Lingua Cultura, 20(1), July 2026, 33-39
DOI: 10.21512/lc.v20i1.14152
P-ISSN: 1978-8118
E-ISSN: 2460-710X

TRANSLANGUAGING EMOTION AND IDENTITY IN CHINESE-ENGLISH MIXING OF *EVERYTHING EVERYWHERE ALL AT ONCE*

Ni Kadek Dian Ari Putri[1]*; Putu Devi Maharani[2]

[1,2]English Literature Programme, Faculty of Foreign Languages, Universitas Mahasaraswati Denpasar
Bali, Indonesia 80111
[1]dianariputri16@gmail.com; [2]devi.maharani@unmas.ac.id

Received: 5th August 2025/**Revised:** 12th November 2025/**Accepted:** 14th November 2025

How to Cite: Putri, N. K. D. A., & Maharani, P. D. (2026). Translanguaging emotion and identity in Chinese-English mixing of *Everything Everywhere All at Once*. *Lingua Cultura, 20*(1), 33-39. https://doi.org/10.21512/lc.v20i1.14152

ABSTRACT

This study investigates Chinese-English code-mixing in the film Everything Everywhere All at Once (2022), focusing specifically on insertion as theorized by Muysken. It examines how insertional code-mixing in scripted multilingual dialogue functions as a narrative strategy to convey identity, emotion, and cultural hybridity in diasporic contexts. Using a qualitative descriptive method, data were drawn from manually transcribed utterances in Mandarin, Cantonese, and English. Analysis applied Muysken's typology alongside Halliday's sociopragmatics framework to interpret the pragmatic and social factors underlying the insertions. A total of 29 insertions were identified and categorized into phrasal or clause insertions (48.28%), discourse features (41.38%), and lexical items (10.34%). Phrasal and clause insertions most frequently occurred in emotionally intense scenes, expressing affect, authority, or familial conflict. Discourse features such as interjections served to convey emotion and establish shared cultural understanding, while lexical functioned as cultural markers rooted in tradition. The findings demonstrate that insertional code-mixing is a deliberate narrative tool that enhances character depth, cultural resonance, and cinematic authenticity. This study contributes to a broader understanding of how multilingual media can represent bilingual subjectivity, challenge monolingual norms, and reflect complex sociocultural identities. By linking linguistic analysis with filmic representation, the research highlights the significance of studying multilingual cinema as a site where language, identity, and emotion intersect in diasporic storytelling.

Keywords: *code-mixing, insertion, multilingual film, linguistic identity, Chinese-English bilingualism, Everything Everywhere All at Once*

INTRODUCTION

In the contemporary era of globalization, multilingualism has transcended simple linguistic diversity to become a defining feature of social reality, particularly within diasporic communities where individuals navigate identity, emotion, and cultural belonging through fluid linguistic practices. A salient manifestation of it is code-mixing, defined by Muysken (2000) as typologies such as insertion, in which lexical or phrasal units from one language are integrated into the morphosyntactic frame of another. While early structural models focused on these grammatical constraints, recent scholarship has shifted toward translanguaging, a perspective that views bilingual speakers not as users of separate systems but as agents who utilize an integrated communicative repertoire to negotiate complex social meanings (García & Wei, 2021; Li Wei, 2020). This shift emphasizes that language choice is rarely neutral; it is an adaptive competence shaped by the sociopragmatic context of the situation (Canagarajah, 2020; Robinson-Jones, 2026).

The strategic use of such linguistic resources is increasingly evident in digital and mediated environments. Recent studies demonstrate that code-

*Corresponding Author

mixing in media functions as a vital tool for audience engagement and the construction of 'liminal' identities (Wahyudiputra & Purnomo, 2022). In audiovisual contexts, multilingualism is not merely a reflection of natural speech but is 'stylized' for narrative and aesthetic purposes, serving as a semiotic resource for character development and realism (De Bonis, 2025; Han, 2024). Despite these advances, a research gap remains: while translanguaging provides a broad conceptual lens, there is a lack of systematic application of structural models, such as Muysken's insertion framework, in the sociopragmatic analysis of cinematic dialogue. While scripted media is sometimes critiqued for being overly stylized, recent research that confirms the high frequency of naturalistic language alternation patterns in *Everything Everywhere All at Onc*e demonstrates how cinematic dialogue accurately mirrors the complex bilingual realities of Chinese-American immigrant environments.

