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Interpersonal Meaning of Code-switching: An Analysis of Three TV Series



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Abstract

As one of the most widespread linguistic phenomena, code-switching has attracted increasing attention nowadays. Inspired by previous studies in this field, this paper addresses code-switching under the guidance of Systemic Functional Linguistics (SFL), with the primary goal of analysing the interpersonal meanings of code-switching in three TV series. The research data were collected as follows: first, internet resources were examined to find three popular TV series with code-switching, namely *I Not Stupid*, *Moonlight Resonance* and *Humble Abode*; second, the data were selected, classified and observed for analysis. As the focus of this paper is interpersonal meaning, functional theories were elaborated towards a single framework for interpersonal meanings of code-switching in two parts: appraisal theory and tenor in register. The first part aims to evaluate emotions which are embedded in code-switching. The second part deals with the roles and relationships between different participants. With these theories included in the research, qualitative analyses were conducted: first of all, sample data were categorised based on their grammatical structures; then interpersonal meanings of code-switching are discussed under the guidance of these functional theories to test the applicability of SFL in this field. It is concluded that code-switching in these TV series is a natural reflection of interpersonal meanings in daily life. People switch codes to express their emotions and negotiate the interpersonal relationships between different participants. It is hoped that the major findings of the present research will contribute to broadening the research scope of code-switching.

Keywords: code-switching, TV series, interpersonal meaning

Introduction

Background and Definition of Code-switching

Code-switching is very widespread in daily life, especially used in bilingual communities. Nowadays, code-switching can be found in novels, newspapers, classrooms, pop songs, TV programmes and

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movies, and so forth. Grosjean (1982) gives a brief idea of code-switching, defined as “the alternate use of two or more languages in the same utterance or conversation” (p. 145), holding that this can involve a word, a phrase or a sentence, considered as “an important means of conveying linguistic and social information” (p. 152). Hudson’s (1980) explanation focuses on the result of bilingual contact, i.e. “the inevitable consequence of bilingualism (or, more generally, multilingualism)” (p. 51). Winford (2003) gives a grammatical explanation, indicating that it “involves several types of bilingual language mixture, including the alternating use of relatively complete utterances from two different languages, alternation between sentential and/or clausal structures from the two languages, and the insertion of (usually lexical) elements from one language into the other” (p. 101). Based on the definitions, code-switching refers to a combination of two or more languages. Also, it occurs in the same conversation for information sharing. Lastly, it can be found within a sentence (intra-sentential switches) or across sentences (inter-sentential ones).

Pragmatic Functions of Code-switching

As regards code-switching, scholars have attached great importance to its features and functions because people may switch for different purposes. For example, according to Trudgill (1974), “A speaker may [...] switch to another language as a signal of group membership and shared ethnicity with an addressee” (p. 41). In that case, code-switching helps social members to maintain a positive relationship within the speech community. Specifically, code-switching is considered by Hinds, Neeley and Cramton (2014) as typical of language dynamics, which aims to modify a conversational situation among different speakers. In their study among German speakers, code-switching from English to German contributes to eliminating their “anxiety, shame, and frustration” (p. 545). Thus, code-switching is a reflection of “language sensitivity” (Hinds & Cramton, 2012), presented as a “rational-cognitive reaction to language barriers” (e.g., lower the mental workload) (Tenzer, Pudelko, & Harzing, 2014).

In addition, Wardhaugh (1986) lists another definition from an interpersonal perspective, proposing that code-switching is intended for keeping or destroying “group boundaries” (p. 100, as cited in Gal, 1988, p. 247). On the one hand, Harzing and Feely (2008) maintains that it occurs when speakers realising that “their comprehension may be less than perfect, simply want to compare notes and to realign themselves before moving on” (p. 12). On the other hand, they mentioned that in reality code-switching “tends to occur spontaneously and without explanation, possibly leading to feelings of exclusion and suspicion that can easily boil over into hostility” (ibid.). Overall, “weak skills” may result in the use of code-switching, and other speakers will “feel excluded” (Vigier & Spencer-Oatey, 2018).

Functional Approach to Analysis of Code-switching

The present study aims to adopt a functional approach to analysing code-switching in TV series, which is based on Systemic Functional Linguistics (SFL). When people speak in daily life, they perform three functions, namely experiential, interpersonal and textual metafunction. As Thompson (2000) mentions, people use language to talk about the experience, interact with others and organise messages around them. A fourth metafunction is the logical metafunction, which “relates to the connections between the messages, and to ways in which we signal these connections” (p. 35). In terms of interpersonal metafunction, four speech roles are identified: providing information, asking for information, offering goods-&-services, and demanding goods-&-services. Similarly, according to Halliday (1994), giving commodities means the process of offering; providing information involves issuing a statement; demanding commodities means giving a command; demanding information refers to asking questions (p. 69).

