# THAI-ENGLISH CODE-MIXING IN HORMONES THE SERIES

SUBMITTED TO
ASSISTANT PROFESSOR DR. KASMA SUWANARAK

BY
WHRALAK PAPIJIT

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# ABSTRACT

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| **Title of Thesis** | Thai-English Code-Mixing in Hormones the Series |
| **Author** | Whralak Papijit |
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This study aimed to explore the characteristics of Thai-English code-mixing in Hormones the series and to discuss to what extent the Thai-English code-mixing reflects the importance and power of the English language for media and Thai teenagers. All dialogues in 13 main episodes of the series were examined for code-mixing. The findings revealed 151 English code-mixing words presented into 2 main classifications: 1) Code-mixing words with nativized features showing Truncation, Hybridization, Conversion, Semantic shift, and Reduplication respectively; and 2) Intrasentential code-mixing words presenting noun, verb, adjective, and phrase in which noun was found the most. The findings informed some similarities to previous studies that code-mixing words were found in media. It also suggested that the English language had been integrated and used among Thai teenagers, and conversely would reflect itself as the media spreading code-mixing through the series.

# บทคัดย่อ

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| **ชื่อวิทยานิพนธ์** | การใช้คำภาษาไทยปนภาษาอังกฤษในละครเรื่อง ฮอร์โมนส์ เดอะ ซีรีส์ |
| **ชื่อผู้เขียน** | วราลักษ์ พาพิจิตร์ |
| **ชื่อปริญญา** | ศิลปศาสตรมหาบัณฑิต (ภาษาอังกฤษเพื่อการพัฒนาอาชีพ) |
| **ปีการศึกษา** | 2556 |

       งานวิจัยนี้ถูกจัดทำขึ้นเพื่อศึกษาลักษณะของการใช้คำภาษาไทยปนภาษาอังกฤษในละคร เรื่อง ฮอร์โมนส์ เดอะ ซีรีส์ ตลอดจนเพื่ออภิปรายถึงขอบเขตหรือแง่มุมของการใช้คำภาษาไทย ปนภาษาอังกฤษ ที่สะท้อนให้เห็นถึงความสำคัญและอิทธิพลของภาษาอังกฤษที่มีต่อสื่อและวัยรุ่น ไทย ข้อมูลที่ใช้ในการศึกษาถูกรวบรวมจากบทสนทนาของตัวละคร ที่ปรากฏในละครจำนวน ทั้งสิ้น 13 ตอน ผลการวิจัยพบคำปนภาษา 151 คำ จำแนกเป็น 2 หมวดหลัก คือ 1) คำปน ภาษาที่มีลักษณะของการเปลี่ยนรูปคำ ได้แก่ การทับศัพท์ การประสมคำ การเปลี่ยนหน้าที่ของ คำ การเปลี่ยนความหมายเมื่อเปลี่ยนบริบท และการซ้ำคำ โดยพบจำนวนคำจากมากไปน้อย ตามลำดับ และ 2) คำปนภาษาที่ถูกใช้ในประโยค โดยมิได้มีการเปลี่ยนรูปคำหรือความหมาย พบว่ามีคำนาม คำกริยา คำคุณศัพท์ และวลี โดยมีคำนามเป็นจำนวนมากที่สุด นอกจากนี้ ผลการวิจัยยังแสดงให้เห็นถึงความคล้ายคลึงกับงานวิจัยชิ้นก่อนๆ ที่พบว่ามีการใช้คำภาษาไทย ปนภาษาอังกฤษในสื่อของไทย ซึ่งจากการศึกษาการปนภาษาในละครเรื่องฮอร์โมน เดอะ ซีรีส์ ยังได้สะท้อนให้เห็นถึงการใช้ภาษาอังกฤษที่ได้ผสมผสานเข้ากับการใช้ภาษาในกลุ่มวัยรุ่นไทย ในขณะเดียวกันก็มีบทบาทในฐานะเป็นสื่อที่เผยแพร่การปนภาษาผ่านละครด้วยเช่นกัน

# ACKNOWLEDGEMENTS

# TABLE OF CONTENTS

# LIST OF TABLES

# CHAPTER 1
# INTRODUCTION

This chapter describes the background of the study, definition of terms used, research objectives, research questions, scope as well as the significance of the study.

## 1.1  Background of the Study

English is the language "on which the sun never sets" (Crystal, 2004: 10 as cited in Buripakdi, 2008: 15). It was defined as the language of "international communication and understanding, economic development, and national unity" (Phillipson, 2000: 99). The British Council (1995) stated that English was set to be the global language for economic, social, and personal development. The notion of globalization has created new and hybrid forms of culture, language, and political organizations (Graddol, 1997) which has led to the spread of English as a medium of global transaction and the status of being a universal language. It has been used successfully across the world and has spread into the international network of production and marketing. English has travelled right through the media and entertainment world. Moreover, internet communication allows anyone to look for information available [in English] such as in online journals, discussion forums, and websites (Canagarajah, 2006).

English is no longer the importation of colonization in much of Asia, but it is the language of education, culture, business and a tool of regional cooperation as a whole (Honna, 2005). In Thailand, English has been integrated into Thai society since contact with the British during the reigns of King Rama IV and V. Nowadays English has gained acceptance and is widely used among ordinary people as well as taken an important role in various aspects. In other words, people at every level of Thai society use English for one reason or another (Masavisut et al., 1986 as cited in Buripakdi, 2008). According to Huebner (2006), English is the language of specialized knowledge and a symbol of modernity. Many Thai people believe that knowing English can help people gain more opportunities, academic achievements and social and

economic benefits, which has led to English becoming an influential factor in everyday lives. For example, English is taught as a compulsory subject in Thailand's national curriculum from fundamental education to university levels. There are a great number of English training institutes providing various English courses to both children and adults. As well, English can be heard and seen widely on various Thai media.