The film *Everything Everywhere All at Once* (Kwan & Scheinert, 2022) provides a critical site for addressing this gap. Recent linguistic analyses of the film show that intra-sentential switching (a form of insertion) is the most dominant practice, accounting for approximately 64% of total instances, particularly in emotionally expressive conversations (Athaillah et al., 2025). Furthermore, the film's "translational harmony" serves as a metaphor for democracy and indigeneity within settler societies, demonstrating how language choice reflects and manages familial authority and emotional tension (Sterk, 2025). In cinematic contexts, code-mixing is rarely accidental; rather, it serves as a deliberate stylistic choice to mirror real-world linguistic practices. For instance, Alfi and Maysafira (2023) demonstrate that phrasal insertion in contemporary film dialogue functions as a crucial strategy for realistic character development and cultural indexing. By synthesizing Muysken's (2000) typology with Halliday's framework of field, tenor, and mode, this study examines how insertional code-mixing operates as a deliberate narrative strategy to construct diasporic identity and convey nuanced interpersonal dynamics, moving beyond mere linguistic realism to functional storytelling (Tsani, 2026; Li et al., 2025).

METHODS

This research adopts a qualitative descriptive approach to analyze insertion-type code-mixing in the film *Everything Everywhere All at Once* (Kwan & Scheinert, 2022). Qualitative descriptive methods are essential in media linguistics for uncovering how "naturally occurring" language patterns are stylized to reflect cultural hybridity and emotional negotiation (Athaillah et al., 2025). The film's multilingual dialogue, incorporating English, Mandarin, and Cantonese, serves as a rich site for examining how lexical elements integrate within a single communicative event.

Purposive sampling was used to select scenes where multilingual interaction is most salient, particularly during moments of interpersonal conflict, emotional tension, or familial communication. Recent studies indicate that in this specific film, intra-sentential switching (a form of insertion) is the most dominant type, accounting for 64% of total instances, primarily used to blend linguistic resources for conveying nuanced feelings (Athaillah et al., 2025). All relevant dialogue was manually transcribed, focusing on utterances that demonstrate clear structural integration. To maintain rigor, the analysis distinguishes between intentional insertional mixing and fixed loanwords, ensuring that each instance reflects a meaningful linguistic act and a "translational harmony" that functions as a metaphor for identity in settler societies (Sterk, 2025). This shifts the perspective of language alternation from isolated structural shifts to a fluid, integrated communicative repertoire. As Karpava et al. (2025) observe, translanguaging operates as a dynamic framework that heritage language speakers use to navigate challenges in cultural transmission and to reinforce family solidarity across generations.

The current research applies a dual-layered framework: a structural layer using Muysken's (2000) typology, specifically insertion, defined as the embedding of lexical or phrasal units into the morphosyntactic structure of another language. While early structural models focused heavily on grammatical constraints, modern applications of Muysken's typology in media analysis show that structural choices like insertion are natural reflections of social and cultural identities, indicating a high level of bilingual proficiency and situational awareness among creators (Qutratu'ain et al., 2024). Second, a functional layer drawing on Halliday's (1978) Context of Situation. This allows for a comprehensive examination of the field (the social action), tenor (the relationships between characters), and mode (the symbolic role of language). This framework is further supported by recent research in interpersonal pragmatics, which demonstrates how speakers strategically employ such resources to negotiate stance and relational meaning (Mulyanto et al., 2023; Robinson-Jones, 2026).

