



English Code-Mixing in the Thai Movie, “The Con-Heartist”

Pawarisorn Somsin, Jirayut Thangjit, Tiwphai Munkhongdee*

English Language Department, Faculty of Liberal Arts, Rangsit University, Pathum Thani, Thailand

*Corresponding author, E-mail: pawarisorn.s@rsu.ac.th

Abstract

This research aims to examine Thai-English code-mixing and categorize its types based on the frameworks of Ho (2007) and Kannaovakun and Gunther (2003) through an analysis of the Thai comedy movie, *The Con-Heartist*. According to Ho’s (2007) framework, the study identified 73 instances of code-mixing in the movie. The linguistic units were ranked by frequency, with lexical words being the most common (60.27%), followed by phrases (19.18%), short forms (9.59%), letters of the alphabet (5.48%), and incomplete sentences (5.48%). No instances of proper nouns or single full sentences were observed. In contrast, using Kannaovakun and Gunther’s (2003) framework, the study identified 22 instances of code-mixing. The most frequent nativized feature was hybridization (40.91%), followed by truncation (31.82%), semantic shift (13.64%), word order shift (9.09%), and conversion (4.54%). Reduplication was not found in the movie. This study provides insights into how and why Thai speakers navigate and negotiate English borrowings in various contexts and contributes to the growing body of knowledge on bilingualism and multilingualism in Thailand, offering a more nuanced understanding of the role of English in Thai communication and its implications for language, identity, and society.

Keywords: *The Con-Heartist, Code-mixing, Linguistic Units, Nativization, Nativized Features*

1. Introduction

In today’s globalized world, rapid technological advancements and increased global interconnectedness have significantly reshaped human communication. Globalization has created a dynamic society where individuals from distant parts of the world can interact instantaneously. Such global exchanges underscore the importance of a common communicative medium, with English emerging as one of the most prevalent global languages. English’s dominance spans diverse sectors, including technology, medicine, business, and mass media, making it a vital tool for international communication (Crystal, 2003; British Council, 1995). Consequently, languages worldwide, including Thai, have been influenced by the widespread use of English.

In Thailand, English has gradually been integrated into various aspects of society through education, media, and popular culture (Torsello, 2013). The prominence of English is evident in its status as a compulsory subject across all educational levels, reflecting its importance in professional advancement (Hirunburana, 2017). Beyond formal education, English is deeply embedded in everyday Thai life, facilitated by global media exposure and the proliferation of digital platforms (Canagarajah, 2006). The growing familiarity with English among Thai speakers has led to noticeable linguistic influences, manifesting in phonological, morphological, syntactic, and semantic changes. One of the most remarkable outcomes of this influence is the phenomenon of code-mixing, where elements of English are integrated into Thai speech.

Code-mixing, the blending of linguistic elements from two or more languages within a single discourse, has become a commonplace linguistic practice in Thailand. Code-mixing embraces several principles. One key principle, which is the main focus of this study, is lexical borrowing – directly using or adapting words from another language to fit the phonological or morphological patterns of the dominant language.

This phenomenon is particularly prevalent in informal settings, where spontaneous speech often leads speakers to incorporate English words, phrases, or sentences to fulfill communicative goals effectively

[527]



(Derrida, 2011). Many Thai speakers find English terms more convenient or precise compared to their Thai equivalents, especially when discussing topics related to technology, entertainment, or modern lifestyle. The use of English code-mixing has thus become normalized, reflecting both the global status of English and its association with knowledge, modernity, and social prestige (Gunesch, 2009; Yiamkamnuan, 2010).

Several studies have explored the motivations behind code-mixing. Waris (2012) notes that code-mixing often arises from the borrowing of foreign linguistic elements, which are adapted to fit the structural norms of the speaker's native language. Similarly, Li (2000) and San (2009) highlight linguistic motivations in bilingual societies, emphasizing the practicality of code-mixing in facilitating communication. In Thailand, the incorporation of English into Thai speech often results in observable shifts in pronunciation, grammar, and vocabulary. Such linguistic adaptations are not limited to everyday conversations but extend to various media platforms, including television, radio, social media, and movies.

