Uncovering everything every where all at Once's Code-switching Instances

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Abstract
Code-switching has accumulated enough attention from the linguistics community that it gained recognition in the film industry as well. This study aims to contribute on the earlier research done by Chen and Liu (2023), which analyzes Everything Everywhere All at Once's code- switching examples and sheds light onto the film's linguistic aspect. Though Chen and Liu concluded an exhaustive study, their research left certain instances and reasoning's of code- switching uncovered. This study adds on Chen and Liu's research by exploring those unnoticed code-switching interactions to unveil their use cases displayed in the film. These use cases being; scolding, privacy, talking in inner voice and informing the audience about the developments regarding the characters.

Keywords
Code-switching, Everything Every where All at Once, Bilingual, Chinese-American

Literature Review
Code-switching, the act of converting between two or more languages during a discourse, coined presumably in 1954 by Hans Vogt(Benson 26), has been the topic of countless studies since the 1970s, when the phenomenon started to gain more traction than it has before the decade, though it is in the 1980s and 1990s when countless publications were issued on the subject matter, thus its significance in today's societies being recognized by the linguistics community (Auer 1). Code-switching is becoming a part of more and more people, as in the USA for example, the phenomenon is more apparent than before as the population is becoming ethnically more diverse (Cheng and Butler 293). The phenomenon is made use of for a plenty of purposes including but notlimitedto;self-expression,education,intimacy,unity,inclusionandevenexclusionofpeople (Modupeola 92,93). As it can be obtained from this very paragraph, code-switching is an area in linguistics worthy of studying and exploring.

 Due to its emerging importance and relevancy, code-switching, has been gaining recognition in the film industry as well, apart from the linguistic community. There are now numerous examples of movies involving multicultural identities and individuals code-switching across many nations. As Monti found, "multicultural and multilingual interactions" are "increasingly being represented in contemporary British and American films." (135). Si, in their research mentioned the frequency of code-switching in Bollywood movies(389), mean while Hendryaniet al. touched upon how code-switching can be found in Indonesian films as well(85). Movies with multilingual interactions are a great source for analyzing code-switching as they are recordings that can be replayed, paused and edited (Chen and Liu 175). The film this study is focusing on, Everything Everywhere All at once (EEAO), a movie described as "multi verse-hopping, genre bending movie" (Bates and Cunanan 2), is rich in terms of code-switching examples that can be observed and learnt from, hence the reasoning behind this very study. There is already a comprehensive study done on EEAO's abundance of code-switching examples by Chen and Liu. Though upon further investigation their research appears to be lacking in a few topics as the research does not make mention of certain significant code-switching instances and their reasoning's, which causes them to remain unexplored. This paper aims to elucidate the unmentioned code-switching examples in order to gain a deeper understanding into EEAO's relevance in the aspect of code-switching.

Introduction and Brief Summary of Everything Every where All at Once
Despite its relatively small budget, EEAO, won its spot in contemporary cinema's critically acclaimed movies. With its arbitrary storyline, depictions of multi-realities, 11 Oscar nominations, the movie attracted lots of attention and made quite a name for itself (Qin 94). EEAO follows a small Chinese American family that find out

the possibility of existing in and jumping through multiple universes. The mother of the family, Evelyn Wang, an ordinary middle-class Chinese American woman, is out of nowhere given the responsibility to save the entirety of universes, aswell as save her daughter from cosmic damnation. The movie discovers thethemesoffamily,generationaldrama,mother-daughterrelationship,dreamsand aspirations.
TheprotagonistofEEAO,EvelynWang,asBatesandCunananwroteon,isfollowedthroughout the film as she struggles to juggle her main responsibilities in life as she runs a laundromat business, deals with her husband's wish to divorce, take care of paperwork and pay off her debt, look after her elderly father and cope with her daughter all the while whenshe is given the responsibility to savetheuniverse and beat theantagonistJobu Tupaki (1,2). Bates and Cunanan further continue that the film is"a multiverse-hopping, genre bending movie about realizing one's potential and choosing the life that is most authentic to oneself" (2). Through the
'universe-jumping' nature of the movie the audience gets to meet multiple versions of the characters' alternate selves. Each of them with a different background and upbringing, influencingtheirsenseofselfandculturalidentity. Evelyn,throughinteractingwithheralternate selves, realizes thather lifecould havegonein many directions if shededicated herself to oneof her many passions instead of marrying Waymond, her husband, and settling down. Through all the chaos and drama, Evelyn manages to beat the antagonist and stop her from dismantling existence (Bates and Cunanan 3).