To ensure the validity and reliability of these findings, a rigorous methodological process was applied. All multilingual utterances were manually transcribed and reviewed twice for accuracy by comparing them against the official subtitle (.srt) and screenplay (.pdf) files. The data were classified strictly according to Muysken (2000) typological model, which was supplemented with procedures adapted from recent studies on media-based code-mixing In addition, inter-rater validation was conducted with the assistance of another linguistics researcher to resolve ambiguities and ensure classification consistency. Importantly, only utterances containing grammatically integrated Chinese elements within English matrix structures were included. Instances of alternation, borrowing, or standalone switch codes were deliberately excluded to maintain analytical focus. These methodological safeguards contribute to the study's trustworthiness,

transparency, and replicability, ensuring that the classification and interpretation of insertion types are grounded in both theoretical rigor and empirical accuracy.

To ensure rigor and replicability, classification patterns were cross-checked with findings from recent studies on code-mixing in multimedia and advertising discourse (Mulyanto et al., 2023). Triangulation verified the consistency of classifications with established analytical procedures in media linguistics. As the study is based on publicly available film content, it involves no human subjects and adheres to ethical guidelines for non-intrusive textual analysis.

RESULTS AND DISCUSSIONS

This study analysed 15 instances of Chinese-English code-mixing in the film *Everything Everywhere All at Once* (Kwan & Scheinert, 2022), focusing specifically on insertion, as defined by Muysken (2000). Each utterance was manually transcribed from the film's multilingual scenes, with the insertion type identified and categorized. The results reveal a diverse application of insertion phenomena, with three primary insertion types identified: Phrasal/Clause Insertions, Discourse Features, and Lexical Items. Table 1 shows the frequency distribution of the three insertion categories based on Muysken's insertion model.

Table 1 Frequency of Subtypes of Insertion

No	Insertion Category	Frequency	%
1.	Phrasal/Clause Insertion	14	48.28
2.	Discourse Features	12	41.38
3.	Lexical Items	3	10.34
	Total	29	100.00

The quantitative distribution of insertion types in this study reveals that Phrasal/Clause Insertions dominate the dataset, accounting for 48.28% of the observed utterances, while Discourse Features and Lexical Items represent 41.38% and 10.34%, respectively. This finding suggests that code-mixing in *Everything Everywhere All at Once* (Kwan & Scheinert, 2022) frequently involves syntactically larger and semantically dense units such as full commands, rhetorical questions, and idiomatic expressions rather than isolated content words. These results align with Muysken (2000) assertion that insertion often entails the embedding of well-formed constituents from one language into the morphosyntactic frame of another, particularly when speakers aim to convey affect, emphasis, or cultural specificity.

The findings of this study provide strong evidence for the applicability of Muysken's (2000) theory of insertion as a dominant code-mixing strategy in scripted media, specifically within the multilingual narrative of *Everything Everywhere All at Once* (Kwan & Scheinert, 2022). From the 15 identified utterances in the film, all instances conformed to the structural criteria of insertion, where lexical or phrasal units from one language (Mandarin or Cantonese) are embedded within the grammatical structure of another (English). These insertions were classified into three types based on their linguistic form and function: phrasal/clause insertions, discourse features, and lexical items. Each category reveals a unique narrative function, contributing to the construction of bilingual identity, emotional nuance, and cultural continuity in the film's storytelling.

Phrasal and clause-level insertions represented the most dominant type in the dataset, comprising 48.28% of the occurrences. These insertions involved complete verbal expressions in Mandarin or Cantonese embedded seamlessly within English sentences. This is consistent with Muysken's definition of insertion as the integration of "constituents, such as noun phrases or entire clauses, from one language into another" (Muysken, 2000, p. 7). These phrases typically serve a range of communicative functions such as assertion, emphasis, directive intention, or emotional release.

Evelyn : "You want to know what I think? *Ni ting wo shuo!*"
Joy : "Why should I? You never actually listen to me!"

(*Everything Everywhere All at Once*, 01:28:50)

"You want to know what I think? *Ni ting wo shuo*" (You listen to me), which reflects her attempt to reclaim authority in a high-stress, emotionally loaded exchange. The Mandarin imperative clause is grammatically well-formed and smoothly integrated into the English matrix, a characteristic feature of insertion as defined by Muysken.