Media, as a powerful conduit of language dissemination, plays a significant role in normalizing code-mixing. Thai media, in particular, has embraced English code-mixing across various genres, from news broadcasts and talk shows to entertainment programs and advertisements. Among these media forms, music and movie stand out for their widespread reach and influence. Many Thai movies have continuously incorporated English elements to appeal to broader audiences while retaining their cultural roots (Chan, 2016). Similarly, movies often use code-mixing to enhance character authenticity, comedic effect, or narrative depth.

Despite extensive research on code-mixing in mainstream Thai media, certain genres remain underexplored. Romantic-slapstick comedies, which blend humor with romantic storylines, provide a rich context for examining code-mixing due to their reliance on conversational dialogues and contemporary cultural references. To address this research gap, the present study focuses on *The Con-Heartist*, a Thai romantic-slapstick comedy film known for its engaging plot and themes of deception and revenge. The movie's commercial success and its extensive use of Thai-English code-mixing in character dialogues make it an ideal case study.

This research aims to analyze the characteristics and functions of English code-mixing in *The Con-Heartist*, utilizing the frameworks of Ho (2007) and Kannaovakun and Gunther (2003). Ho's model focuses on the linguistic units involved in code-mixing, categorizing them into lexical words, phrases, short forms, letters, and sentences. In contrast, Kannaovakun and Gunther's framework examines the nativization features of code-mixed elements, such as hybridization, truncation, and semantic shifts. By applying these complementary models, the study seeks to provide a comprehensive analysis of how English is integrated into Thai speech within the movie.

Understanding English code-mixing in *The Con-Heartist* offers valuable insights into the evolving linguistic landscape of Thai media and the broader sociocultural implications of bilingualism in Thailand. Code-mixing in movies not only reflects contemporary speech patterns but also influences audience perceptions of language use, identity, and cultural hybridity. By examining the strategic use of English within a less-studied cinematic genre, this research contributes to the growing body of literature on code-mixing while shedding light on the dynamic interplay between language, media, and society.

In the following sections, the study presents a detailed analysis of the data collected from the movie, highlighting the frequency, types, and functions of English code-mixing. The findings aim to enhance our understanding of linguistic adaptation in Thai cinema and provide a foundation for future research on code-mixing across different media platforms and cultural contexts.

1.1 Definitions and Principles of Code-Mixing

Code-mixing is defined by Muysken (2000) as a linguistic phenomenon characterized by the insertion of words, phrases, or clauses from one language into the discourse of another. It occurs when speakers alternate between two or more languages within a single conversation or utterance, often for pragmatic or stylistic purposes. Likewise, Wardhaugh (2006) defines code-mixing as the deliberate mixing of two languages without changing the topic, distinguishing it from code-switching, which typically involves



a shift in topic or context. Code-mixing is often found in bilingual and multilingual communities, where speakers have access to more than one language and use them interchangeably to facilitate communication, express identity, or enhance the clarity and emotional appeal of their message.

In the Thai context, English code-mixing involves the integration of English elements into Thai speech, reflecting both the global influence of English and the sociocultural dynamics of Thai society. Thai-English code-mixing is particularly prevalent among younger generations, urban populations, and media content creators, who use it to signal modernity, education, and global awareness (Prasithrathsint, 1997). The phenomenon is widespread across various communicative domains, including everyday conversation, advertising, music, and movies.

Code-mixing is governed by several linguistic and sociolinguistic principles that determine when and how speakers choose to blend languages. One foundational principle is the equivalence constraint, which states that code-mixing tends to occur at points where the syntactic structures of both languages align, thereby minimizing grammatical disruptions (Poplack, 1980). This principle explains why certain language combinations are more common than others and why code-mixing often involves insertions at phrase or clause boundaries.

Another key principle is the functional motivation for code-mixing, which emphasizes the communicative purposes served by mixing languages. Speakers may use code-mixing to fill lexical gaps, especially when a word in one language is more accessible or culturally relevant than its counterpart in the other language (Li, 2000). Additionally, code-mixing can serve as a rhetorical device to emphasize key points, express emotions, or convey social identity. For example, the use of English in Thai speech often signals educational attainment, modernity, or international orientation (Tongue, 2017).