Code-switchinginFilmsandEEAO
Code-switching nowadays is integrated in films and its examples in movies play an important role in terms of the storyline, educating the audience on multilingual communities and being a rich source for linguistic researchers. The phenomenon is found in not only the American film industry, as EEAO is a production of, but also in films across the continents. There are Indonesianmovieswithcode-switchinginteractions Hendryanietal.(84),aswellasBollywood movies (Si 389), and British and American movies (Monti 136). As code-switching started to gain attraction, its recognition resulted in its involvement in films as well. Similarly to other linguistics phenomenons, code-switching can be better understood, observed and analyzed if they are recorded as they can be replayed, not to mention in movies the recordings are given in various contexts (Chen and Liu 175). As Montiargues, code-switching in films affects both the plot and the depiction of characters (137).

EEAO carries value in terms of code-switching as there are a total of 60 instances of code-switchinginstancesbetweenMandarinandEnglish(ChenandLiu172). ThoughEEAOisrichin terms of the quantity and diversity of code-switching instances and types, it has to be mentioned that Chen and Liu noted in their conclusion, the film still does not have an enough number of code-switching examples for a full, comprehensive study to be done on it without 'errors' (175). As I have delved into the film and its 60 examples of code-switching, I noticed there were a few certain use cases for code-switching Chen and Liu did not touch upon on their research, nor did they mention about certain important instances of code-switching. With this I have two main intentions to achieve; the first intention is to shed more light onto the importance of EEAO in analyzing code-switching, meanwhile my second intention is to contribute to the existing research done by Chen and Liu, even though there is not much to contribute as Chen and Liu have done an informative and illuminating analysis on the topic. Though as I have mentioned previously, there are still a few gaps which could be filled in their findings.

EEAO'sSignificanceontheMatterofCode-switching
The film employs code-switching for emotional expression while displaying the Chinese culture through different generations and walks of lives through multi-verses. As the alternate versions of the main characters from different realities are shown in the film, code-switching done by these alternate versions are also done accordingly to them. For instance, the audience gets to meetEvelyn asacook,acelebrity,aprofessionalfighterandsuch. Thecode-switchinginstances done by them are tailored to who they are. Moreover, the code-switching occurrences are provided with different accents and dialects according to the character and their alternate versions. This exposes the audience to the diversity and the complexity of the cultures represented in the movie. The code-switching is employed in the film in such a way to shift the plot of the film from saving the universe to family affection. Evelyn after fighting off her enemies might get sentimental and have a talk with her daughter or husband in English and Mandarin, switching between them to convey emotion and affection. Furthermore, the code- switching in EEAO does a good job of representing the Chinese-American culture, rather than representing the Chinese culture alone. The code-switching examples in the film

mirror the culture and experiences of Chinese-Americans as the code-switching reflects both the Chinese and the American culture in an integrated way (Chen and Liu 175).

Code-switchinganditsRelevancein Linguistics

Bilingualor multilingual people fromthesamemulticulturalor multinationalbackgrounds can utilizemorethanonelanguagewhile conversingwitheachother. Switchingbetweenlanguages and their codes during conversation is termed as code-switching (Yohena 137). As John Gumperz pointed out, the code-switching phenomenon is similar to when monolingual people "style shift" or "change dialects" while speaking to each other (qtd. in Yohena 137). Code- switching, like multicultural identities, has been around for a long while. One of the first American studies doneon code-switching was in 1947 by GeorgeBaker. Baker did research on the language use of Mexican Americans in Arizona (Nilep 4). This was before the term 'code- switching was allegedly coined, as the term was found in 1954 by Hans Vogt: "Vogt's first instanceofusing`code-switching'wasinreferencetoMeilletwhohebelievedhad littleinterest `inindividualcasesofcode-switching'"(Benson26).Code-switchingusedtonotbeofmuch importanceuntil1970s.Itwasafter thisdecadewhen extensiveresearchstartedtobedoneon code-switching. In 1980s and 1990s, the initiation of ESF (European Science Foundation) NetworkonCode-switchingand LanguageContactalsogathered interestonthetopic(qtd.In Auer 1). Consequently to the listed developments and more, code-switching's reputation changed to a topic of interest regarding linguistics (Auer 1).

Code-switching,asmentionedabove,isalinguisticphenomenonrelatingtomulticulturalismthat has become a subject of interest in linguistics. Though code-switching did not gain its fame by merely being interesting. Code-switching has multiple use cases amongst multicultural people.