Joy : "I can't keep doing this… *Ni dong bu dong?!*"
Evelyn : "I'm trying, but I don't understand what you want from me!"

(*Everything Everywhere All at Once,* 01:18:20)

In the context above, the field involves a pivotal family confrontation; the tenor reflects a daughter's plea for understanding from her mother; the mode is direct and emotionally volatile. The insertion functions as a cry for emotional validation while drawing from the heritage language to convey distress that surpasses what English alone can express.

Waymond : *"Suan le ba, duoqing zigu kong yu hen, hao meng youlai bu yuan xing."*
Waymond : "Give it up. Sometimes it's better to let the fantasy live up here."

(*Everything Everywhere All at Once*, 01:24:45)

In this example, Waymond recites a poetic clause in Mandarin, which translates roughly as, “Forget it. Since ancient times, sentimental people are left with only regrets; beautiful dreams are not meant to be awakened.” This instance shows how clause-level insertion can carry cultural depth and literary connotation. Here, the Mandarin utterance functions as an indirect directive encouraging emotional detachment while drawing on traditional Chinese poetic expression. The pragmatic choices of the characters do not merely serve grammatical convenience; they reflect deeper cultural renegotiations. This aligns with findings by Tri (2024), who argues that *Everything Everywhere All at Once* actively disrupts essentialist stereotypes and normative thinking within Asian-American family structures by exploring highly nuanced, multi-layered identity choices.

Such emotionally anchored clause insertions reflect what is identified as "identity-framing linguistic acts, choices through which speakers momentarily center their heritage identity in response to emotional distress or conflict. Comparative sociolinguistic analyses of the screenplay confirm that the characters' intra-sentential switching patterns directly mirror the naturalistic, subconscious linguistic habits of actual Mandarin-English bilingual immigrants under environmental and emotional stress (Languaged Life, 2024). This aligns with Zhu (2022), who emphasizes that translanguaging practices are closely tied to emotional expression and the negotiation of intercultural identity, particularly in contexts of interpersonal conflict and cultural hybridity. Comparable narrative use of insertion appears in the short film, where Javanese-Indonesian code-mixing underscores familial intimacy and cultural values (Sari et al, 2025). By drawing on Mandarin or Cantonese during critical emotional or interpersonal moments, the characters symbolically reposition themselves within the cultural heritage that informs their emotions and relational roles.

Furthermore, phrasal and clause insertions are often embedded in scenes that mark turning points in the narrative or key emotional shifts. Their function transcends linguistic form; they contribute dramatically to character development and relational complexity. For instance, when the protagonist switches into Mandarin or Cantonese in emotionally heightened scenes, this signals an internal conflict that cannot be fully articulated in English. This usage reflects what a ‘discursive reclamation’ of cultural identity, in which language is employed as a tool of emotional authenticity and resistance. The film’s deliberate placement of such insertions in pivotal moments demonstrates how multilingual discourse is choreographed not just for realism, but for thematic depth.

Muysken (2000), who documented comparable patterns in *99 Cahaya di Langit Eropa*, observed that insertion was frequently employed by bilingual speakers to express psychological or cultural identity positions in emotionally charged conversations. Clause-based insertions in film scripts are often purposefully chosen by writers to reflect diasporic subjectivity and to dramatize cross-cultural tensions. These examples collectively demonstrate that insertion is not merely a surface-level mixing of linguistic codes but a performative tool that advances narrative depth and identity expression in transnational cinema.

The second major type, comprising 41.38% of the dataset, involved the insertion of discourse features such as interjections (*aiya*), response tokens (*hao*), and emphasis particles (*zhen de*). Though shorter in form than full phrasal insertions, these elements are pragmatically rich and often convey nuanced emotional states, stances, or communicative intentions. Such insertions serve not only to modulate tone and emotion but also to index cultural norms embedded in everyday speech.