Sociolinguistic factors also play a crucial role in code-mixing. These include the speaker's proficiency in both languages, the context of communication, the interlocutor's linguistic background, and the perceived prestige of the languages involved. In Thailand, the high status of English as a global lingua franca has contributed to its frequent use in code-mixed speech, particularly in contexts associated with business, technology, and popular culture (Crystal, 2003; Graddol, 1997).

1.2 Classification of Code-Mixing

Several scholars have proposed frameworks to categorize different types of code-mixing. This study focuses on the classifications provided by Ho (2007) and Kannaovakun and Gunther (2003), which offer complementary perspectives on the linguistic and structural aspects of code-mixing.

1.2.1 Ho's (2007) Classification

Ho (2007) categorizes code-mixing based on the linguistic units involved. This classification includes seven types:

1) Lexical Words: These are individual words from another language inserted into the base language. Lexical word insertions are the most common form of code-mixing, particularly for nouns and verbs that fill lexical gaps or provide more precise meanings. For example, Thai speakers might use English terms like "meeting" or "online" in everyday conversation.

2) Phrases: This category involves the insertion of entire phrases rather than single words. Such insertions are often used to convey specific concepts or expressions that are culturally or contextually relevant. Phrases like "no way" or "take care" are frequently incorporated into Thai speech.

3) Short Forms: Shortened versions of English words or phrases, such as acronyms and abbreviations, fall under this category. Examples include "VIP" for "very important person" or "IT" for "information technology."

4) Proper Nouns: Specific names used to identify a unique entity, such as a person, place, organization, or brand. These nouns are often retained in their original form when inserted into another language, as they serve to specify unique references that do not require translation. For example, in the Thai sentence "เจอไปนั่งเล่นใน Starbucks," "Starbucks" is a proper noun used directly within the Thai speech.



5) Letters of the Alphabet: Individual letters used to represent concepts, names, or brands are included in this category. For instance, “A-grade” is used in educational contexts to denote high achievement.

6) Incomplete Sentences: Occasionally, speakers incorporate fragments of English sentences into their speech for emphasis or stylistic effect. While less common, these insertions can serve to underscore key points or add a humorous tone.

7) Single Full Sentences: The insertion of a complete sentence from one language into the discourse of another without any structural modification. In Thai communication, this type of code-mixing occurs when speakers include an entire English sentence within a Thai utterance to convey emphasis, clarity, or a specific communicative function. Single full sentence insertions often occur in informal speech and media contexts, where the speaker wants to preserve the original meaning or maintain the impact of the English sentence. For example, “เขาบอกว่า I will call you later แล้วก็วางสายไปเลย” (He said, “I will call you later,” and then hung up.) is a Thai utterance inserted with a single full sentence, “I will call you later”.

Ho’s framework emphasizes the structural aspects of code-mixing, highlighting how different linguistic units are incorporated into the base language to achieve various communicative goals.

1.2.2 Kannaovakun & Gunther’s (2003) Classification

Kannaovakun and Gunther (2003) focus on the nativization processes involved in code-mixing, examining how borrowed elements are adapted to fit the phonological, morphological, and syntactic patterns of the base language. Their classification includes six categories:

1) Hybridization: This occurs when elements from both languages are combined to form new words or expressions. For example, the Thai-English hybrid “ช้อปปิ้ง” (shopping) integrates English phonology with Thai orthography.

2) Truncation: Truncation involves shortening borrowed words to make them more accessible or convenient for speakers. Words like “โปร” (pro), derived from “promotion,” are common in Thai commercial contexts.

3) Semantic Shift: This category includes cases where borrowed words acquire new meanings within the recipient language. For instance, the English word “happy” might be used in Thai to express contentment in contexts beyond its typical English usage.

4) Word Order Shift: Some code-mixed constructions involve changes in word order to align with the syntactic norms of the base language. These shifts help maintain grammatical coherence while integrating foreign elements.

5) Conversion: Conversion refers to the adaptation of borrowed words into different grammatical categories. For example, an English noun might be used as a verb in Thai speech.

6) Reduplication: This category involves repeating borrowed words to create emphasis or new meanings. This feature is commonly used by Thai people since the Thai language allows speakers to reduplicate words for stylistic purposes.