Previous studies adopting an SFL approach to code-switching analysed how the three metafunctions are achieved in the conversations between Thai and Lao speakers (Vail, 2006) and in the printed texts such as magazines (Zhang & Liu, 2015), and also discussed other aspects including construction of social identity in casual conversations (Banda, 2005), and negotiation of language use in computer mediated communication (CMC) activities (Przymus, 2014), etc. For instance, Vail (2006) examined code-switching among Thai and Lao speakers, indicating that it produces ideational, interpersonal and textual meanings. Textually speaking, code-switching is used as a linguistic device for handling the “dynamics of conversational interaction” and textual organization; interpersonal speaking, pronouns and politeness markers (e.g., lexicons indicating sense of politeness or formality) are considered as meaning-making switched codes between the speakers; the ideational function seems less prominent except that code-switching relates more to appropriateness of literacy. Another study can be found in Zhang and Liu (2015), who analysed code-switching in Chinese magazines. Code-switching contributes to the experiential function by dealing with “vocabulary vacancy” and “cultural constraints,” it fulfils the interpersonal function by issuing evaluations and negotiating involvement, and furthermore it focuses on “lexical cohesion” in textual organization.

Other studies move to specific realisations and genre practices. Banda (2005) discussed social roles, statuses and relationships in Zambian/English conversations, based on an analysis of grammatical structure and mood choices. The study shows different roles (male and female) enacted with “strategic code-switching” as a case in point, which helps to figure out power relations within the community. Przymus (2014) conducted an analysis of knowledge and relationship building, and identity construction through code-switching in cross-cultural emails. Under SFL, genre level of discourse theory is adopted concerning field (ideational), tenor (interpersonal) and mode (textual). Code-switching, as it is argued, works as a useful strategy for keeping and giving face.

Studies above indicate that a systemic functional approach to code-switching covers an analysis of three interrelated aspects of social meanings: ideational, interpersonal and textual meanings. The present research is concerned with the interpersonal aspect of using code-switching, which involves an investigation into grammatical features and pragmatic functions of code-switching in the collected data, underlying the speakers’ attitude towards a person or thing, their evaluation of the relationships between speakers and also other relevant social meanings embedded in the linguistic codes. Under these circumstances, two SFL concepts will be elaborated including appraisal and tenor.

Appraisal Theory

The concept “appraisal” strives to show “what kinds of values are established in any particular genre” (Thompson, 2000, p. 65). Martin and Rose (2007) define that appraisal concentrates on the evaluation of emotions, including “the kinds of attitudes,” “the strength of the feelings” and “the ways [...] values are sourced and readers aligned” (p. 25). Besides this, evaluation is concerned with modality, because both elements can show the speaker’s attitude. Three semantic regions are covered, including attitude, graduation and engagement.

Martin and Rose (2007) summarise three kinds of attitudes: affect, judgement and appreciation (p. 29). The first term has to do with expressing emotions or feelings, positive or negative, direct or implied. They also point out Halliday’s (1994) explanations, which classify affect into “participants and processes, affective mental and behavioral processes, and modal Adjuncts.” Thus, affect can be classified as quality, process and comment, each with sub-categories. Martin and White also characterise affect in other ways, for example, dis/inclination, un/happiness, in/security and dis/satisfaction. Another kind of attitude-judgement refers to judging people’s characters. Similarly, judgements can be positive or negative, implicit or explicit. As Martin and Rose (2007) explain,

“judgements differ between personal judgements of admiration or criticism and moral judgements of praise or condemnation” (p. 32). It is also pointed out that this concept can be considered as “institutionalised feeling [...] in the realm of proposals” (Martin & White, 2008, p. 45). Specific classifications are social esteem and social sanction, each with separate sub-categories. The third kind of attitude is appreciation, which means valuing the worth of things. Similarly, it can be positive or negative. As Martin and White (2008) interpret it, this term refers to “evaluations of semiotic and natural phenomena” (p. 43), which is often based on how they are valued in a certain way or field. Compared with the second term “judgement,” appreciation can be considered as an “institutionalised feeling” of propositions (p. 45).

Graduation refers to the study of amplification of attitudes. Since attitudes are gradable, the strength of our feelings can be analysed in the text. Martin and Rose (2007) point out two kinds of resources for amplification including force and focus. According to their interpretation, force indicates “degrees of intensity” while focus refers to “the sharpening and softening of experiential categories” (p. 42). Words that amplify the force of attitudes are classified as intensifier, attitudinal lexis, metaphor and swearing. Besides this, “focus is about resources for making something that is inherently non-gradable gradable” (p. 46). Thus, categorical distinctions are blurred. Words that amplify the focus of attitudes are listed in terms of things, qualities, numbers and time.

Engagement is concerned with the source of appraisal. According to Martin and Rose (2007), the study of engagement is mainly divided into three branches: projection, modality and concession. In terms of projection, people will often quote direct speech marks, report general ideas or use “scare quotes.” This phenomenon can appear within clauses or across the whole text. The second term “modality” is understood as “a resource for grading polarity and a space for mediation” (Martin & Rose, 2007, p. 53). The last concept of engagement is concession, which means using conjunctions or continuatives against people’s expectations. As is observed by Martin and Rose, “monitoring expectancy is realised as time, contrast and causes” (p. 57). An overview of the engagement system from the angle of contraction and expansion is provided by Martin and White (2008), which comes from a slightly different direction but gives a comparable perspective.

Tenor in Register Theory

The concept “tenor” has to do with Halliday’s register theory, which is originally from Malinowski’s notion of context, and then developed by Martin. Halliday emphasises the importance of identifying meaning potential “accessible in a given social context” to prove that register enables people to negotiate “the continuity between a text and its socio-semiotic environment” (Halliday, 2001, p. 111). Three dimensions are mentioned in register theory, including field, tenor and mode, which mean “the ongoing social activity, the role relationships involved, and the symbolic or rhetorical channel” respectively (p. 110).