Most Thai people use English to communicate with other countries. Given English's popularity and significant status in Thailand contact between English and Thai is unavoidable bringing about the phenomenon of language mixing (Yiamkamnuan, 2010). Since English has blended into Thai daily interactions, Thai people tend to use more English words in Thai contexts. Prasithrathsint (1997) stated that most people in Thai society are multilingual. They can understand and speak many languages and switch or mix them causing one language to influence the others. This phenomenon is called "language contact", which consequently involves nativization of English, in other words, the adaptation of English in certain social and cultural settings bringing about varieties of English (Kachru and Nelson, 2006). Many Thai people believe that those who are knowledgeable and mix English words when talking about technology are popular (Jaihuek et al., 2011). The mixing of English can be seen often via print advertisements, music lyrics, and TV programs (Chantarothai, 2011).

There have been many contributions to the study of English code-mixing in the Thai media. For example, there are studies on code-mixing in newspapers (Samingkaew, 2002; Radcharak, n.d.), in television programs (Jaihuek et al., 2011; Preechaamornkul, 2005; Kannaovakun and Gunther, 2003), and in magazines (Saiharn, 2010) which found nativized features of mixing English in the Thai language such as truncation, hybridization, semantic shift, and reduplication. However, these studies focused on some characteristics of code-mixing in the mass media and entertainment programs, whereas similar studies on TV series or code-mixing in alternative media are limited. This gap paves the way for further investigation.

To fill the gap, this study aimed to explore characteristics of Thai-English code-mixing employed in a TV show called *Hormones the Series* as a unique sample of a Thai teenage TV series. Moreover, the study also discussed to what extent Thai-English code-mixing reflects the importance and power of the English language for media and Thai teenagers. Data was collected from *Hormones the Series*, in which all

dialogues in its 13 episodes broadcasted on alternative media were examined for nativized features and intrasentential code-mixing. The findings revealed similar results to some previous studies (e.g., Kannaovakun and Gunther, 2003; Samingkaew, 2002) that both code-mixing words with nativized features and intersentential code-mixing words were found in the media. This study is of benefit and contributes to those in the communication field to observe the use of code-mixing in TV targeted at teenagers and to explore the use of code-mixing in alternative media as taking a significant role. Moreover, the study enhances greater comprehension of the Thai-English code-mixing phenomenon involved in daily life and reflects the importance and the power of English as the language of modernity and globalization emerging in science and technology, commerce, and media.

## 1.2  Definition of Terms

The following are specific key terms used in this study.

**Thai-English code-mixing** or **code-mixing** refers to English words used in Thai as the major language of conversation, which were found in *Hormones the Series*.

**Nativized features** refer to the integration of English words into Thai which causes an effect on English used in Thai as a localized context.

**Intrasentential code-mixing** refers to code-mixing as switching between two or more languages at an intra-sentential level or within an utterance.

**Alternative media** refers to non-mainstream and digital media defined by Littlejohn and Foss (2009).

**The series** refers to *Hormones the Series* as a unique sampling in this study. Broadcasted in 2013, the series revolves around a group of grade 10 and 11 students, featuring the issues and experiences of Thai teenagers in high school such as relationships, friends, dreams, popularity, sexuality, school gang violence and substance abuse.

## 1.3  Objectives of the Study

By investigating nativized features and intrasentential code-mixing, this study aimed to explore characteristics of Thai-English code-mixing employed in *Hormones the Series* as a unique sampling of a Thai teenage TV series, and to discuss to what extent Thai-English code-mixing reflects the importance and power of the English language for media and Thai teenagers.

## 1.4  Research Questions

This study was conducted on the basis of the following research questions:

1)  What are the characteristics of Thai-English code-mixing in *Hormones the Series*? and;

2)  To what extent does the Thai-English code-mixing reflect the importance and power of the English language for media and Thai teenagers?

## 1.5  Scope of the Study

The study is a qualitative research conducted from February to June 2014. It focused on exploring Thai-English code-mixing in Thai teenage TV series. *Hormones the Series* was selected as a unique sampling in this study as it has been recognized as a phenomenon in Thai television with its remarkable success in terms of gaining profits and becoming the talk of the town. These were drawn from many supporting factors such as its influential storyline and characters, the well-known production company, and the use of alternative media for broadcasting and promoting the series.

The series has 15 episodes comprising of 13 main stories and two special episodes (interview and behind the scenes). Only 13 main episodes were investigated for code-mixing, in which all dialogues between characters and a character with him/herself were examined in this study. However, proper names such as names of musical bands, organizations, entertainment programs, and school subjects as well as the names of all episodes (named after hormones) were not considered to be code-

mixing in this study. Likewise, duplicate words in the same category were not counted and the study did not explore each word's frequency or occurrence.

## 1.6  Significance of the Study

This study can possibly enhance greater comprehension of the Thai-English code-mixing phenomenon which has involved in daily life. It reflects the importance and the power of English as the language of modernity and globalization emerging in science and technology, commerce, and the media. In addition, it could be beneficial and contribute in two aspects: to those in the communication field in terms of observing the use of code-mixing in teenage targeted TV, coming with the natural dialogues used in real conversation and to an observation of the use of code-mixing in alternative media taking a significant role nowadays.

In terms of academic development, Thai-English code-mixing in *Hormones the Series* uncovers some evidence related to previous studies revealing the findings of code-mixing in various media such as TV programs, radio shows, and newspapers. It could be considered a pioneer for further research in the investigation of attitudes and sociological and cultural viewpoints behind the use of code-mixing, which would benefit the growth of research in this field.

# CHAPTER 2
# LITERATURE REVIEW

This chapter presents the review of literature associated with English code-mixing in Thai teenage TV series. The four main areas of discussion are: code-mixing and nativization of English, alternative media, *Hormones the Series*, and previous studies focusing on the characteristics of code-mixing found in media.

## 2.1 Code-Mixing and Nativization of English

The definition of code-switching and code-mixing, the reason of using code-mixing, and nativization of English are discussed in this section.

### 2.1.1 Code-Mixing

There are two common terms used interchangeably in the relevant literature and the speech process in bilingual or multilingual communities; code-mixing and code-switching (Gardener-Chloros, 2009 as cited in Shogren, 2011). They refer to the ability of bilingual or multilingual speakers to shift or combine their native language and a foreign language[s] in the communication process. Poplack (1980) defined three types of code-switching: Tag-switching, is the insertion of tags in the other language such as "you know" and "I mean"; inter-sentential switching, is the switch from one language to other language between whole sentences and intra-sentential switching is similar to inter-sentential but it occurs within the same sentence.