Kannaovakun and Gunther’s framework provides a comprehensive understanding of how foreign linguistic elements are systematically integrated into the recipient language, reflecting both linguistic innovation and cultural adaptation.

As these two frameworks are practical for analyzing Thai texts, they are instrumental in analyzing how English is integrated into Thai speech in the Thai movie, *The Con-Heartist*. By applying these models to the analysis of English code-mixing in the movie, this study aims to discover how English code-mixing functions as both a linguistic strategy and a reflection of cultural hybridity in Thai movies. The findings are expected to contribute to a deeper understanding of code-mixing as a dynamic and context-dependent phenomenon, shaped by both global linguistic trends and local sociocultural factors.

2. Objectives



To analyze the characteristics of English code-mixing in the Thai romantic-slapstick comedy movie, “The Con-Heartist”

3. Materials and Methods

3.1 Data Collection

The study analyzes the use of English code-mixing in the movie, “The Con-Heartist,” produced by Widescreen Film, distributed by GDH and directed by Mez Tharatorn, starring Nadech Kugimiya and Pimchanok Luevisadpaibul. It was officially released on Thursday, December 3, 2020. The movie lasts 2 hours and 10 minutes. Data consisted of a total of 73 English code-mixing items found in utterances delivered by characters in the movie. Only words that contained English lexical borrowing were collected. The meanings and definitions of English words found in the movie were confirmed using Oxford Dictionary. The material was the movie streamed on Netflix, and data were collected from the Thai subtitles. Since the data were collected while the movie was still available on Netflix, its availability and accessibility may vary or be removed over time due to the ever-changing nature of the streaming service.

3.2 Data Analysis

Data analysis was conducted to investigate the use of English code-mixing in utterances delivered by each character in the movie. All data were scanned for English words, which were then analyzed based on the theoretical framework of nativization of English proposed by Kannaovakun and Gunther (2003) and the classification of English code-mixing proposed by Ho (2007).

4. Results and Discussion

4.1 Results based on Kannaovakun and Gunther (2003)’s nativization of English

Among the 73 instances of English code-mixing, only 22 were consistent with the nativization of English as proposed by Kannaovakun and Gunther (2003). Table 1 displays the frequency and percentage of each category.

Table 1 English code-mixing based on nativization proposed by Kannaovakun and Gunther (2003)

Nativized Features	Frequency	Percentage
1) Hybridization	9	40.91%
2) Truncation	7	31.82%
3) Semantic shift	3	13.64%
4) Word order	2	9.09%
5) Conversion	1	4.54%
Total	22	100.00%

The subsequent analysis, based on Kannaovakun and Gunther’s (2003) criteria, focuses on nativization. Among the 73 instances, the research identified only 22 tokens that could be classified under Kannaovakun and Gunther’s (2003) types of nativized features. The results, shown in Table 1, indicate that Hybridization was the most common pattern (9 words, 40.91%), followed by Truncation (7 words, 31.82%), Semantic Shift (3 words, 13.64%), Word Order Shift (2 words, 9.09%), and Conversion (1 word, 4.54%). Tables 4.8–4.12 provide further details on these code-mixing instances according to specific nativized features.

Table 1.1 Examples of hybridization found in the movie

[531]



Duration	Utterance	Part of Speech	English Word
00:09:01	คุณช่วยแล้ว โทรมมาหลอกอดีต <u>สาวแบงก์</u> อย่างฉัน	Noun phrase	Female banker
00:09:10	ฉันจะโพสต์ <u>คลิปเสียง</u> คุณลงโซเชียล	Noun phrase	Sound clip
00:14:50	แค่ <u>ใบทรานสคริปต์</u> เอง ไม่มีก็ไม่มีอะไรหรอกเนอะ	Noun phrase	Transcript

According to Table 1.1, the phrase “สาวแบงก์” combines the Thai word “สาว” (girl or woman) with the English “แบงก์” (bank) to mean “female banker,” while “คลิปเสียง” merges the transliterated English “คลิป” (clip) with “เสียง” (sound) to denote “sound clip.” Interestingly, the phrase “ใบทรานสคริปต์”, a combination of two morphemes including “ใบ” (paper) and the transliterated English “ทรานสคริปต์” (transcript), differs from the other examples. In the previous instances, the words directly reflect their original morphemes. However, in “ใบทรานสคริปต์,” the word “ใบ” is specifically added to convey the additional meaning of a document or paper.