People who utilize code-switching do so for the purposes of establishing intimacy amongst people with the same cultural and lingual background, creating unanimity between people sharingthesamelanguages,exclusionof apersonwhodoesnotspeakthesamelanguageasthe others involved in the conversation, self-expression, as doing it in one language or only in the second language (L2) might not be possible (Modupeola 92,93). Modupeola even argues that code-switching, besides the listed use cases, can be employed for language teaching and language learning as well (93). The increasing relevance of code-switching is not a subject to dismiss as, for instance, in the USA, the number of families coming to the country from non- English-speaking countries has increased substantially the previous decades as the general population of the USA increased 26%while the population of Hispanics and Asians increased 295%betweentheyearsof1960and1983(qtd in ChengandButler293).Thisisstillthecaseas population increasein thelate2010s camefrom mostly peopleof color (Asian, Hispanic, Black, Mixed Race) (Frey et al.).

TheTypesofCode-switchingFoundinEEAO

EEAO, as its multicultural dynamic might suggest, is a film of significance in terms of code- switching (CS), multiculturalism and linguistics in general. The film consists topics concerning linguistics, such as; CS, immigrants, depictions of the values and cultures of USA and China, multilingualism,lexicalborrowing,andsuch,whichmakesEEAOrichinresearchvalue.Asthe main characters portrayed in the film are a Chinese immigrant family living in USA, there are numerous instances of CS amongst the family members, which are worth a great deal for research purposes (Chen and Liu 171). As Chen and Liu found out in their research, in EEAO, there are instances of inter-sentential, intra-sentential and extra-sentential switching. Mandarin and English are used interchangeably as; English words are put in Mandarin sentences or sentences start with one of the languages and end with the other. There are also code-switching instances where the speakers switch between Mandarin to English multiple times in one or two back to back sentences (172). According to this research, Code-switching is practiced by the family mainlyforthepurposesofdistinguishingbetweentopicsduring aconversation,affective functions, lexical borrowing and metaphorical switching (173, 174).

ChenandLiu'sFindings

In terms of affective functions, code-switching is accustomed in several aspects for conveying emotion. During [00:07:59 – 00:08:09], Evelyn code-switches when talking with her daughter, Joy, even though Joy's Mandarin is not up to par with her mother's Mandarin skills. She does thisforthepurposeofattainingemotionalsensitivity towardsherselffromherdaughter.Another instance of code-switching for affective function that is pointed out by Chen and Liu is at [00:31:08–00:31:12],when EvelynswitchesfromEnglishtoMandarinwhen shediscoversthat her husband, Waymond, wants to divorce her. As divorce is such a personal topic between two people, she wanted to

isolate herself and Waymond by excluding the people around them from theconversationbyswitchingtoMandarin. Thisdoesnotonlyserveasameansofprivacybut there is also a sentimentality effect to it (173, 174).

According to the research, lexical borrowing happened for two main reasons; scarcity of compatible or appropriate words in the spoken language, and merely borrowing words out of habit. During [00: 07: 10 -- 00: 07: 16], Evelyn, while talking in Mandarin, borrows the English term 'google eyes' as there is not an equivalent saying for the term in Mandarin. The scene at [00:02:11 – 00:02:17] is an example for borrowing words out of habit; in this scene Evelyn speaksinMandarinbutusestheEnglishwords 'laundromat'and'apartment'asshehasnotused the Mandarin counterparts for them in a long time, which resulted in her being more familiar with the English versions of those words (174).

Lastly, there is metaphoricalswitching, which is code-switching that occurs when the topic, settingandparticipantsoftheconversationdonotchange,thereforethechangeof languagecan be interpreted as a metaphorical signal (Yohena 138). This type of code-switching in EEAO is done in [02:00:21 – 02:00:52] to convey the importance of the last sentence; Evelyn switches from English to Mandarin while talking to her father, in the presence of her daughter and her daughter's girlfriend, in Mandarin. Evelyn's switch to Mandarin draws theaudience's focus on the last sentence as well, which qualifies this instance of code-switching as metaphorical switching (Chen and Liu 175).

Methodology
Topinpointinstancesofcode-switchinginEEAO,themanualannotationmethodwasemployed, which involved watching the movie several times and pinpointing the significant instances of code-switching which was not touched on by Chen and Liu. As from the research of Chen and Liu, it was ascertained that there are a total of 60 examples of code-switching in EEAO (172), therefore itis not efficientto writean analysis on every singleinstanceof code-switching taking place. The pinpointed code-switching examples will then be analyzed in order to understand the reasoning behind them.

Findings
A caseof code-switching I havecomeacross in thefilmwhich was not touched on by Chen and Liuiscode-switchingforthepurposeofcovertlytalkingforprivacy.In thissceneat[00:06:08– 00:06:27], Evelyn while talking with her daughter is called to the cash register by a customer.

Evelyn while dealing with the customer notices that she, the customer, has a 'big nose' whichshetellstoherdaughterinMandarin rightinfrontof thecustomer.Evelyntriestosell itasifshe isspeakingtoherdaughter aboutanunrelatedsubjectintheirnativelanguage. AsBistaobserved in her research, people in an international or foreign environment utilize code-switching for the purpose of keeping people around them in the dark, in terms of the subject matter they are conversing about (13). We can concur from Evelyn's interaction with the customer that she preferred to keep her comments private, hence the switch to Mandarin.