Halliday and Hassan (1985, p. 12, as cited in Martin, 1992, p. 499-500) further point out the definition of tenor, which includes the participants in the social process, their nature, statuses and roles. Specifically, they explain these ideas by analysing different role relationships including “permanent and temporary relationships,” “the types of speech role [...] in the dialogue,” and “the whole cluster of socially significant relationships [...] involved.” Furthermore, Halliday (2001) gives some specific ideas of tenor, holding that “the tenor is the set of role relationships among the relevant participants,” which “includes levels of formality as one particular instance” (p. 110). In this part, obviously tenor can be traced back to interpersonal function as the projection of interpersonal meaning. Martin (1992) explores the register theory and develops the concept “tenor.” First, he proposes that register reflects “metafunctional diversity in its expression form” (p. 495). As Martin observes, tenor focuses on

negotiating social relations between people, “realised primarily through the interpersonal function in language” (p. 523). It can be divided into status, contact and affect. According to Martin (1992), status stands for “the relative position of interlocutors” (p. 525) based on their performance in a social situation while contact emphasises the extent to which they interact with each other. Affect refers to the expression of feelings and emotions. Specifically, status can be equal or unequal. Then unequal status consists of dominance and deference, meaning that “not only are choices non-reciprocal [...], but certain kinds of selections are associated with speakers of higher status and other kinds of choices with speakers of lower status—there is in other words a symbolic relationship between position in the social hierarchy and various linguistic systems, especially interpersonal ones [...]. The realisation of status tends to foreground grammatical options” (p. 528). The second dimension is contact, which means “the degree of involvement among interlocutors” (p. 528). The third dimension “affect” has been analysed in appraisal theory.

Method

Data Collection and Research Methodology

Data collection in the current study consisted firstly of examining Internet resources to find three popular TV series with code-switching, namely *I Not Stupid*, *Moonlight Resonance* and *Humble Abode*. After selection of these series, they were classified and observed for further analysis. The first drama was shot in Singapore in 2002, in which most dialogues are made between family members. The second was broadcast in Hong Kong in 2008, focusing on a mooncake business operated by two families. The third was produced in mainland China in 2009, which was adapted from a net novel written by Liu Liu. In examining the data, the present study adopted appraisal and tenor theories to analyse the interpersonal meaning of code-switching in these three TV series. A qualitative analysis was conducted throughout the research. The sample data are categorised based on their grammatical structures, and then interpersonal meanings of code-switching are discussed guided by functional theories to test the applicability of SFL.

Results

Interpersonal Analysis of Code-switching in *I Not Stupid*

A Brief Introduction

I Not Stupid is a popular TV drama in Singapore from 2002. Topics range from family relationships, suicide, and the education system to communication between parents and children. The protagonists are three children (Terry, Guobin, and Wenfu), who are students of EM3, and who were considered as the least promising compared with those of EM1 and EM2 in Singapore (there are three different streams in the education system, where children are placed depending on their abilities). The next part illustrates two typical cases of *I Not Stupid*, one concerned with the hectic working life of their boss and colleagues, and the other involving traditional classroom activities between the teacher and the students.

Case One

This case was collected from Episode 2, which focuses on the relationship between the boss and his colleagues. In the following dialogue, the main characters include Mrs. Liu (Guobin’s mother), her co-workers and their boss in the workplace. Mrs. Liu is urged by her boss to finish the proposal as soon as possible, but later she is told that there is no need to hurry. Below are two conversations, one between Mrs. Liu and her boss and the other between Mrs. Liu and her colleagues.

Table 1 *Boss and Colleagues*

No.	Duration	Interlocutor	Lines	C-E Translation
1	24:39-24:40	Boss	Mrs. Liu	Mrs. Liu
2	24:40-24:41	Mrs. Liu	Hey	Hey
3	24:41-24:42	Boss	C&D 的计划书赶好了吗?	Has Company C&D's proposal been finished?
4	24:42-24:43	Mrs. Liu	你不是说明天才要吗?	Didn't you say it is due tomorrow?
5	24:43-24:50	Boss	什么? 明天? 客户下午就要来看计划书了, 你还明天! 现在赶紧赶给我! URGENT!	What? Tomorrow? Our client will read it this afternoon. Tomorrow is impossible! Do it right now! It's URGENT!
6	24:50-24:51	Mrs. Liu	哦	OK
(Here some details are omitted by the author of this paper)				
7	25:05-25:08	Mrs. Liu	Mr. Goh, C&D 的计划书已经做好了。	Mr. Goh, the proposal has been finished.
8	25:09-25:15	Boss	客户刚打电话来, 已经取消了预约的时间。所以, 这计划书现在不急了。你可以慢慢地赶。	The client called just now and cancelled the appointment. So, no need to hurry. You can take your time.
9	25:15-25:17	Mrs. Liu	可是	But
10	25:21-25:24	Colleague A	Mrs. Liu, meeting 真的cancel了?	Mrs. Liu, is the meeting really cancelled?
11	25:24-25:25	Mrs. Liu	(nodding her head)	(nodding her head)
12	25:27-25:30	Colleague B	现在的老板和客户就是最贱的。	The boss and the client are so crazy.