In particular, Kannaovakun and Gunther (2003) specified that code-switching (known as inter-sentential switching) is relevant to the varieties used above the clause level, while code-mixing (known as intra-sentential switching) is the existence of two or more linguistic systems within the same utterance or sentence (Kamwangamalu, 1989). In addition, Myusken (2000) defined code-mixing as having lexical items and grammatical features from two languages in one sentence and remaining the topic of conversation. It involves all level of lexical and syntactic structure including words,

phrases, clauses and sentences (Hudson, 1980). However, the meaning of code mixing may vary in different contexts. In this study, adapted from the explanation of Kannaovakun and Gunther (2003) and Kamwangamalu (1989), the term "intrasentential code-mixing" is used and generally refers to code-mixing as switching between two or more languages at an intra-sentential level or within an utterance.

The behavior of speaking two languages, as called by the linguist "code-mixing", happens for several reasons. Appel and Muysken (1990 as cited in Janhom, 2011) stated that the speaker could probably not remember the word in their native language or the word have not been discovered in their lexical context that they have to use code-mixing in the communication. Moreover, code-mixing functions as a conversational strategy underling the speaker's intention. It is used for establishing or destroying group boundaries and interpersonal relations (Gal, 1988 as cited in Kannaovakun and Gunther, 2013). Grosjean (1982 as cited in Kannaovakun and Gunther, 2013) summarized the use of code-mixing on the basis of communicative strategy in five functions: 1) to fulfill a linguistic need for lexical items; 2) to specify or exclude someone from the conversation; 3) to change the role of the speaker; 4) to emphasize group identity or quote someone; and 5) to convey a message or emotion.

In contact with the English language, there are two terms regarding its influence that emphasizes the mutual effects of language context; Englishization and Nativization. The term "Englishization" refers to the noticeable influences of English on other languages in a given situation; in other words, the changes in linguistic features occurring in the local language. "Nativization" refers to the adaptation of English in certain social and cultural settings that brings about varieties of English such as Indian English, Singaporean English and so forth (Kachru and Nelson, 2006). Generally defined, Englishization involves the influence on the local language in the same situation, whereas nativization involves the effect on English in a localized context. Given that nativization has been discussed in the countries in the 'outer circle' such as Thailand (Trakulkasemsuk, 2012), this study deals with nativization of English detailed in the next topic.

### 2.1.2 Nativization of English

The term "nativization" in the context of English language refers to the process by which the language acquires native speakers (Sankoff and Laberge, 1974). It is the integration of English as borrowing into the language's own linguistic structure. Pandharipande (1987) stated that language adapted to new uses and went through the process of nativization in the new context. In addition, nativization can be defined as the change of characteristics or linguistic features of some foreign words when they are used in the dominant language, which includes the process of localizing English words or focuses on English in a localized context. In the outer and expanding circles, nativization of English can be found in various artistic expressions such as fiction, poetry, and performance with the mixing of English items (Kachru, 2006).

Nativization brings about a new variety of English and causes changes in the native language (Alatis and Lowenberg, 2001). Nativization and acculturation of the English language in various communities have affected the following: the grammatical structure demonstrating in sounds, rhythm, words, processes of word formation, phrases, sentence patterns, idioms and the use of English in various contexts demonstrated in genres, politeness, code-mixing and code-switching, as well as literary creativity (Kachru and Smith, 2008). The nativized variety refers to what is used in everyday life, media, and other domains of national life (Kachru, 1979).

Kannaovakun and Gunther (2003) classified code mixing of English words into the Thai language based on common nativized characteristics into six classifications:

1) **Truncation**: a shortened form of an English word. Two types of truncations can be found. First, a truncated form is made by cutting off the first syllable. For example, *net* is a shorter form of internet. Second, a truncated form is made by cutting off the ending syllable. For example, *com* is a shorter form of computer.

2) **Hybridization**: the combination of an English word with a Thai word. For example, นักกอล์ฟ (golf player) with *golf* as an English word, สมุดโน้ต (notebook) with *note* is an English word.

3) **Conversion**: a change of the part of speech of an English word, in other word, a word changing from one class to another class. A few patterns of

conversion can be found such as an English noun converted to a Thai verb, an English noun converted to a Thai adjective, an English noun converted to a Thai verb. For example, เสื้อตัวนี้ sale อยู่ที่พารากอน (sale is a noun converted to a Thai verb = This shirt is on sale at Paragon).

4) **Semantic shift**: changing a meaning of an English word when it is used in Thai context. For example, *เข้าล็อค* (lock) means it is as expected/ as planned.

5) **Reduplication**: an English word is used repeatedly. For example, "วันนี้ก็ *same same*" (Things are just the same today.).

6) **Word order**: a change of the word order. For example, *tour concert* is used in Thai instead of a correct word order "concert tour".

In this study, the reconceptualization of intrasentential code-mixing based on Kannaovakun and Gunther (2003) and Kamwangamalu (1989), as well as Kannaovakun and Gunther (2003)'s classification of nativized features of code-mixing will be applied as the theoretical frameworks to describe the characteristics of Thai-English code-mixing in *Hormones the series*.

## 2.2 Alternative Media

There are various classifications of media depending on how it is grouped such as print media and non-printed media, mass media and community media, traditional media and new media. One common classification is: mainstream media, and alternative media. This topic will focus on alternative media as it is relevant to the study.

### 2.2.1 Definition of Alternative Media

Though it is not clearly defined what is and is not alternative media, varying by the specific contexts, there are many definitions to explain the overall concept. Atton (2004) defined alternative media as a range of media projects, interventions and networks that work against, or seek to develop different forms or the way of doing media, and allow space for consideration of broader activities such as the open-source and anti-copyright movements that are aligned with many alternative media

projects. It is media production that challenges actual concentrations of media power in whatever form and in the different locations it may take (Couldry and Curran, 2003). Alternative media is also apparently considered different from the mainstream and has the capacity for "transforming spectators into active participants of everyday dealings and events affecting their lives." (Tracy, 2007). In particular, alternative media seems to be fundamental in providing diverse content to democratic societies and articulating a "social order different from and often opposed to the dominant [social order]" (Hamilton, 2000).