Joy	:	“You always say things like *aiya*, like we don’t know anything!”
Evelyn	:	“Because you don’t know anything.”

(*Everything Everywhere All at Once,* 00:12:10)

In this excerpt, the interjection *aiya* is a culturally rooted expression commonly used to convey frustration, annoyance, or resignation in Cantonese and Mandarin-speaking communities. Its insertion by Evelyn reflects an affective stance and a speech style deeply linked to her cultural background. Structurally, it is a minimal unit that requires no syntactic accommodation, aligning with Muysken’s (2000) observation that discourse features are ideal candidates for insertion due to their low grammatical dependency and high emotional salience. From Halliday’s context of situation, the field involves family miscommunication; the tenor is one of cultural distance and emotional exasperation; the mode is informal spoken discourse. The insertion indexes Evelyn’s cultural stance while contributing emotional depth to the interpersonal exchange.

Waymond	:	“ just nods and goes *hao, hao.*”
Evelyn	:	“You mean she doesn’t actually care?”
Waymond	:	“Maybe she just doesn’t know how to show it.”

(*Everything Everywhere All at Once*, 00:10:45)

In this line, Waymond mimics an elder’s conversational style through the reduplicated Mandarin response token *hao, hao* (okay, okay), which he inserts to describe another character’s habitual way of agreeing or dismissing input. The insertion not only adds humorous mimicry but also reflects habitual speech patterns in Chinese communication, where repetition often implies passive agreement or social politeness. The emotional function here is subtle. Waymond uses *hao, hao* to signal disengagement masked as agreement, a pragmatic move common in high-context communication cultures.

From a sociopragmatic standpoint, the field centers around interpersonal commentary; the tenor reflects a light, observational tone; the mode is spoken, reflective, and culturally embedded. The discourse insertion serves to reinforce cultural authenticity and characterize social interactional norms among Chinese diaspora families. The significance of discourse insertions in the film is not limited to pragmatic economy; they serve as cultural and emotional shorthand for complex interpersonal relationships.

Their strategic use mirrors how bilingual individuals use code-mixing to assert closeness, discomfort, sarcasm, or solidarity. Discourse-level insertions are often employed in informal discourse to establish relational tone and social proximity, especially in family and peer interactions. In *Everything Everywhere All at Once*, these features accomplish a similar task by portraying cultural specificity and affective realism in otherwise English-dominant conversations.

These findings correspond with broader patterns observed in sociolinguistic research on digital and conversational bilingualism. For example, in Indonesian-English code-mixing, found that speakers frequently inserted English discourse markers like 'well,' 'you know,' and 'anyway' to mark shifts in attitude or interpersonal stance. In parallel, the Chinese discourse featured in *Everything Everywhere All at Once* creates culturally embedded emotional nuance.

In the context of the film, discourse insertions not only serve communicative functions but also enhance the authenticity of bilingual characters, aligning their speech more closely with real-world usage among diaspora communities. These interjections and response tokens help the audience access the emotional subtext of the interaction, thereby enhancing empathy and cultural understanding. The strategic use of culturally specific discourse features contributes to identity construction and narrative realism, particularly in multilingual cinematic storytelling. In the context of film, such linguistic choices are rarely accidental.

The third category, lexical insertions, accounted for 10.34% of the data and involved the embedding of single content words, typically culturally specific nouns or pronouns, into English utterances. These insertions are often the most recognizable form of mixing for general audiences, as they often involve semantically dense, culturally situated terms. Lexical insertions like *hongbao* (red envelope) or *ta* (third-person pronoun) serve a referential function, carrying culturally significant meanings that are difficult to translate.

Evelyn	:	Remember, bring the *hongbao.*
Joy	:	Mom, we're just going to the party, not Chinese New Year.

(*Everything Everywhere All at Once*, 00:08:43)

For instance, Evelyn's instruction, "Remember, bring the *hongbao*," integrates a Mandarin noun denoting a traditional item central to Chinese celebrations. This insertion is context-dependent and assumes cultural knowledge, making it more than a mere translation; it acts as a cultural marker that situates the character and scene within a specific sociocultural framework. It also emphasizes the continuity of Chinese traditions within a diasporic family structure.