In this example, Mandarin is first switched into English by the boss, emphasising the degree of emergency (Table 1 No. 5). This is a situational switch, where alternation between the two languages induces a change in social situations. Thus, this switch is a reflection of an order made by the boss, showing the significance of the proposal. Besides this, English is then switched into Mandarin by one of Mrs. Liu's colleagues. This is a metaphorical switch because they change the topics, from asking about the meeting to commenting on the boss and their clients. Specifically, the first switch "URGENT" belongs to appreciation, which means valuing the worth of things. As Martin and White (2008) explain, appreciation consists of reaction, composition and valuation. Here the boss wants to convey that this proposal is badly needed because the potential client is coming. Accordingly, a negative valuation is inscribed so that his colleague will understand and finish quickly. As for force of attitude, this is categorised into quality for intensification, identifying the conditions of a proposal. The second switch is made by Mrs. Liu's colleagues (Table 1 No. 12), who switch to talk about work. Also, in casual conversations, they naturally switch to Mandarin for more freedom. In this way, it can be defined as a way to express their ideas from a serious topic to a casual one.

Case Two

This case is adopted from Episode 3. The main characters are Selina (Terry's elder sister), Xiao Lin (Selina's classmate) and her teacher. The plot is set in a Chinese language class, where every student is supposed to practice their oral Mandarin. Xiao Lin and Selina are randomly asked by the teacher to talk about their life goals in the speaking tasks (as part of warm-up activities).

Table 2 Teacher and Students

No.	Duration	Interlocutor	Lines	C-E Translation
1	49:32-49:42	Teacher	今天我们要讨论的题目是我的志愿。有哪位同学要先开始？小林，不如你先开始吧。	Today our topic is "My Goal." Would anyone like to start? Xiao Lin, share your ideas first.
2	49:45-49:48	Xiao Lin	我的志愿 is to become a psychiatrist.	My goal is to become a psychiatrist.
3	49:49-49:51	Teacher	讲华语，我们现在上的是华文课。	Speak Chinese. We are having a Chinese class.
4	49:52-49:53	Xiao Lin	What is "psychiatrist" in Chinese?	What is "psychiatrist" in Chinese?
5	49:54-49:56	Selina	I think it's 神经病医生.	I think it's Shen Jing Bing Yi Sheng (uttered in Mandarin).
6	49:57-49:58	Xiao Lin	我要做神经病医生。	I want to become a Shen Jing Bing Yi Sheng (uttered in Mandarin).
7	50:02-50:11	Teacher	是精神科医生。好，你坐下。Selina，你来说说看你的志愿。	It's Jing Shen Bing Yi Sheng (in Mandarin). OK, sit down. Selina, talk about your goal.
8	50:11-50:12	Selina	我要做 principal。	I want to become a principal.
9	50:12-50:14	Teacher	你为什么要做校长呢？	Why?
10	50:14-50:22	Selina	我做校长就可以告诉全部的学生不用再读华文。It can save us from all the humiliation begun in Chinese class.	If I become a principal, I can tell everyone not to learn Chinese. It can save us from all the humiliation begun in Chinese class.
11	50:22-50:25	The class	Yeah	Yeah
12	50:27-50:29	Teacher	你们家里难道不使用华语吗？	Don't you speak Chinese in your family?
13	50:30-50:32	Student A	我爸爸是 lawyer，平时都不讲华语的。	My father is a lawyer and doesn't speak Chinese.
14	50:32-50:34	Student B	我爸在外国做 engineer，不用华语。	My father works as an engineer overseas and doesn't use Chinese.
15	50:34-50:36	Student C	我的爸爸是 dog trainer。	My father is a dog trainer.
16	50:36-50:37	Teacher	那又怎么样？	Then?
17	50:38-50:46	Selina	老师，你有看过人家训练狗是用华语的咩？You need here to ask the dog to sit, but not to 坐.	Teacher, have you ever seen people training dogs in Chinese? You need here to ask the dog to sit, but not to Zuo (uttered in Mandarin)
18	50:47-50:52	Teacher	我知道很多同学不喜欢华文，但是华文对华人来说是很重要的。	I know many students don't like Chinese, but it is very important for us.

According to the table, Xiao Lin makes the first intra-sentential switch (Table 2 No. 2). The second one is switched by Selina, showing the answer to “psychiatrist” in Chinese (Table 2 No. 5). Apart from intra-sentential switching, an inter-sentential switch can also be found later by Selina to express their reluctance to learn Mandarin (Table 2 No. 10). Grammatically, the most frequent switch is when attaching a complement, such as “principal”, “lawyer” and “dog trainer” (Table 2 No. 8, 13-15). Congruent lexicalization can be identified because both languages share the common grammatical structure in dealing with a complement. In this dialogue, social roles involve teacher and student. According to Martin (1992)’s interpretation, tenor can be divided into status, contact and affect. The status is unequal because Xiao Lin is required to speak fluent Mandarin in Chinese class. When she employs an intra-sentential switch, the teacher corrects her. Then she has to defer and switch from English to Chinese. Another switch comes from Selina, expressing her complaints about Chinese learning. In a normal language class, the contact is involved because the teacher has to interact regularly with students. However, Selina is arrogant and fed up with speaking Chinese. She intends to maintain a distance between the teacher and herself. She switches back to English, explaining why she wants to be a headmaster. The contact becomes distant and the speech power is controlled by herself. A similar switch can be seen later, when Selina tells the teacher why a dog trainer does not need to learn Chinese. She insists that Chinese is useless because of the training styles in Singapore. Code-switching here contributes by enhancing an unequal status and maintaining a distance so speakers can model the degree of contact, involved or uninvolved (Martin, 1992).