Table 1.2 Examples of truncation found in the movie

Duration	Utterance	Part of Speech	English Word
00:46:50	<u>อิน</u> เกินไปหรือเปล่า แม่กางเกงไว้	Preposition	Into
00:53:35	<u>ก๊อป</u> มาจากโปรเอ็มเค	Verb	Copy
00:53:35	<u>ก๊อป</u> มาจาก <u>โปร</u> เอ็มเค	Noun	Sales promotion

Table 1.2 illustrates three examples of truncation. “อิน” is truncated from “into” in the idiom, “to be into something.” The other two examples were found in the same utterance, “ก๊อปมาจากโปรเอ็มเค”; “ก๊อป” and “โปร” are truncated from “copy” and “sales promotion”, respectively. Truncation is a linguistic feature Thai people commonly use in their speech.

Table 1.3 Examples of semantic shift found in the movie

Duration	Utterance	Part of Speech	English Word
00:14:28	มีอัน <u>เช็คบิล</u> เสร็จก็ตกลงเป็นแฟนกันเลย	Verb phrase	Check bill
00:14:28	มีอัน <u>เช็คบิล</u> เสร็จก็ตกลงเป็น <u>แฟน</u> กันเลย	Noun	Fan
00:53:53	โอยคนหรือผี ป้าดุด <u>อะเมซิง</u>	Adjective	Amazing

According to Table 1.3, the three examples illustrate semantic shift. The term “เช็คบิล” is transliterated from “check bill.” In English, the word “check” literally means “to examine something to see if it is correct, safe, or acceptable”; therefore, to English speakers, “check bill” means “to verify the accuracy of a bill”. However, in the given context, the term is used to mean “to pay for the food and drinks consumed



at a restaurant.” Another example is the word “แฟน,” transliterated from “fan.” While “fan” originally refers to an “enthusiast” in English, in Thai, its meaning has expanded to also denote a “boyfriend” or “girlfriend.” The final example, “อะเมซิ่ง” (transliterated from “amazing”), literally means “very surprising, especially in a way that is liked or admired” in English. However, in this context, it conveys the meanings of “incredible” or “describing how something unexpectedly occurs.”

Hybridization, the most prevalent feature, reflects the tendency of Thai speakers to merge English words with Thai morphemes, as seen in the examples. This pattern aligns with previous studies; for example, a study conducted by Somsin and Suksakhon (2022) indicates that hybridization is commonly used by Thai speakers and serves as a means of linguistic adaptation while preserving the semantic value of borrowed words (Gibbons, 1987; Kannaovakun & Gunther, 2003). Similarly, the second prevalent feature, truncation, demonstrates the preference for shorter, more convenient forms of English words. This finding supports Waris’ (2012) argument that truncation is a common strategy used in Thai-English code-mixing to enhance linguistic economy and ease of pronunciation. Semantic shift illustrates how English words acquire new meanings in Thai discourse. The term “เช็คบิล” (from “check bill”) is particularly notable, as it deviates from its English meaning of verifying a bill’s accuracy to instead signify the act of paying for a meal. This shift in meaning is consistent with previous research on the semantic transformation of English loanwords in Thai (Hirunburana, 2017; Prasithrathsint, 1997).

4.2 Results based on Ho’s (2007) linguistic units

Ho (2007) divides English code-mixing into seven types, as shown in Table 2. All 73 instances found in the movie can clearly be categorized into these types of linguistic units, as Ho (2007) focuses on the mixing of English words within another language. However, his classification does not take into account how speakers adapt or nativize English words in their native language.