Another example, "In Chinese, just one word – *ta* – so easy," is metalinguistic and self-reflective, illustrating the simplicity of Mandarin pronouns compared to English gender distinctions (Muysken, 2000). These lexical insertions serve not only a linguistic role but also a symbolic and semiotic one. By embedding culturally rooted words within English matrix structures, the film invites viewers, particularly bilingual and diasporic audiences, to recognize and affirm their heritage within a globalized linguistic framework. The decision to retain culturally specific terms rather than translate or omit them preserves cultural authenticity and creates emotional resonance.

Moreover, these insertions contribute to character depth and audience immersion. The strategic inclusion of culturally bound lexical items invites both heritage and non-heritage audiences to engage with the linguistic and cultural frames that shape the film's world. Lexical insertions in multilingual narratives not only enrich the dialogue but also increase cultural resonance by grounding the characters in identifiable traditions and values. It also aligns with more recent scholarship on translanguaging, such as Hendrikus et al. (2024), who emphasize that lexical insertion in media texts functions as a dynamic practice of identity assertion and cultural resistance in multilingual and diasporic settings.

Therefore, while less frequent than phrasal or discourse insertions, lexical items serve a powerful representational function. They encapsulate identity, memory, and shared experience in a single word, thereby reinforcing the film's exploration of cultural hybridity and linguistic plurality. In the context of *Everything Everywhere All at Once*, these lexical insertions enhance the film's emotional and cultural texture, providing linguistic anchors for themes of diaspora, generational continuity, and cultural affirmation.

By classifying insertions into phrasal/clause, discourse, and lexical categories, this study demonstrates that Muysken's (2000) framework is applicable to scripted cinematic dialogue. It shows that even in highly controlled, scripted cinematic dialogue, insertion remains a flexible and expressive strategy that serves linguistic, emotional, and cultural functions. In contrast to spontaneous bilingual speech, the insertions in *Everything Everywhere All at Once* are deliberately embedded, reflecting the writers' and actors' intentional choices to convey identity, emotion, and conflict through multilingual expression. This underscores the potential of film not just as entertainment, but as a cultural text through which language practices can be symbolically and creatively reimagined.

The presence of Chinese insertions in the English-dominant dialogue challenges dominant monolingual ideologies and affirms the legitimacy of bilingual discourse in mainstream media. This tendency highlights a growing pattern in modern media analysis where researchers look to commercial films to understand sociolinguistic phenomena. Similar descriptive studies on multilingual films show that code choices are tightly bound to situational contexts, social hierarchies, and the negotiation of interpersonal relationships on screen (Wulandari & Purwanto, 2026). It also highlights the creative potential of insertion as a literary device, particularly in films that aim to explore diasporic consciousness, bicultural tension, and intergenerational conflict. Moreover, the film reflects the evolving nature of language use in globalized societies, where multilingual speakers draw on their linguistic repertoires flexibly to navigate identity, emotion, and power. Insertion, when understood through this lens, becomes not only a structural phenomenon but a semiotic act that allows characters to assert difference, reclaim space, and resist assimilation through their speech patterns.

In sum, the film uses insertion not just as a reflection of natural speech patterns but as a tool for narrative enrichment, emotional resonance, and cultural visibility. It illustrates how multilingualism, when incorporated with intention and authenticity, can humanize characters, deepen stories, and transform cinematic language itself a trend echoed in. Thus, the current study contributes to our understanding of how linguistic forms intersect with narrative functions in contemporary media, and how insertional code-mixing, as theorized by Muysken (2000) continues to offer critical insight into the dynamic interplay between language, identity, and representation.