Summary of I Not Stupid

Code-switching in this drama is embedded with plenty of interpersonal meanings, both lexically and grammatically. Speakers make intra-sentential as well as inter-sentential switches because of their bilingual ability and based on their judgements of participants, topics and situations. Specifically, code-switching helps to put emphasis upon a certain point of view, propose positive or negative appraisal, enhance or lower a status, enlarge or narrow a social distance and increase or decrease involvement (Martin, 1992; Martin & Rose, 2007). What follows next is the cultural value behind this phenomenon. According to Afendras (as cited in Afendras & Kuo, 1980, p. 18), Singapore has National (Malay) and Official Languages (Malay, Mandarin, Tamil and English). Furthermore, as Kuo (1980) indicates, “Singapore’s geographical location and its consequent emphasis on international trade and tourism make Singapore an international city, encouraging the use of English” (p. 39). Therefore, English is promoted in this country as the most international of languages, as a result Singaporeans’ speech is mixed with different linguistic varieties. The policy of “pragmatic multilingualism” exerts a great influence on code-switching (Kuo & Jernudd, 1998, p. 28). Understanding code-switching is one step to experiencing life and culture in this country.

Interpersonal Analysis of *Moonlight Resonance*

A Brief Introduction

Moonlight Resonance is a fashion drama shot by TVB (Television Broadcasts Limited) in Hong Kong in 2008. This story is about two families engaged in the mooncake (a sweet pastry often filled with red bean or lotus seed paste) business. One business is run by a middle-aged woman (Mother He). The other is managed by her ex-husband. This drama aroused heated discussion, not only because of its description of hard work and true love, but also due to its expression of the realities of life. The next part illustrates two typical cases of using code-switching, in which family relationships are prominent in the conflicts throughout the conversations.

Case Three

This case is collected from Episode 6, which focuses on the relationship between Aunt Sa (Mother He's younger sister), her nephews (Jia & Hao) and nieces (Yue & Qing). This conversation occurs in a hotel, where everyone is sitting at the table and waiting for their dishes to be served. Aunt Sa is going to Portugal for matters pertaining to a lawsuit after the farewell dinner. Below is a conversation between Aunt Sa and her nieces and nephews during the meal. Classical Chinese lines are used in Case Three and Four to indicate the common practice of language use in Hong Kong.

Table 3 *Aunt and Cousins*

No.	Duration	Interlocutor	Lines	C-E Translation
1	05:24-05:43	Aunt Sa	阿月 你被人解雇失去工作 Sa 姨就買了一件衣服給你 一來 讓你有新衣服去面試 二來 你有衣服穿 就不用做“裸”... 什麼女了是不是? 我開玩笑的, 拿去吧	Ah Yue Since you've been fired, Aunt Sa bought you a new coat. For one thing, you have a coat to prepare for the interview. For another, you can wear it and don't have to be a "naked" girl, right? Just kidding, take it.
2	05:44-05:53	Yue	謝謝你, Sa 姨 看來我們兄妹幾個 也該送一份禮物給 Sa 姨 不如我們贊助 Sa 姨的機票 不過單程就好了	Thank you, Aunt Sa. Seems we should also have sent you a gift. Let's sponsor Aunt Sa's air ticket. But one way is enough.
3	05:54-05:58	Jia, Hao, Yue & Qing	一去不回頭 One-way ticket, one-way ticket	No return. One-way ticket, one- way ticket.
4	05:59-06:04	Aunt Sa	不用客氣 我早就訂了一張 business class 你們送不起的	You're welcome. I have booked a business class ticket. You cannot afford it.

The first switch is adopted by Jia, Hao, Yue and Qing to support Yue's suggestion and express their negative emotions because they are really reluctant to entertain Aunt Sa because of her annoying behavior (e.g., joking at Yue as a "naked" girl) (Table 3 No. 1). The second is carried out by Aunt Sa as an immediate response to her nieces and nephews, showing her claimed wealth and arrogance (Table 3 No. 4). In fact, emotions are hidden in the use of code-switching. First, obviously "一去不回頭" (gone never to return) explains the meaning of "one-way ticket." The reason for this very switch lies in a marked and negative affect. In this drama, Aunt Sa brings a lot of trouble to their family, making them sick and furious. That is why they switch together when Yue suggests sponsoring a ticket for Aunt Sa to show dissatisfaction with her. Besides this, graduation is realised through repetition, with "one-way ticket" being uttered twice. Apart from this, the roles played by the interlocutors are also important. The cousins try to show solidarity within a family and increase distance between Aunt Sa and themselves by switching into English. In consequence, the contact becomes distant and they are united by the same goal, wishing Aunt Sa to fly abroad and never return. When Aunt Sa feels offended, she switches into English, in reply to their attack. The phrase "business class" is used to imply the high price of the flight that her nieces and nephews cannot afford. Then the status becomes equal again.

Code-switching here contributes by expressing a marked and negative affect, achieving graduation of attitude, increasing social distance and altering mutual statuses (Martin & Rose, 2007).

Case Four

In this case, Mother He employs a professional worker called Lian Zirong in her bakery. Lian works hard to support his younger sister, who is studying in Australia. One day, Aunt Sa (Mother He's younger sister) offers Lian a baker's job in Australia so that he can stay with his sister. Later, Aunt Sa breaks her promise because Lian uncovers her conspiracy of embezzling money from the family. Below is the conversation between the two sisters, in which Mother He teaches Aunt Sa a good lesson.