Table 2 English code-mixing based on linguistic units proposed by Ho (2007)

Linguistic Units	Frequency	Percentage
1) Lexical words	44	60.27%
2) Phrases	17	19.18%
3) Short forms	7	9.59%
4) Letters of the alphabet	4	5.48%
5) Incomplete sentences	4	5.48%
6) Proper Nouns	0	0%
7) Single Full Sentences	0	0%
Total	73	100.00%

The results as shown in Table 2 indicate a total of 73 English code-mixing instances. The majority of the findings fall into lexical words (44 tokens, 60.27%), followed by phrases (14 tokens, 19.18%), short forms (7 tokens, 9.59%), and letters of the alphabet and incomplete sentences (4 tokens each, 5.48%), respectively. Proper nouns and single full sentences were not found. Tables 2.1 -2.3 further detail the top three English code-mixing instances.

Table 2.1 Examples of lexical words found in the movie

[533]



Duration	Utterance	Part of Speech	English Word
00:01:41	แต่งแบบนี้ค่อย ๆ แต่งแบบไม่แต่งสวย แบบ <u>เนเชอรัล</u>	Adjective	Natural
00:01:47	อึดค้อย่างมี <u>สไตล์</u>	Noun	Style
00:29:45	ปรับ <u>ลุค</u> แล้วก็พอจะดูไฮโซอยู่	Noun	Look

Table 2.1 illustrates three examples of lexical words. These English words often lack a direct Thai equivalent that conveys the same precision or nuance, leading Thai speakers to prefer English terms over Thai ones. For instance, the word “natural” is used by the character to describe natural beauty with very little makeup. Similarly, the word “style” in “อึดค้อย่างมีสไตล์” (being stylishly frugal) effectively captures a particular way of living more precisely than a Thai equivalent. Using English terms allows speakers to communicate specific ideas efficiently in both professional and casual contexts. Beyond ease of communication, English words also convey modernity, education, and status. For example, the word “look,” as used by the character to mean “physical appearance,” encompasses all aspects of appearance—including clothing and overall aesthetics—more comprehensively than the Thai term “รูปร่างหน้าตา” (build and face).

Table 2.2 Examples of phrases found in the movie

Duration	Utterance	Part of Speech	English Word
00:07:46	500 ลำสุดใครโอนมา <u>แก๊งคอลเซ็นเตอร์</u>	Noun phrase	Call center gang
00:23:35	เวิร์กสเตชันในตัว <u>อ่างจากุซซี่</u> โวนในมินิบาร์	Noun phrase	Jacuzzi
00:24:18	ผมขอ <u>เรตราดา</u> ห้องเอ็กเซ็กคิวทีฟสวีต หน่อยได้ไหมครับ	Noun phrase	Price rate

Table 2.2 illustrates three examples of phrases. Despite the existence of five phrase types (noun, verbal, adjectival, adverbial, and prepositional), most of the findings are noun phrases. Interestingly, the instances in this category show variation. For example, word order in the phrases is often rearranged from the English structure “modifier + head noun” to the Thai structure “head noun + modifier.” Examples include “call center gang” becoming “แก๊งคอลเซ็นเตอร์” (gang call center) and “price rate” becoming “เรตราดา” (rate price). The other example, “อ่างจากุซซี่,” demonstrates how Thai speakers mix a Thai word, “อ่าง” (bathtub), with a proper noun (Jacuzzi) to specify and describe the item.

Table 2.3 Examples of short forms found in the movie

Duration	Utterance	Part of Speech	English Word
00:25:23	เฮ้ย สงสัยน้ำ <u>แอร์</u> รั่วนะเนี่ย ต้องตามช่างมาซ่อม	Noun	Air conditioning
00:29:45	ปรับลุค แล้วก็พอจะดูไฮโซอยู่	Noun	High society
01:14:26	มึง ถึมรูค <u>ซิป</u> ครับ ควันออกเป้า	Noun	Zipper



Table 2.3 illustrates three examples of short forms. This classification is consistent with Kannaovakun and Gunther's (2003) truncation. Thai speakers tend to shorten words that are long. For instance, “แอร์”, “ไฮโซ”, and “ซิป” are shortened from air conditioning, high society, and zipper, respectively. Noticeably, to shorten English words, only the final morpheme or phonemes are omitted.