Atton (2002) advised that alternative media must encompass all cultural forms of independent production and should demonstrate: 1) the production of radical content; 2) a strong aesthetic form; 3) reproductive innovations or adaptations with cutting-edge technology; 4) alternative mediums of distribution and anti-copyright ethos; 5) the transformation of social roles and relations into collective organizations and de-professionalization; 6) the transformation of communication processes – 'horizontal linkages'. It was explained as rare to see all characteristics in alternative media but the list usefully addresses the double nature of alternative media roles, which are to provide content that differs from those in the mainstream media and to offer examples of more democratic and participatory alternative production with horizontal rather than hierarchical organization. Similarly, Coyer et al. (2007) referred to alternative media as media forms that are on a smaller scale, more accessible and participatory, as well as less constrained by bureaucracy or commercial interests than the mainstream media.

Generally specified, Littlejohn and Foss (2009) addressed that alternative media is non-mainstream and digital. Newton (n.d) stated that mainstream media outlets are found on television networks such as ABC, CBS and national news channels such as CNN and Fox, radio, online and in newspapers and other publications including news websites and large newspapers like MSNBC, The New York Times and USA today. Mainstream media sources are normally easy to find and reach large audiences. Alternative media tends to be smaller to a less extent, but it can be found online, on the radio, in newspapers or other publications. A number of the alternative media outlets have less funding and smaller budgets than mainstream media. For this reason, it is easiest to find alternative media online.

Given that mainstream media is easier to find, audiences prefer these outlets, while they have to put more effort to get in touch with alternative media outlets. Many people tune in to both mainstream and alternative media to get various perspectives. Both media are similar regarding receiving funding through advertisements where companies pay for airtime, commercials or ads in publications or online. Mainstream media outlets tend to be more expensive because they have larger audiences or vice versa. Companies need to find out which media outlets are appropriate to their target customers. For example, alternative media such as a college radio might be a preference for targeting young college students, while mainstream media should be better considered to gain a male business executive's attention. Johnston (n.d) added that the content of mainstream media tends to carry topics that will interest many readers, viewers and listeners, while the alternative media tends to have smaller dedicated content that seeks a unique viewpoint.

Technological development and alternative media activity have increased in parallel and is widespread from local to global level. Coyer et al. (2007) viewed an explosion of alternative media in that it has been facilitated by the spread of the Internet and other digital technologies and accelerated by global protest movements in which people have been touched by various forms of media resistance (as readers, audiences and producers). The emergence of the Internet and social media has become one of the most available and accessible platforms, as a kind of alternative media. Harlow and Harp (2013) referred to Twitter and Facebook as arguably easy forms of online alternative media playing critical roles in recent revolutions and protests, as well as the Web 2.0 era allowing anyone to be potentially both a media producer and consumer simultaneously since they offer more participation, power, and involvement than the mainstream media.

### 2.2.2 Alternative Media in Thailand

In Thailand, in the past decade, the concept of alternative media mostly seemed to be recognized and used for political purposes. However, from the beginning, various forms of alternative media have been introduced to Thai society such as community radios, cable and satellite TV programs, performances, stage plays (including political ones in universities), magazines and books (e.g., a day magazine

and other specific purpose magazines and electronic books), discussion boards or public forums (OK Nation, 2008).

Unlike in the past when the majority of mainstream and alternative media in Thailand was controlled by the government, a variety of media, especially social media, have been established and has responded to the current wave of globalization (worldwide trends, commerce, education, entertainment, information technology, etc.). It has had a powerful impact on the interactions of governments, businesses, and society. Alternative media in Thailand has not only provided the space for people to exchange information, but it has also set up groups of people who belong to the same movement or share the same interest. Satellite TV and social media have been one of the most preferred alternative media in Thailand. For example, some programs on satellite TV and social media like Facebook and Twitter have been used to present and to gather a group of people with a similar political viewpoint, whereas the mainstream media seemed to have more limitations. Moreover, the mainstream media such as channel 3, 5, 7, 9, 11 and Thai PBS have employed the use of social media in offering their content.

Kasikorn Research (2013 as cited in Media Monitor, 2013) analyzed the emergence of the ASEAN Economic Community (AEC) and its effect on the growth of alternative media in Thailand. It predicted that television (including satellite and digital TV) will still gain most profits from advertisers, whereby significant growth will be noticed mostly in cinemas and the Internet including social media. Content will be produced and offered through multi-platform channels (such as broadcasting on mainstream media and also on Internet TV, satellite and digital TV, Internet Protocol Television).

In regards to alternative media in Thai-English code-mixing in *Hormones the Series*, cable and satellite TV and social media will be the main focus or mostly referred to as the series was broadcasted on GMM One channel on cable and satellite TV and online via YouTube. In addition, social media, including Twitter, Facebook, and Instagram were mainly used for promoting the series. As well, the use of hashtags and word-of-mouth on social media helped spread interest in the series and made it a phenomenon in Thai television.

## 2.3 Hormones the Series

Directed by Songyos Sugmakanan, *Hormones the Series* was officially aired between May-August 2013. It is a Thai teenage series revolving around a group of grade 10 and 11 students of Nadao Bangkok School. It features the issues and experiences faced by Thai teenagers in high school such as relationships, friends, dreams, popularity, sexuality, school gang violence and substance abuse. As the series progressed, family issues were also gradually revealed. The details of the series are as follows:

**Title:** *Hormones the Series* (also known as วัยว้าวุ่น or Wai Wa Wun)

**Produced by:** GMM Thai Hub (GTH) and Nadao Bangkok Production

**Director:** Songyos Sugmakanan

**Episodes:** 15 episodes (13 main stories and 2 special episodes)

**Broadcast network:** On television via GMM One Channel (now changed to ONE channel) on cable and satellite TV, and online via YouTube

**Broadcast period:** Starting 18 May to 24 August 2013, Saturdays at 10:00pm

**Cast and characters:** The series focuses on 9 main characters involving with the hormones themes. The main casts and their characters are shown in table 2.1.