Table 4 *Mother and Aunt*

No.	Duration	Interlocutor	Lines	C-E Translation
1	33:42-33:57	Mother He	阿 Sa, 有句話叫做千金難買回頭望 拿好處占便宜當然是爽 但有時候也要回頭看一看 看會有什麼後果 如果會傷害到親情, 值得嗎?	Ah Sa, there is an old saying "People cannot buy a moment of self-reflection." It feels good to take advantage of others, but sometimes you need to take a look back and see if any bad will be caused. Is it worthwhile to damage your family relationships?
2	33:58-34:02	Aunt Sa	我做些什麼你都當我是壞的 你們說我壞就是壞好了, 不做也做了	Whatever I do will be considered as bad. You say I'm bad, then fine. I'm bad. This is already done.
3	34:03-34:08	Mother He	做了去彌補, 替蓮子蓉把工作挽回來 做一件令家庭開心的事	You need to make up for the wrong doing, help Lian Zirong get back his job and contribute to the family's wellbeing.
4	34:09-34:11	Aunt Sa	蓮子蓉的事又關我的什麼事呢	How come his business relates to me?
5	34:12-34:17	Mother He	如果不是你壞他的事 他現時已經在澳洲和妹妹團聚了 不關你的事又關誰的事呢	If it were not for you, he would have been in Australia with his sister now. Of course, you are to blame for his business.
6	34:18-34:23	Aunt Sa	蓮子蓉走的路是我給他的 我現在收回不可以 你就當我是放屁, 當我是bullshit 行嗎	Lian Zirong's job was given to him by me. Now I take it back. You can call that a bad joke. Call it bullshit! Okay?
7	34:24-34:45	Mother He	不行, 小孩子下棋也有舉手不回 法律上有口頭承諾	No way, even kids cannot retreat while they are playing chess. In law, there is an oral

			蓮子蓉和他妹妹在保良局長大 沒親人，兄妹倆盼團聚盼了狠多年 爲此事哭了多少回，流了多少眼淚 除非你想我們不當你是家人 你就把自己說過的話當是bullshit	contract. Lian Zirong's and his sister grew up in Po Leung Kuk with no family members. They looked forward to seeing each other for years. His sister has cried many times. Unless you don't treat us as your relatives, you can take your own words as bullshit.
(Here some details are omitted by the author)				
8	34:55-35:06	Mother He	你不需要謙虛，反口覆舌歪曲事實是你的強項，世界冠軍 <u>我說你行你就行</u> <u>你說你不行你還是行</u> (Note: uttered in Mandarin)	There is no need to be humble. It is always your strength to change again and again. You win a world championship in distorting the truth. <u>If I say you can, then you can; even if you say you can't, you still can.</u> (uttered in Mandarin)
9	35:07-35:11	Aunt Sa	我現在不是行，是渾身是“癱”	I don't mean I can't. Now I'm in great trouble.

Three switches can be found, with two intra-sentential switches between Cantonese and English (Table 4 No. 6-7), and one as an inter-sentential switch in Mandarin (Table 4 No. 8). Mandarin is not the language people in Hong Kong frequently use in daily life. In this way, the choice of code-switching here induces a certain meaning with graduation and tenor as leading perspectives. Obviously swearing is adopted by Aunt Sa to avoid coarse language because people avoid taboo, vulgar language and other uncomfortable usages in daily life. Here the use of “bullshit” means that Aunt Sa’s promise is nothing serious but a joke. That is to say, “放屁” is equal to “胡說” (bullshit) in this context. In the second switch, Mother He counters her sister’s switch by using repetition and moves further to criticise her behavior. In this way, the contact remains involved so that Mother He is able to maintain the momentum of her speech, control the speech power and force her sister to obey her rules and directions. As the conversation continues, Aunt Sa is still unwilling to fulfill her previous promise. Seeing that her sister is obstinate, Mother He concludes by switching into Mandarin with projection embedded. Actually, projection can be used to trace the source of the speaker’s opinion or attitude. Both “我說” (I say) and “妳說” (You say) are used to prove that everyone is certain of Aunt Sa’s ability to overcome the problem. Undoubtedly, Aunt Sa is responsible for every act she performs. Code-switching here contributes by handling force of graduation, controlling speech power, maintaining involved contact and stating attitude source (Martin, 1992).

Summary of Moonlight Resonance

Code-switching in this drama is full of interpersonal meanings throughout dialogues. Appraisal can be shown by code-switching, mostly explicitly. The reason is that people in Hong Kong usually switch to express emotions, make judgements and appreciate values. Besides this, they tend to switch for changing the status, getting involved contact and tracing the source. Finally, cultural notes should be identified because Hong Kong is a city with three languages: Cantonese, Mandarin and English. Most

lines in this drama are in Cantonese. When Mandarin is adopted, they tend to achieve special goals like placing orders, making statements or announcing notices. When English is selected by the participants, they are likely to show a different status or emphasise a focal point.