The result based on Ho's (2007) classification revealed that lexical words were mostly found. The findings of this study align with Ho's (2007) framework, which classifies code-mixing into lexical words, phrases, and short forms. The dominance of lexical words (60.27%) suggests that English borrowing is primarily driven by lexical gaps in Thai. As demonstrated in Table 2.1, words such as “natural” and “style” provide specific meanings that Thai equivalents may lack. This finding supports previous research indicating that English words are often preferred in professional and casual discourse due to their precision, modernity, and connotations of higher social status (Kannaovakun & Gunther, 2003; Somsin, 2022; Wongchan & Nimitkarn, 2018; Phakdee & Rattanapitak, 2020).

The structural adaptation of noun phrases, as seen in Table 2.2, further supports Ho's (2007) claim that syntactic integration occurs when borrowing foreign linguistic elements. The reordering of phrases to fit Thai syntactic structures (e.g., “แก๊งคอลเซ็นเตอร์”) indicates that code-mixing is not merely a lexical insertion but an adaptive linguistic process. Additionally, the presence of hybridized forms, such as “อ่างจากุซซี่,” where a Thai noun combines with an English brand name, highlights a pragmatic approach to communication. This finding aligns with Kannaovakun and Gunther's (2003) truncation phenomenon. The tendency to shorten English words while maintaining comprehensibility, as seen in “แอร์” and “ไฮโซ,” reflects the economy of speech in Thai-English code-mixing practices within a globalized context.

5. Conclusion

The study examined English code-mixing in *The Con-Heartist*, applying the frameworks of Ho (2007) and Kannaovakun and Gunther (2003). A total of 73 instances were identified, primarily consisting of lexical words and phrases, while short forms, letters of the alphabet, and incomplete sentences appeared less frequently. Notably, no proper nouns or complete sentences were found, reinforcing the selective nature of code-mixing in Thai media.

Among the various linguistic processes observed, hybridization emerged as the most common form of nativization, followed by truncation, semantic shifts, word order shifts, and conversion. These adaptations were primarily found in lexical words and phrases, reflecting the flexibility of Thai speakers in integrating English elements into their language. The absence of nativization in alphabetic letters and incomplete sentences suggests that these elements are retained in their original English forms for clarity and recognition.

The study highlights the dual role of English code-mixing in Thai media. First, it enhances communication by providing precise and concise terms that may lack direct Thai equivalents. Second, it conveys social sophistication, as English borrowings are often associated with modernity, education, and international influence. These findings align with previous research, which suggests that English lexical items are frequently adopted for their efficiency and prestige. Additionally, the study's focus on a romantic-slapstick comedy offers new insights into code-mixing beyond conventional genres. Unlike traditional Thai media, where English borrowings may be limited to professional or formal settings, *The Con-Heartist* demonstrates how code-mixing permeates everyday dialogue, reflecting evolving linguistic trends in Thai society.

The study also reaffirms that nouns and content words are the most frequently borrowed elements, supporting earlier claims by Gibbons (1987) and Wae (2012). These linguistic choices are influenced by their brevity, ease of use, and cultural associations with globalization. Examples such as “deadline” and “dinner” illustrate how English words seamlessly integrate into Thai speech to convey meaning with greater efficiency. Furthermore, the presence of nativized forms such as hybridization and truncation underscores the dynamic



nature of code-mixing in Thai. By modifying English words to fit Thai phonological and morphological structures, speakers demonstrate linguistic adaptability while maintaining the core meanings of borrowed terms.

These findings reinforce Kannaovakun and Gunther's (2003) argument that code-mixing functions as both a linguistic strategy and a cultural marker. It serves not only as a means of efficient communication but also as a reflection of social identity, highlighting how language evolves in response to cultural and technological influences. Ultimately, the study underscores the significance of English code-mixing in contemporary Thai media. The widespread use of English elements in *The Con-Heartist* illustrates the growing prominence of English in Thai linguistic landscapes, particularly in urban and media-driven contexts. This trend reflects a broader shift towards a more globally interconnected society, where English plays an increasingly integral role in communication.

Future research could further explore the impact of code-mixing on audience perception and language development, particularly among younger generations. Understanding how Thai speakers navigate and negotiate English borrowings in various contexts can offer deeper insights into the ongoing interplay between local and global linguistic influences.