**Table 2.1** *Hormones the Series'* Main Casts and Characters

| Cast | Character |
|---|---|
| Pachara Chirathivat | Win - A popular, rebellious, cunning and observant male student who engages in casual sex with various women. |
| Ungsumalynn Sirapatsakmetha | Kwan - A role model and a so-called perfect student who later discovers a secret of her family leading her to straying off her path. |
| Suthatta Udomsilp | Toei - A cheerful and friendly girl who attracts attention of the opposite sex leading to conflicts with other female students |
| Juthawut Pattarakhumphol | Phu - A school marching band member who has confusion between a romantic relationship with his male band mate and his former girlfriend. |
| Sirachuch Chienthawon | Mhorg - A quiet and artistic boy who enjoys photography. |
| Gun Chunhawat | Tar - An ambitious guitarist who is often ignored by other students. He falls in love with his classmate. |
| Sananthachat Thanapatpisal | Dao - A grade 10 day-dreamer with overprotective parents who enjoys writing romantic fictions. |
| Thanapob Leeratanakajorn | Phai - A stereotypical bad boy who engages in school gang violence and has a relationship with Sprite. |
| Supassara Thanachart | Sprite - A subject of school scandals for her willingness to involve in casual sex. |

In addition to the nine main characters, there are a number of supporting characters such as; Thee (Phu's romantic involvement), Pop and Ice (school reporters), Din (a boy who dates Dao), and Kru Aor (a teacher who understands her students), Kru Nipon (a conservative teacher responsible for the school's rules and discipline).

The series has a total of 15 episodes comprising of 13 main stories and 2 special episodes (director and cast interviews and behind the scenes). The details of each episode are presented in Table 2.2.

**Table 2.2** *Hormones the Series'* Episodes and Broadcast Information

| Ep. | Name of episode | Broadcast date | About |
|-----|-----------------|----------------|-------|
| 0 | ตอนพิเศษ แนะนำตัวละคร | 18 May 2013 | Behind the scene |
| 1 | Testosterone ฮอร์โมนเพศชาย | 25 May 2013 | Story of Win |
| 2 | Dopamine ฮอร์โมนหนึ่งมิตรชิดใกล้ | 1 June 2013 | Story of Tar |
| 3 | Endorphin ฮอร์โมนหลั่งเมื่อฉันฟิน | 8 June 2013 | Story of Sprite |
| 4 | Serotonin ฮอร์โมนแห่งความสงบ | 15 June 2013 | Story of Mhorg |
| 5 | Estrogen ฮอร์โมนเพศหญิง | 22 June 2013 | Story of Toei |
| 6 | Dopamine ฮอร์โมนแห่งความรัก | 29 June 2013 | Story of Phu |
| 7 | Adrenaline ฮอร์โมนเลือดเดือด | 6 July 2013 | Story of Phai |
| 8 | Progesterone ฮอร์โมนแห่งความเป็นแม่ | 13 July 2013 | Story of Dao |
| 9 | Cortisol ฮอร์โมนนอนไม่หลับ | 20 July 2013 | Story of Kwan |
| 10 | Testosterone VS Estrogen ฮอร์โมนไม่เข้าใจฉันไม่เข้าใจเธอ | 27 July 2013 | Story of Win and Kwan |
| 11 | Oxytocin ฮอร์โมนแห่งความผูกพัน | 3 August 2013 | All characters |
| 12 | Growth Hormones ฮอร์โมนแห่งการเจริญเติบโต | 10 August 2013 | All characters |
| 13 | Hormones ฮอร์โมนพุ่งพลั่กๆ | 17 August 2013 | All characters |
| 14 | Special: Way of life เส้นทางวันว้าวุ่น | 24 August 2013 | Behind the scene |

In 2013, *Hormones the Series* was one of the most popular TV series nationwide. According to the executive summary of GMM Grammy Public Company Limited's Annual Report 2013, the remarkable success of the series was clearly highlighted. It was well received by both viewers and advertising agencies with over 80 million views on YouTube and the highest advertising rate for satellite. From its opening episode until its second season, now scheduled for broadcasting in July 2014, the series has become the most talked about program on Thai television. This phenomenon had been drawn from many supporting factors such as: 1) The influential storylines and the portrayal of Thai teenagers' conflicts were fulfilled with more rounded and realistic characters and dialogues; 2) GTH, the well-known production

company, generally offers the production satisfying teenagers and mass audience, in which it can be expected what kind of message and language style will be communicated to the audience; and 3) The use of alternative media for broadcasting (cable and satellite TV and YouTube) and promoting the series (e.g., word-of-mouth, Twitter, Facebook, Instagram, online chat, the hashtag "#HormonesTheSeries") significantly expanded people's perception. For these reasons, *Hormones the Series* was selected as a unique sampling in this study.

## 2.4 Previous studies

The previous studies on the characteristics and nativized features of Thai-English code-mixing in Thai media will be discussed in this topic.

This research aimed to study English code-mixing in Thai teenager series *Hormones the Series*. It appeared that there are limited studies on the characteristics and nativized features of Thai-English code-mixing in the TV series or in alternative media. However, there are relevant studies focusing on English mixing in Thai media such as television, radio, newspaper.

Wongpanitchareun (1997) studied the language mixing of English in Thai as spoken by Thai radio announcers to determine the general characteristics of language mixture and word-formation methods of language mixing. The data were collected from radio programs recording. The findings showed two types of mixed words; technical words and general words used by radio announcers, which general words were used more often. The mixed words were formed by clipping, partial transliteration, and complete transliteration as found most employed in word-formation. Economic programs radio announcers used the most English, and the least usage was by news announcers.

A study of code-mixing in Thai daily entertainment news was conducted by Samingkaew (2002) to identify the types of code-mixing and the general characteristics of language mixture, to categorize the English words and phrases used in the Thai daily entertainment news, and to analyze the grammatical processes used in code-mixing in the Thai daily entertainment news. Data were collected from entertainment news in Thairath and Daily News. The results found six examples of

the use of code-mixing: 1) English loans; 2) Compound words of English and Thai; 3) Clipping and abbreviation of English words; 4) English words with Thai explanations; 5) Written English words; and 6) English words in parentheses after Thai words. English words used in the news can be categorized into six classes: nouns, verbs, adjectives, adverbs, conjunctions, and interjections, where code mixing can be found anywhere in the sentence: subject, verb, object, and modifier. Regarding the grammatical processes, the use of nominalization by using the kaan-and-khwaam prefixes and word compounding were found.