CONCLUSIONS

The findings demonstrate that phrasal and clause-level insertions often occur during emotionally charged or culturally marked situations, highlighting the characters' negotiation of identity, emotional expression, and familial relationships. Discourse feature insertions, such as *aiya* or *hao*, provide culturally grounded cues that shape conversational rhythm and interpersonal stance. These patterns reveal how the field, tenor and mode interact to create moments in which multilingual expression is socially and narratively motivated. Beyond confirming descriptive patterns, this study contributes to linguistic and media research by extending Muysken's insertion model to scripted, performative contexts, demonstrating its applicability beyond spontaneous speech.

Ultimately, insertional code-mixing in *Everything Everywhere All at Once* underscores its role as both a narrative device and a cultural practice. It challenges monolingual norms, foregrounds hybrid identities, and shapes audience engagement with diasporic experiences in global cinema. The integration of a sociopragmatic lens bridges linguistic form with narrative emotion, highlighting how deliberate code-mixing enhances character depth, narrative authenticity, and emotional resonance.

This study also contributes to media linguistics, sociolinguistics, and code-mixing research by demonstrating that multilingual cinema can serve as a site of cultural negotiation, where language mixing is not ornamental but essential to character development and thematic construction. It reinforces the notion that language is not simply a medium of communication, but a tool for encoding social experience, ideological stance, and cultural belonging.

These insights open avenues for future research, including comparative analyses of multilingual films, cross-cultural validation of insertional functions, and multimodal studies incorporating visual and auditory cues to explore language's role in cinematic storytelling. These findings are consistent with broader research on multilingual media discourse, which highlights code-mixing as a strategic resource for expressing identity, emotion, and cultural belonging in globalized contexts. Ultimately, the study underscores how insertional code-mixing operates as both a narrative device and a cultural practice, challenging monolingual norms, foregrounding hybrid identities, and shaping audience engagement with diasporic experiences in global cinema.

Author Contributions: Conceived and designed the analysis, N. K. D. A. P., and P. D. M.; Collected the data, N. K. D. A. P., and P. D. M.; Contributed data or analysis tools, N. K. D. A. P., and P. D. M.; Performed the analysis, N. K. D. A. P., and P. D. M.; Wrote the paper, N. K. D. A. P., and P. D. M.; Other contribution, N. K. D. A. P., and P. D. M.

Data Availability Statement: Data available within the article or its supplementary materials. The authors confirm that all data supporting the findings of this research are available within the article and its supplementary materials. The qualitative data include transcribed multilingual dialogues and classification tables of Chinese-English code-mixing instances analyzed in Everything Everywhere All At Once (2022).

REFERENCES

Athaillah, S. A., Ma'wa, K. A., & Rosalinah, Y. (2025). Implementations of code switching in the characters of the movie Everything Everywhere All At Once. *RIGGS: Journal of Artificial Intelligence and Digital Business, 4*(4), 4341-4348. https://doi.org/10.31004/riggs.v4i4.4244

Canagarajah, A. S. (2020). *Translingual practice: Global Englishes and cosmopolitan relations*. Routledge.

De Bonis, G. (2025). Between homogenisation and vehicular matching: A diachronic analysis of

language representation in multilingual cinema. *Journal of Audiovisual Translation, 8*(2) https://doi.org/10.47476/jat.v8i2.2025.377.

García, O., & Wei, L. (2021). *Translanguaging: Language, bilingualism and education*. Palgrave Macmillan.

Halliday, M. A. K. (1978). *Language as social semiotic: The social interpretation of language and meaning.* Edward Arnold.

Han, J. (2024). Translanguaging as a pedagogy: Exploring the use of teachers' and students' bilingual repertoires in Chinese language education. *Applied Linguistics Review, 15*(4), 1433-1451. https://doi.org/10.1515/applirev-2022-0142

Hendrikus, L., Tuhulele, Y., & Kora, M. (2024). Code-mixing in multilingual digital spaces: Linguistic patterns among Ambonese social media users. *Jurnal Tahuri, 21*(1), 20-35. https://doi.org/10.30598/tahurivol21issue1page20-35

Karpava, S., Ringblom, N., & Zabrodskaja, A. (2025). Translanguaging as a dynamic strategy for heritage language transmission. *Languages, 10*(2), 1-21. https://doi.org/10.3390/languages10020019

Kwan, D., & Scheinert, D. (Directors). (2022). *Everything Everywhere All at Once* [Film]. A24; IAC Films.

