linguistic repertoires to articulate feelings that may resonate more authentically in one language than the other [2]. For immigrant characters, language is not merely a tool for communication but also an instrument through which emotions are anchored and understood. Thus, the frequent intra-sentential switching indicates that the characters rely on dual linguistic identities to navigate their emotional landscapes, especially in familial interactions [6].

Furthermore, the movie’s depiction of intra-sentential switching reflects broader sociocultural realities of Chinese-American immigrant families. In diaspora contexts, bilingual speakers often develop hybrid linguistic practices, using their heritage language to reinforce cultural belonging and English to adapt to societal expectations [7]. This hybrid use of language is particularly evident in Evelyn’s interactions with her family. In scenes involving conflict or confusion, she often switches mid-sentence, suggesting that certain concepts feel more “natural” or “felt” in Mandarin or Cantonese. Conversely, when asserting authority or expressing logical reasoning, English is frequently inserted [8]. This pattern demonstrates the dynamic nature of bilingual meaning-making, where languages are selected based on affective resonance and communicative clarity [9].

Inter-sentential switching, comprising 32% of the data, appears primarily in situations where characters shift topics, contexts, or levels of formality. Unlike intra-sentential switching, this type involves alternating languages across sentence boundaries, making it less syntactically complex but highly significant in terms of discourse management [10]. The movie demonstrates that inter-sentential switching often marks transitions between private and public identities. For example, when characters interact with Gong Gong (the grandfather), they tend to speak Mandarin or Cantonese first before switching to English when the topic changes or when communicating with non-Chinese speakers. This reflects the sociolinguistic principle that language choice is situationally motivated [3]. In the context of the film, English serves as a symbol of external communication and broader social engagement, while Mandarin or Cantonese indexes cultural intimacy, familial norms, and generational expectations.

Moreover, inter-sentential switching functions as a tool for negotiating roles and power dynamics. For example, scenes involving Evelyn and Joy reveal how bilingual speakers navigate tension by modulating their language choice. Evelyn’s use of Mandarin or Cantonese when reprimanding Joy signals traditional parental authority rooted in cultural expectations, whereas Joy’s preference for English marks her Americanized identity and desire for autonomy. The alternation between languages thus represents the negotiation of cultural values between first- and second-generation immigrants. In this film, inter-sentential switching not only signals shifts in formality or topic but also symbolizes the dynamic interplay between tradition and modernity, which is a central theme of the narrative [11].

Tag switching, although the least frequent type at 4%, carries significant sociolinguistic weight. Tag switching involves the insertion of short expressions such as interjections or discourse markers from one language into a sentence in another language. While this type appears minimally in the dataset, its presence highlights the characters’ efforts to maintain cultural flavor and authenticity within their speech. Tags such as “aiyah,” “lah,” or short Mandarin imperative forms function as identity markers that anchor the speaker within a cultural community. According to Gendroyono and Baharun (2023), tag switching often serves expressive and phatic functions, helping speakers convey emotions efficiently or establish social solidarity [4]. In *Everything Everywhere All at Once*, tag switching occurs in moments where the characters are engaged in rapid or casual speech, suggesting that such linguistic features are deeply embedded in their habitual communication. Even though tags represent small linguistic units, they carry strong cultural significance, signaling a lived connection to the Chinese heritage embedded in the characters’ everyday interactions [12].

Taken together, the distribution of code-switching types in the film offers insights into the multilayered sociolinguistic realities of immigrant life. The predominance of intra-sentential switching shows that bilingualism is not fragmented but integrated within the characters’ cognitive and emotional frameworks [13]. The use of inter-sentential switching illustrates how language choices are shaped by situational demands, social roles, and relational dynamics. Meanwhile, tag switching reinforces cultural identity and functions as a

linguistic anchor to heritage. The interplay among these three types reflects the complexity of multilingual negotiation in a multicultural context.

Importantly, code-switching in the movie contributes not only to character development but also to thematic depth. The movie's narrative grapples with existential questions, generational trauma, and identity reconstruction. Language becomes one of the mechanisms through which these themes are communicated. By switching languages within and across sentences, characters reflect their struggles to reconcile competing worlds traditional vs. modern, Eastern vs. Western, familial duty vs. personal freedom. Such linguistic oscillation parallels the film's central motif of navigating multiple universes [14]. Just as the characters move across dimensions, they also move across linguistic terrains, highlighting how identity is always in flux. This symbolic dimension aligns with the argument of Van der Walt (2011), who states that code-switching can function as a pedagogical and narrative resource that enhances understanding of hybrid identities [15].