Kannaovakun and Gunther (2003)'s study on the topic of "The Mixing of English and Thai in Thai Television Programs" was found the most relevant to this study. It aimed to observe and describe the mixing of English with Thai-based discourse, often termed code-mixing, in Thai television programs. Data were collected from 100 hours of Thai television programs randomly sampled from five genres of Thai television programs: Thai drama, talk or variety shows, academic or hard talk shows, game shows and sports programs. The findings showed that code-mixing was used in sports programs the most, whereas it was least used in Thai drama. Celebrities produced code-mixing the most, followed by experts and authorities. Most of the code-mixing came from program hosts. It was also revealed that in a few examples English mixing were used for emphasis or clarification, whereas the major English-Thai mixing displayed neither an emphatic nor a linguistic function. In terms of occurrence, single nouns mainly appeared in sentences. A large number of English words embedded into the Thai language were modified: truncation (which was found the most), reduplication, hybridization, semantic shift, and word order shift. It was found that these processes of nativization of English words into the Thai language were similar to other studies in other parts of the world.

"Code-mixing of English and Thai in Thai Television Music Programs" was conducted by Preechaamornkul (2005) to determine grammatical patterns and the process of creating nativized features of English mixing with Thai language in Thai music television programs broadcasted on Channel 5, OIC, and Five Live. The results showed that the majority of code-mixing used in Thai television music programs were categorized in four grammatical categories: nouns, verbs, adjectives and interjections. All the English words found in the study are English loanwords. They appeared in

two patterns: transliteration and loan translation. Six characteristics of nativized features of English code-mixing appeared in music programs on Thai television were: truncation, hybridization, conversion, semantic shift, reduplication, and word order shift.

Radcharak (n.d.) studied the mixing of English-Thai in Thai daily newspapers to analyze the linguistic units, the parts of speech, the word formation of code-mixing, including the comparison of the frequency of code-mixing in political, sports, economic, and entertainment news. Data were collected from three editions of Thairath, Daily News, and Khaosod. The results show that the linguistic units of English words as appeared in Thai daily newspapers are words and phrases. The parts of speech can be categorized as nouns, verbs, adjectives, and adverbs. The forms of word formation found in the study are hybridizations as the most commonly appeared, followed by clipping, and conversion as the least appeared. Sport news had the highest frequency of code-mixing in Thai daily newspapers, whereas economic news had the lowest frequency.

"Code Mixing in Thai Youth Magazines" was conducted by Saiharn (2010) to study the structure of the mixing-word and the building word for English in the Thai language found in youth magazines, and to study the attitude of male and female teens in mixing English in Thai words in youth magazines. Data came from the mixing-word from youth magazines "a day" by analyzing the types of the mixing-word. Praya Opakitsilapasarn (2533), Yule (1985), Francis (1985), and Akmajian et al. (2001) provide theoretical frameworks. The results found that there were four types of mixing-word: nouns were found with the most frequency, with verbs, adjectives, and pronouns. The building of the word in youth magazines found five types: transcribing English words into Thai was found the most, compounding, derivation, clipping, and reduplication.

Samingkaew's study in 2002, Jaiheuk et al. (2011) analysed the code-mixing of English and Thai on the Thai television entertainment program "Dao Kra Jai" on Channel 9. The study aimed to understand the phenomenon of code-mixing of English and Thai by investigating code-mixing in words and phrases which appeared in Thai sentences from "Dao Kra Jai" during 2010. The results from this study found seven types of code-mixing on Thai television entertainment programs which were the use of: 1) English words or transliteration; 2) English and Thai words; 3) Clipping from

English language; 4) Abbreviations from English language; 5) English vocabulary with a Thai explanation; 6) English names; and 7) Others. English words or transliteration were used the most, while the use of English vocabulary with Thai explanation was least used in sentences. It is concluded that code-mixing of English and Thai on Thai television entertainment programs appearing in this study could make communication easier and more meaningful than Thai words.

Likhitphongsathorn and Sappapan (2013) studied the English code-mixing and code-switching in Thai pop songs to describe the phenomenon of English code-mixing and code-switching in Thai pop songs. Data came from Thai pop song lyrics containing English mixing. It was found the difference of using English codes in Thai pop songs and other genres of communication as they were creatively utilized. In terms of the investigation of English units and nativized characteristics as a device for the songwriting, it was discovered that English words were common English code-mixing elements. Reduplication was frequently used in Thai pop songs regarding the nativization of English in Thai lyrics.

In addition to relevant studies on code-mixing in the media, there are related studies on people's perception toward the use of English code-mixing in media, which has informed this study.

Chantarothai (2011) studied the effect of code-mixing in print advertisements on product knowledge and understanding, attitudes and purchase intention. Data came from 120 Thai females living in Bangkok and neighboring areas that held a postgraduate and bachelor's degree, and another group who had qualifications lower than a bachelor's degree. Through the questionnaire, two facial skincare whitening products were selected as samples to investigate two types of language used in the advertisement – Thai monolingual, and Thai-English code-mixing attached with the questionnaire. The results show that most respondents believed that advertisements with code-mixing were more effective and provided better understanding than Thai monolingual advertisements.

In terms of online media, Yiamkhamnuan (2011) studied the mixing of Thai and English by Thais speaking with English based discourses in Internet chat rooms. The study aimed to explore and describe the characteristics of English-Thai code-mixing at intra-sentential and inter-sentential levels in synchronous chat rooms to

investigate the possible functions, factors involved, and new textual identities of mixing. Sixty textual chat extracts in international and English chat rooms on Sanook and Pantip websites were collected. It was revealed that the shifting to Thai was done through: 1) Thai word insertion; 2) word translation; 3) word quotations; 4) word repetition; 5) specialized features expression; and 6) net culture switching. The occurrences of shifting were a result of non-proficiency in English, the habit of using Thai cultural terms, and the simultaneous nature of the non-visual interactions. The findings advised that individual linguistic styles and emotional drives build a mutual understanding between Thais and express their cultural identities.