Languaged Life. (2024). M*edia reality all at once: How Everything Everywhere All at Once exemplifies our code-switched conversations.* UCLA Working Papers in Sociolinguistics. https://languagedlife.ucla.edu/sociolinguistics/media-reality-all-at-once-how-everything-everywhere-all-at-once-is-doing-its-best-to-exemplify-our-code-switched-conversations/

Li, J., Gillebaart, M., van Timmeren, T., & De Ridder, D. (2025). Everything everywhere all at once: Mapping lay beliefs about self-control. *Frontiers in Psychology.* https://doi.org/10.31219/osf.io/bjdh2

Li, W. (2020). Translanguaging as a practical theory of language. *Applied Linguistics, 39*(1), 9-30. https://doi.org/10.1093/applin/amx039

Mulyanto, A., Warsiti, S., & Dewi, R. O. (2023). Advertising media, an analysis of code in compilation of food and beverage ads on YouTube. *Journal of Pragmatics and Discourse Research, 3*(2), 203-217. https://doi.org/10.51817/jpdr.v3i2.354

Muysken, P. (2000). *Bilingual speech: A typology of code-mixing.* Cambridge University Press.

Qutratu'ain, D. S., Yuliano, S. A., Ersa, M., & Degaf, A. (2024). Sociolinguistic analysis of code mixing and code switching in Nessie Judge and Cinta Laura's "Glitch in the Matrix" YouTube video. Lang*ua: Journal of Linguistics, Literature, and Language Education, 7*(2), 69-82. https://doi.org/10.5281/zenodo.13221474

Robinson-Jones, C. (2026). Linguistically responsive assessment for learning in primary education: A scoping review. *Journal of Multilingual and Multicultural Development*. https://doi.org/10.1080/01434632.2026.2613680

Sari, L. K., Daningtia, A. Q., & Onwuagboke, B. B. C. (2025). Integrating Javanese code-mixing in short film Ayah for culturally responsive speaking instruction in Indonesian classrooms. *Lucerna: Jurnal Riset Pendidikan Dan Pembelajaran, 5*(1), 10-19. https://doi.org/10.56393/lucerna.v5i1.3448

Sterk, D. C. (2025). Everything Everywhere All at Once: The translational harmony in mother's tongue by the Formosan indigenous pop diva Abao as a metaphor for democracy and indigeneity in a settler society. *Translation Matters, 7*(1), 69-86. https://doi.org/10.21747/21844585/tm7_1a5

Tri, T. (2024). Beyond norms and realities: Reading queer in everything everywhere all at once. *The Motley Undergraduate Journal, 2*(1). https://doi.org/10.55016/ojs/muj.v2i1.78788

Tsani, A. R. (2026). Subtitling strategies in audiovisual translation: A case study of cultural-specific items in Ngeri-Ngeri Sedap. *Englie: English Learning Innovation, 7*(1), 377-393. https://doi.org/10.22219/englie.v7i1.42612

Wahyudiputra, A., & Purnomo, A. R. P. (2022). Chinese-American liminality in everything everywhere all at once (2022): Between violence and Wu Wei. *ELS Journal on Interdisciplinary Studies in Humanities, 5*(4), 643-655. https://doi.org/10.34050/elsjish.v5i4.24158

Wulandari, A.D., & Purwanto, J. (2026). Analisis alih kode dan campur kode pada film Cek Toko Sebelah. *Jurnal Media Akademik, 4*(1), 1-15. https://doi.org/10.62281/y36hne04

Zhu, H. (2022). Translanguaging, emotional expression, and intercultural identity negotiation. *Applied Linguistics Review, 13*(2), 231-255. https://doi.org/10.1515/applirev-2021-0120