Interpersonal Analysis of Code-switching in *Humble Abode*

A Brief Introduction

Humble Abode (also named *Dwelling Narrowness*) was adapted from a net novel written by Liu Liu in Mainland China in 2009. The protagonists include a couple (Haiping and Suchun), a young girl (Haizao, Haiping's younger sister) and a government official (Song Siming). Haiping and Suchun graduate from a famous university in Shanghai, China. After graduation, they live in a tiny house of ten square metres. Life continues between the couple in their dream house, the young girl and the government official. The next section focuses on two similar cases, which cover typical conversations between Haiping (as a language teacher) and Mark (as her student and friend).

Case Five

This case is selected from Episode 24. Suchun (Haiping's husband) is put in jail due to complicated career affairs. Mark as both her language student and friend tries to comfort Haiping and asks her not to worry too much. Haiping is so deeply hurt that she falls asleep after a drink. Below are two conversations between Mark and Haiping, one after the Mandarin lesson at night and the other during the next morning.

Table 5 *Haiping and Mark*

No.	Duration	Interlocutor	Lines	C-E Translation
1	16:36-17:16	Mark	海萍，我比你大，我可以告诉你 现在我是你的老师，你知道 我们的生活像一个线 有时候我们很高，有时候我们在低 我的认为是，我们很高的时候，不好 因为我们看不见路 我们在底下的时候，没关系 路去上，所以 Don't worry 现在如果你在底下 没关系，你的生活更好	Haiping, I'm older than you. I can tell you. Now I'm your teacher. You know our life is like a line. Sometimes we're in a high position, and sometimes in a low position. I think when we are in a high position, it's not good because we can't see any direction. When at the bottom of the line, it's ok. We'll go higher, so don't worry. Now you're at the bottom, but it's ok. Your life will get better.
(Here some details are omitted by the author)				
2	22:39-22:40	Mark	早上好，现在是十点上午	Morning, now it's shidian (10 o'clock) shangwu (a.m.).

3	22:40-22:41	Haiping	Mark, 上午十点	Mark, shangwu (a.m.) and shidian (10 o'clock) (Note: in Chinese the exact time is located later)
4	22:41-22:43	Mark	Breakfast is ready, 我煎的蛋	Breakfast is ready. I cooked an egg.
5	22:44-22:50	Haiping	Mark, 对不起, 我太没礼貌了 居然睡在你这儿, 对不起	Mark, sorry, I'm so impolite to sleep in your house, sorry.
6	22:51-22:58	Mark	没关系, don't worry 没关系, don't worry 该紧张的是我, 昨天晚上我都没睡好	It's ok, don't worry. Its ok, don't worry. I should be nervous, I didn't sleep well last night.
7	22:58-22:59	Haiping	为什么	Why
8	22:50-23:03	Mark	我在想 你能不能问我要十个小时的钱	I was thinking if you could charge me tutorial fees for ten hours.
9	23:04-23:09	Haiping	不是能不能, 是会不会	It's not "could"; it's "would."
10	23:09-23:11	Mark	对的, 对的, 没关系	Yes, yes, it's ok.

In this dialogue, there are three inter-sentential switches, all made by Mark. The first switch can be understood as a common way to demand goods-&-services (Table 5 No. 1). That is to say, "Don't worry" here means "Calm down." Mark wishes to relieve Haiping's burden and for her to be optimistic. Mark comes from New York, and his native language is English. Under these circumstances, Mark cannot avoid using oral English to express feelings and propose suggestions while learning Chinese. Another switch "Breakfast is ready" belongs to a statement (Table 5 No. 4). But the intention which Mark conveys is not to give information, but to send out an invitation. When Haiping wakes up, Mark brings out the breakfast and offers her a meal. Thus, this statement should be taken as a way for the speaker to offer goods-&-services in a comfortable way. Haiping and Mark become friends not just teacher and student. Code-switching contributes by demanding goods-&-services, issuing an invitation and also maintaining involved contact (Halliday, 1994).

Case Six

This case is collected from Episode Twenty-five, in which Haiping and Mark talk about her husband's situation in jail. Suchun (Haiping's husband) is accused of infringement of copyright by the company. Due to the high cost of a lawsuit, Haiping decides to sell her house so that she can afford the fees. Here is a conversation between Haiping and Mark, in which both serve no longer as teacher and student, but as close friends.

Table 6 *Haiping and Mark*

No.	Duration	Interlocutor	Lines	C-E Translation
1	15:06-15:12	Mark	海萍, 情况怎么样 你先生给你短信吗	Haiping, how's everything? Did your husband text you?
2	15:20-15:25	Haiping	可能, 可能我要把房子卖了	Maybe, maybe I need to sell the house.