The report "English naming and code-mixing in Thai mass media" was conducted by Sanprasert (2014) to examine the phenomena of English naming and code-mixing in the modern day mass media of Thailand. The data was collected from both broadcast and print media consisting of 1,049 programs on free Thai television, 526 Thai radio programs broadcast during 2012, 58 Thai films, 71 Thai newspapers and 268 Thai magazines available in 2012, and 129 Thai popular music bands active between 2000 and 2012. The findings provided an assessment of the impact of English explaining the adoption of English-Thai hybrids and the assimilation of Western cultural dimensions by the Thai population who use English as a foreign language.

For this research, it is worth studying the Thai-English code-mixing in *Hormones the Series* to discover characteristics of code-mixing and to discuss the similarities or differences found in other media presented in the previous studies as well as the reflection on the importance and power of the English language for media and Thai teenagers.

# CHAPTER 3
# METHODOLOGY

The methodology of the study including the data collection and the data analysis are described in this chapter.

## 3.1 Data Collection

Thai-English Code-Mixing in *Hormones the Series* was conducted to explore characteristics of code-mixing in the series and to discuss to what extent the Thai-English code-mixing reflects the importance and power of the English language for media and Thai teenagers by investigating the nativized features and describing the intrasentential code-mixing. The research questions are: 1) What are characteristics of Thai-English code-mixing in *Hormones the Series*?; and 2) To what extent does the Thai-English code-mixing reflect the importance and power of the English language for media and Thai teenagers? In order to achieve the research objectives and discover some answers to the research questions, a qualitative study was selected as the research methodology.

### 3.1.1 Sampling

*Hormones the Series* was selected as a unique sampling in this study. According to Merriam (2009), unique sampling is one type of purposeful sampling based on "unique, atypical, perhaps rate attributes or occurrences of the phenomenon of interest".

In regards to *Hormones the Series* as unique sampling, it has been recognized as a phenomenon of Thailand television with its remarkable success in terms of gaining profits and becoming the talk of the town. These were drawn from many supporting factors such as its influential storyline storylines of the teenagers' conflicts and characters involved, the well-known production company "GTH", and the use of alternative media for broadcasting and promoting the series such as cable and satellite TV, YouTube, Twitter, and Instagram (see chapter 2.3).

Given the series has 15 episodes (episodes 0-14) comprising of 13 main stories and 2 special episodes (interview and behind the scenes). Only 13 main episodes (episodes 1-13) were investigated for code-mixing, in which all dialogues between characters and a character with him/herself were examined in this study (see Table 2.2, p.14 for episode information). However, proper names such as names of musical bands, organizations, entertainment programs, and school subjects as well as the names of all episodes (named after hormones) were not considered code-mixing in this study. Likewise, duplicate words in the same category were not counted and the study did not explore each word's frequency or occurrence.

### 3.1.2  Source of Data

In this study, the secondary data from *Hormones the Series* was examined. The main source of data was from the series' official online Youtube channel "onehdthailand". Nevertheless, as the source of data was an online channel – known as dynamic rapid changes in content – the data used in this study might only be available for a certain time and probably will change its location or disappear altogether at a later time.

## 3.2  Data Analysis

Theoretical frameworks supporting this study, data analysis procedures, and validity of data analysis will be described.

### 3.2.1  Theoretical Framework

Two main theoretical frameworks have been adapted in this study to examine the characteristics of code-mixing in *Hormones the Series*:

1) Kannaovakun and Gunther (2003) classified nativized features of code-mixing into six types: Truncation, Hybridization, Conversion, Semantic shift, Reduplication, and Word order (see chapter 2.1.2); and

2) Based on Kannaovakun and Gunther (2003) and Kamwangamalu (1989), Intrasentential code-mixing is reconceptualized in this study and referred to code-mixing as switching between two or more languages at an intra-sentential level

or within an utterance. In terms of intrasentential code-mixing in this study, applying English word to a Thai conversation does not change its part of speech or meaning.

### 3.2.2  Data Analysis Procedures

The data analysis procedures of code-mixing are presented as follows:

1)  The researcher watched the series via the online Youtube channel "onehdthailand"

2)  Took notes of code-mixing words found in the series and classified into code-mixing words with nativized features and intrasentential code-mixing words.

3)  Based on theoretical frameworks referred in 3.2.1, classified code-mixing words with nativized features into six types, as well as classifying the category of intrasentential code-mixing words. Moreover, three dictionaries have been used to examine the meaning and classification of code-mixing words:

- LEXiTRON Thai English Electronic Dictionary version 2.6 (free program) by the National Electronics and Computer Technology Center (English to Thai and Thai to English dictionary);

- The Royal Institute Dictionary B.E.2542 (online) (Thai to Thai dictionary); and

- Merriam-Webster Online Dictionary and Thesaurus (English to English dictionary).

4)  Re-watched the series and repeated procedures number 2) and 3)

5)  Analyzed the number of code-mixing words using the percentage.

6)  Summarized and discussed the result of data analysis and reported

Data analysis procedures were undertaken simultaneously. Each step went back and forth to investigate and recheck if required data and significant details were included.

### 3.2.3  Validity and Reliability of Data Analysis

The principle of triangulation in the process of data analysis was held to determine validity and reliability by watching the series twice (via the online Youtube channel "onehdthailand") as well as taking notes and rechecking code-mixing words three times. Some words that were not heard or pronounced clearly in dialogues were

re-checked by the researcher's peers. Moreover, three dictionaries were used to examine code-mixing words (see 3.2.2).

This study was conducted using a qualitative methodology. The data came from *Hormones the Series* as the unique sampling, in which all the characters' dialogues were examined to analyze characteristics of code-mixing in the series. The findings will be discussed in the next chapter.

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# CHAPTER 4
# FINDINGS

In this chapter, the findings of Thai-English Code-Mixing in *Hormones the Series* are discussed.

To explore the characteristics of code-mixing in this study, Kannaovakun and Gunther (2003)'s classification of nativized features of code-mixing and the reconceptualization of intrasentential code-mixing based on Kannaovakun and Gunther (2003) and Kamwangamalu (1989) were applied as the theoretical frameworks. However, proper names such as names of musical bands, organizations, entertainment programs, school subjects as well as the names of all episodes (which shows hormones names) were not considered code-mixing in this study. Likewise, duplicate words in the same category were not counted and the study does not explore each word's frequency or occurrence.