6. Acknowledgements

The researchers would like to express their gratitude to all members of the College of Liberal Arts, Rangsit University, for their encouragement and support in the publication of this article. Their deepest thanks also go to Dr. Nakonthep Tipayasuparat for initiating code-mixing as a topic for an independent study and to Supakit Pradolchob for assisting in the collection of valuable data for this study. Additionally, they extend their appreciation to their colleagues in the English Language Department for their support and guidance.

7. References

- British Council. (1995). *The future of English?* British Council.
- Canagarajah, A. S. (2006). The place of world Englishes in composition: Pluralization continued. *College Composition and Communication*, 57(4), 586–619.
- Chan, B. (2016). Code-mixing in Hong Kong Cantonese-English bilinguals: A sociolinguistic perspective. *International Journal of Bilingualism*, 20(1), 66–91. <https://doi.org/10.1177/1367006914534339>
- Crystal, D. (2003). *English as a global language* (2nd ed.). Cambridge University Press.
- Derrida, J. (2011). *Monolingualism of the other: Or, the prosthesis of origin*. Stanford University Press.
- Gibbons, J. (1987). Code-mixing and code choice: A Hong Kong case study. *Multilingual Matters*.
- Graddol, D. (1997). *The future of English?* British Council.
- Gunesch, K. (2009). Multilingualism and cosmopolitanism. *Studies in Second Language Learning and Teaching*, 1(1), 55–76.
- Hirunburana, K. (2017). The role of English in Thailand: A sociolinguistic perspective. *Journal of Language and Communication*, 4(2), 1–12.
- Ho, J. (2007). Code-mixing in bilingual communication: A study on Malaysian English. *Journal of Multilingual and Multicultural Development*, 28(3), 275–289. <https://doi.org/10.2167/jmmd494.0>
- Kannaovakun, P., & Gunther, S. (2003). Englishization in Thai: A case study on the mixing of English in Thai communication. *Journal of Language, Culture, and Society*, 4(1), 45–63.
- Li, W. (2000). *Multilingualism in China: The politics of writing reforms for minority languages 1949–2002*. Mouton de Gruyter.
- Muysken, P. (2000). *Bilingual speech: A typology of code-mixing*. Cambridge University Press.
- Phakdee, C., & Rattanapitak, N. (2020). Code-mixing and language adaptation in Thai-English bilingual discourse. *Asian Journal of Linguistics*, 25(2), 112–130.
- Poplack, S. (1980). Sometimes I'll start a sentence in Spanish y termino en español: Toward a typology of code-switching. *Linguistics*, 18(7–8), 581–618.



- Prasithrathsint, A. (1997). Language contact and language change in Thailand: The influence of English on Thai. In R. S. Goh (Ed.), *Language and society in Southeast Asia* (pp. 223–245). Singapore University Press.
- San, M. (2009). Code-mixing in Myanmar: A study of urban bilingual communities. *Journal of Southeast Asian Linguistics*, 2(1), 33–49.
- Somsin, P., & Suksakhon, W. (2022). English code-mixing in the series “The Gifted.” *Journal of Liberal Arts, Rangsit University*, 18(1), 90–102. <https://rsujournals.rsu.ac.th/index.php/jla/article/view/2894>
- Torsello, C. T. (2013). The impact of English on Thai: An analysis of linguistic influence. *Journal of Asian Linguistics*, 8(2), 67–84.
- Tongue, R. K. (2017). *The English of Singapore and Malaysia*. Eastern Universities Press.
- Wae, S. (2012). A sociolinguistic analysis of Thai-English code-mixing in the media. *Journal of Thai Linguistics*, 10(1), 55–78.
- Waris, A. (2012). Language contact and lexical borrowing: A case study of code-mixing in Thai media. *Journal of Applied Linguistics*, 14(1), 112–129.
- Wardhaugh, R. (2006). *An introduction to sociolinguistics* (5th ed.). Blackwell Publishing.
- Wongchan, T., & Nimitkarn, S. (2018). English lexical borrowing in Thai social media communication. *Thai Journal of Applied Linguistics*, 12(1), 67–85.
- Yiamkamnuan, P. (2010). Code-mixing in Thai television advertisements: A study on English borrowing and language attitudes. *Journal of Asian Media Studies*, 5(1), 88–103.