Code-switchingisutilizedin thefilmfor aquiteintriguingyetnecessarypurpose,mainlyforthe audience; when an alternate version of a character takes control of the actual character's body, the audience can tell from the personality shift, but the personality shift is not the only indicator as the language characters use also change. In the scene at [00:13:09 – 00:15:59], Waymond, after partially covertly switching concsiousness with his alternate version, starts speaking to Evelyn in English, which is notusualfor himas hespeaks with her wife in Mandarin when they arealone.This instantswitch of languages hints theaudience that theperson inside Waymond is someone besides original Waymond. Waymond going back to speaking in Mandarin with his naivepersonality indicatedthathisoriginalselftook backcontrolofhisbody. Inthiscase,code- switchingis employedsothatthe audiencecankeep withtheprogression ofthestoryline,which means code-switching can have different use cases tailored for movies.

Anothercode-switchinginstancewhichfitstheabovementionedcase isthesceneat[01:02:00– 01:02:12], when alternate Gong Gong enters original Gong Gong's body. The arguably biggest giveawayofalternateGongGong'spresenceishimstartingtospeakEnglish,ashisoriginalself cannot. The code-switching adds the scene an unexpected, random moment, as in the previous scenes Gong Gong is introduced to the audience as an elderly Asian man who only speaks his native language and not English. Therefore, the switch from Mandarin to English catches the audience off guard.

Asobviousfromtheaboveparagraphs,EEAO integratescode-switchingintotheinteractions between characters for more motives than Chen and Liu touched upon. Though the above mentioned are not all, as another reason code-switching is brought into play in the film is to display a character (Joy) talking to herself through her inner voice. As Raman and Yiğitoğlu noticed in their research, bilingual people can consciously and unconsciously code-switch

to their dominant language in their inner voice when having an interaction in L2. If the bilingual people were presented with a question, they would think about the question in their first language. They would code-switch in their minds. On the other hand, the reasoning for unconsciously code-switching in their inner voice is because of unforeseen responses coming from the person(s) they are talking to. The unexpectedness of a response can cause a bilingual person to code-switch in their inner speech as a 'natural reaction' (9). Thus it can be concluded that people can resort to their more dominant language in their inner voices. The phenomenon Raman and Yiğitoğlu discovered is particularly similar to Joy's instance of code-switching; duringthesceneat[00:09:45– 00:10:16],JoyswitchesfromMandarinto Englishto expresser frustration to herself. Specifically the code-switching in the scene takes place at [00:10:02 – 00:10:09]. Joy switches to English while talking to herself as English is her dominant language, meanwhile in Mandarin, she does not have the capability to express herself without struggling. Therefore she (presumably unconsciously) retreats to English to put her emotion into words.

The last use case for code-switching I have come to notice is switching for scolding purposes. Shin noted in her research that code-switching can be employed for asserting authority, as she observed an authoritarian figure, an English teacher in South Korea, switch from English to Korean when one of her students were being a distraction in the classroom. Jane, the teacher, stoppedtalkinginEnglishandstartedscoldingthestudentinKorean,which leads tothestudent takingher teachermoreseriously.The teacherdoesthisnotonlytoassertherauthority,but also to elicit an apology from her student (106). A scene in EEAO with a code-switching instance similar to Shin's findings is when Evelyn, in the scene at [00:53:30 – 00:53:59], scolds her daughter Joy in Mandarin while they two and a few police officers were interacting with each other in English. Evelyn switches to Mandarin to establish authority over her daughter because she was misbehaving.

Conclusion

In summation, Everything Everywhere All at Once has an abundance of code-switching instances. There are tens of examples of code-switching, employed for multiple purposes, includingcode-switchinginteractionsadaptedforfilmaudiences.Forobservingandanalyzing code-switching, the film is a top prize for linguistic researchers. The study done on EEAO by Chen and Liu is quite comprehensive, hence it should not come as a surprise that they managed to shed light on the effort put into the film's code-switching instances. Chen and Liu informed people with their research about how EEAO is educational on code-switching for its audience. Though as it can be deduced from my study, I found their research improvable and open to contribution.WithwhatIbuiltupontheirresearch,I discoveredcode-switching isutilizedin the film for more purposes brought upon by Chen and Liu. Specifically, these purposes are in short; scolding,talkingtoone's selfthroughinnerspeech, privacyandkeeping theaudience activeand interested. Chen and Liu's research combined with this study's findings, it can be argued that a broad work has been done on examining EEAO and its use of code-switching from a linguistics perspective.

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