3	15:26-15:29	Mark	这么严重	So serious
4	15:31-15:43	Haiping	他们不让保释，保释你知道吗 所以我担心，我担心他会坐牢	They don't allow him to be released on bail, you know "bail" right So I'm worried, I'm worried that he'll be put in prison.
5	15:44-15:46	Mark	那你怎么办呢	What will you do?
6	15:47-16:01	Haiping	没办法 只能，给他请一个好一点的律师 希望能打赢官司 如果缺钱，我就卖房子	No solution at hand. I can only hire a good lawyer and hopefully we can win the lawsuit. If money is needed, I'll sell the house.
7	16:02-16:23	Mark	海萍，你是非常好的女人 你先生找到你，他非常 lucky 在困难的时候，你不分开他 你不离开他 对男人说这是最重要的	Haiping, you're a very good woman. Your husband is very lucky to have you. In times of difficulties, you aren't leaving him, which is very important for a man.
8	16:24-16:31	Haiping	我为什么要离开他 苏淳又没在感情上背叛我 我不会离开他的	Why would I leave him? He hasn't betray me. I won't leave him.
9	16:32-16:50	Mark	这说明你在心里有真爱 有真的 emotion 在世界上有很多的女人在困难的时候，分开离开她们的先生 你不分开，你不走	This shows you have true love deep in your heart. True emotion. In the world there are many ladies, who leave their husbands in times of difficulties. You won't leave.
10	16:51-17:04	Haiping	不会呀 很多女人都会像我这样 你像你们的希拉里 你们著名的希拉里 她的丑都丢到全国，全世界了 她不是一样没有离开克林顿吗 对不对	No, there are many women like me. For example, Hillary, the famous lady Hillary in your country. She was insulted throughout the nation, even in the whole world. She still stays with Bill Clinton, right?
11	17:05-17:24	Mark	他们不是普通的人 他和 Hillary Clinton 是 他们是 political couple 他们不会分开 所以不同的人 不分开的时候，她特别好 海萍，你是非常好的女人	They are not ordinary people, he and Hillary Clinton. They are a political couple. They won't leave each other. So different people. If she doesn't leave, she's really good. Haiping, you're a very good woman.

According to the table, the first switch “lucky” (Table 6 No. 7) belongs to normality of social esteem in judgement (Martin & Rose, 2007). Thus, this switch is an evaluation of Haiping’s husband, which is in essence used by Mark to show high praise for Haiping. In Mark’s eyes, Haiping can be seen as a typical Chinese woman, who loves her husband and persists in the marriage. The second switch “emotion” means true love and affection in this context, which refers to veracity of social sanction in judgement (Table 6 No. 9). This description is compared with the last switch about Hillary and Bill Clinton, a famous political couple in the US. Interestingly, it is invoked by Mark to evaluate the interpersonal meaning of the second switch “emotion.” In his eyes, Hillary and Clinton have no true feelings of love. Therefore, this opinion can also be considered as a negative appreciation of political life, especially political marriage. Code-switching here contributes by conducting evaluation, making judgements and showing negative appreciation (Martin & Rose, 2007).

Summary of Humble Abode

Different interpersonal meanings are shown in this drama. As a native English speaker, Mark is able to make inter-sentential and intra-sentential switches while Haiping can only manage the latter ones. As a teacher, the most important is to get every student involved in teaching and learning. Moreover, as the learner is not a competent Chinese speaker, he tends to switch to explain ideas, express emotions and show evaluation. Third, appreciation is implied in these examples to demonstrate the worth of things (Martin & White, 2008). Finally, a cultural perspective is important for understanding code-switching here in that the teacher is a Chinese living in Shanghai while the student is an American from New York. When they meet and communicate, they will inevitably have different views, which sometimes result from cultural shock. Under this circumstance, at least one of them will adopt code-switching in search of explanations to see whether the speaker can get across the message to the hearer in the end.

Discussion and Conclusions

Code-switching is embedded with plenty of interpersonal meanings, both lexically and grammatically (also see Banda, 2005). Grammatically people switch to enact different speech roles and express modality. Practically, code-switching strives to emphasise a view, propose negative or positive appraisal, negotiate the status and distance, identify the source of attitude, and adjust involvement.

First, code-switching in TV series exists in different grammatical structures. Both inter-sentential and intra-sentential switches were present in the first drama. In the second drama, people in Hong Kong usually make intra-sentential switches if they want to emphasise something. For instance, code-switching occurs when a change in status is needed. In the last drama, both switches occur in the dialogues. As the roles are restricted to teacher and student, code-switching is a way to achieve a better understanding of language studies, points of view and cultural differences.

Second, when it comes to appraisal analysis, three aspects that cannot be ignored are attitude, graduation, and engagement (Martin & Rose, 2007). In terms of attitude, code-switching in the three dramas is full of judgement and appreciation. Whenever people switch, they tend to put emphasis upon a certain point of view. This main point can be a person’s character or the value of an item. That is why both judgement and appreciation are frequently shown in these cases. As for graduation, the focus is upon force and focus. Force is taken as the central point with both intensifier and attitudinal lexis (ibid.). Meanwhile, the engagement system can also be shown in code-switching in TV series.

Third, it can be suggested that tenor deals with the interpersonal relationship embedded in the code-

switching in all three of the TV Series. Status and contact are often analysed in the cases above because interlocutors tend to change their status or increase their involvement when they are interacting with others (Martin, 1992). When the status becomes unequal, interlocutors perform certain speech acts to change the present situation or to increase the degree of involvement. Code-switching strives to show a different status and vary the degree of contact for showing the immediate relationship within a speech event.

Last but not least, a cultural understanding of code-switching is required in the materials. In the first drama, a vivid description of the Singaporean culture can be found with code-switching as a natural choice. In the second drama, three linguistic varieties are adopted as rich resources: Cantonese, English, and Mandarin. However, people in Hong Kong are not so familiar with Mandarin. When they switch to Mandarin, they behave in formal occasions, for example, to issue an order or make announcements. In the last drama, there are two roles, a teacher and a student, from China and America respectively. In dealing with cultural differences, they spare no effort to tackle problems in communication. By examining each of these different functions and genres in the various contexts presented in the TV series, it is evident that code-switching is effective in achieving these communication goals, and can carry meaning that goes beyond the simple use of the language(s) that are used by the interlocutors in these interactions.

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