Through these findings, the study affirms that code-switching in *Everything Everywhere All at Once* is a rich sociolinguistic phenomenon that reflects emotional expression, cultural belonging, identity negotiation, and communicative efficiency. It reinforces the position that bilingual speakers do not treat their languages as separate systems but as interconnected resources that are dynamically activated based on social and emotional circumstances. Therefore, the film offers a realistic and nuanced portrayal of bilingual immigrant life, demonstrating how language becomes a powerful tool for navigating both external communication and internal identity formation.

4. Conclusion

This study reveals that in the movie *Everything Everywhere All at Once*, the bilingual Mandarin–English characters employ code-switching as a central communicative strategy that reflects the complex cultural dynamics, hybrid identities, and multilingual realities experienced by immigrants living in multicultural societies. Code-switching in the film is not merely a linguistic ornament inserted to make the dialogue sound “authentic,” but rather a meaningful expression of how individuals navigate overlapping cultural spheres, emotional tensions, and shifting social roles. The findings show that intra-sentential switching emerges as the most dominant type, constituting the majority of the data. This high frequency indicates that the characters possess strong bilingual competence, allowing them to effortlessly alternate between languages within a single syntactic unit. Such switches often occur in emotionally charged moments such as scenes of conflict, confusion, affection, or urgency suggesting that the characters rely on mixed linguistic resources to articulate feelings and interpersonal nuances that may not be fully conveyed in one language alone. Through these seamless alternations, the film portrays bilingual speech as fluid, natural, and deeply embedded in the characters' lived experiences. Inter-sentential switching, while less frequent, also plays an important communicative role. It appears in contexts where characters shift topics, negotiate authority, or transition between intimate family interactions and public, social, or institutional environments. Switching languages across sentences allows the speakers to signal changes in tone, formality, or relational stance. For example, English is often used when characters wish to establish clarity, assertiveness, or seriousness, whereas Mandarin or Cantonese is used when expressing familial expectations, cultural values, or emotional vulnerability. This pattern aligns with sociolinguistic theories that view language choice as a marker of social identity, power dynamics, and contextual adaptation. By employing inter-sentential switching strategically, the film demonstrates how bilingual individuals manage their dual identities by selecting the language that best aligns with the situational demands of communication. This reflects the lived reality of many immigrant families who constantly negotiate between heritage-language norms and dominant-language expectations. Tag switching, although the least frequent type, contributes significantly to the formation of cultural identity and emotional tone within the film. Tags, interjections, and short expressions such as exclamations or brief Mandarin commands provide subtle but meaningful cues that anchor the dialogue to the characters' ethnic backgrounds. These tags serve expressive and phatic functions, adding layers of attitude, humor, affection, or frustration that enrich the emotional resonance of the scenes. Even with minimal occurrence, tag switching plays a powerful symbolic role: it preserves cultural authenticity, signals solidarity among family members, and highlights the persistence of heritage language elements within English-dominant communication. This demonstrates that even small linguistic units can carry profound cultural meaning, reinforcing the idea that bilingual identity is not only shaped through full sentences but also through short, emotionally charged expressions. Overall, the extensive use of code-switching throughout the movie enriches character interactions and enhances the film's portrayal of cross-cultural integration. It offers a realistic depiction of how bilingual immigrants navigate their multilingual environments and construct hybrid identities in the face of generational, emotional, and cultural conflicts. The linguistic fluidity shown in the film reflects the broader immigrant experience, where language

functions as both a bridge and a barrier connecting individuals to their cultural roots while simultaneously enabling them to adapt to new sociocultural settings. Thus, code-switching in the film should be understood as a powerful linguistic and cultural strategy, not merely as a stylistic choice. It plays a central role in shaping character development, advancing the storyline, and emphasizing the thematic exploration of identity, belonging, and emotional complexity. Beyond its contribution to film analysis, the findings of this study also highlight practical implications for language education and sociolinguistic research. In language teaching, code-switching can be leveraged as a pedagogical tool to increase students' awareness of cultural and communicative diversity. Understanding how code-switching operates in real-life contexts such as in films, digital communication, or everyday conversations can help learners better appreciate the fluidity of multilingual communication and develop more adaptive communicative competence. Additionally, in fields such as literary studies, film studies, and cultural studies, researchers are encouraged to explore code-switching as a narrative device that strengthens characterization, conveys cultural tension, and enriches contextual meaning. As demonstrated in *Everything Everywhere All at Once*, language alternation is more than a linguistic phenomenon; it is a narrative technique that embodies the emotional and cultural complexity of the characters' lives. Therefore, future research may build upon this foundation by examining how code-switching contributes to broader themes of identity negotiation, diaspora experience, cultural hybridity, and narrative structure in contemporary media.

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