Based on the referred theoretical frameworks and the scope of the study, the findings of Thai-English code-mixing in *Hormones the Series* can be presented into two main classifications: 1) code-mixing words with natvized features; and 2) intrasentential code-mixing words.

**Table 4.1** Classification of Thai-English Code-Mixing

| Classification | Number of Words | Percentage |
|---|---|---|
| Code-mixing words with nativized features | 69 | 45.70 |
| Intrasentential code-mixing words | 82 | 54.30 |
| Total | 151 | 100.00 |

Table 4.1 illustrates that there are two classifications of Thai-English code-mixing. One hundred and fifty-two Thai-English code-mixing words were found in the series. Intrasentential code-mixing words was found the most in 82 words (54.30%), followed by code-mixing words with nativized features at 69 words (45.70%). The detailed findings of each classification will be described in the topics 4.1 and 4.2.

## 4.1 Code-Mixing Words with Nativized Features

According to Kannaovakun and Gunther (2003)'s classification framework of the nativized features, the collected code-mixing data in the study was classified into six common types: Truncation, hybridization, conversion, semantic shift, reduplication, and word order. The six classifications along with the number of words found in this study are presented in Table 4.2.

**Table 4.2** Number of Words of Code-Mixing with Nativized Features

| Code-Mixing with Nativized Features | Number of Words | Percentage |
|---|---|---|
| Truncation | 26 | 37.68 |
| Hybridization | 19 | 27.54 |
| Conversion | 10 | 14.49 |
| Semantic shift | 8 | 11.59 |
| Reduplication | 6 | 8.70 |
| Word order | 0 | 0.00 |
| Total | 69 | 100.00 |

Table 4.2 shows the number of words of code-mixing with nativized features. From the framework classifying six types of common nativized features, only five types could be found in this study from the total of 69 words. Truncation was found the most at 26 words (37.68%), followed by 19 words (27.54%) of hybridization, 10 words (14.49%) of conversion, eight words (11.59%) of semantic shift, and six words (8. 70%) of reduplication. Word order was not found in the study. Each nativized feature will be described in topics 4.1.1 to 4.1.6.

### 4.1.1 Truncation

Truncation is a shortened form of an English word: a truncated form made by cutting off the first syllable, and a truncated form made by cutting off the ending syllable.

**Table 4.3** Code-Mixing Words with Nativized Features: Truncation

| Truncation | Full Word | Code-Mixing in the Conversation |
|---|---|---|
| **1) A truncated form made by cutting off the first syllable** | | |
| Series | TV series | เหมือนพระ-นางใน**ซีรีส์**เลยอะ (ep.1) |
| Ver | Over | อย่ามา**เวอร์**น่ะ (ep.4) |
| Gine | Imagine | ทำเอาสาวใสหัวใจ**จิ้น**อย่างดาวถึงกับหวั่นไหว (ep.5) |
| Night | Goodnight | **ไนท์**จ้ะ (ep.8) |
| **2) A truncated form made by cutting off the ending syllable** | | |
| Grade | Grade Point Average | ถ้าต่อไปนี้เธอทำได้**เกรด** 4.00 เนี่ยนะ (ep.1) |
| Recommendation | Recommendation letter | ครูจะเขียน **Recommendation** ให้ (ep.1) |
| Spec | Specification | ขาว ตี่ หุ่นดี **สเป็ค**ฉันเลยอะ (ep.1) |
| Nerd | Nerdy | โคตร**เนิร์ด**เลยว่ะ (ep.2) |
| Pop | Popular | ให้กูรู้สึกกู**ป๊อบ**มั่งไม่ได้รึไงวะ (ep.2) |
| Bar | Bar lines | ผลัดกันโซโลคนละสี่**บาร์** (ep.2) |
| Sig | Signal | กูก็นึกว่ามึงส่ง**ซิก**ให้กูโอเค (ep.2) |
| Line | Line account | เธอเธอ ขอ**ไลน์**หน่อยดิ (ep.2) |
| Face | Facebook | เดี๋ยวจะส่งเพลงไปให้ทาง**เฟส**นะ (ep.2) |
| Up | Upload | ในคลิปเพลงอกหักที่พี่เพิ่ง**อัพ**อะ (ep.2) |
| Bas | Basketball | เล่น**บาส**สนุกมากใช่ไหมเนี่ย (ep.4) |
| Y | Yaoi | ไอ้แกงค์เด็ก**วาย** น้องดาวมอสี่ (ep.4) |
| Sax | Saxophone | หนุ่ม**แซ็ก**กระแทกฟลุต (ep.4) |
| Chemi | Chemistry | **เคมี**เวลาอยู่ด้วยกันมั้ง (ep.4) |
| Feel | Feeling | ขัด**ฟีล**กูหมด (ep.4) |
| Motorcy | Motorcycle | กูยืม**มอเตอร์ไซด์**มึงหน่อยดิ (ep.4) |
| Tu | Tutor | เฮ้ยธีร์ ไปยัง **ติว** (ep.4) |

**Table 4.3** (Continued)

| Truncation | Full Word | Code-Mixing in the Conversation |
|---|---|---|
| Fic | Fiction | ชั้นได้อ่าน**ฟิค**ดาวเคียงดินเธอน่ะ (ep.8) |
| Air | Air-conditioner | เดี๋ยวหรี่**แอร์**ให้นะ (ep.8) |
| Mens | Menstruation | **เมนส์**มันก็จะมาภายในหนึ่งสัปดาห์ (ep.8) |
| Joy | Joystick | ที่บ้านมึงยังมี**จอย**เกมส์กีตาร์อยู่เปล่าวะ (ep.9) |
| Tu | Tutor | เต้ย ไม่มา**ติว**หนังสือด้วยกันอะ (ep.9) |

NB: "ep" stands for "episode".

Table 4.3 presents 26 truncated words (37.68%) found in this study. There were 4 words of a truncated form made by cutting off the first syllable, and 22 words of a truncated form made by cutting off the ending syllable.

### 4.1.2 Hybridization

Hybridization is the combination of an English word with a Thai word. In this study, there are two patterns of hybridization found in code-mixing words: a hybridization made by retaining English word at the first syllable, and a hybridization made by retaining English word at the ending syllable.

**Table 4.4** Code-Mixing Words with Nativized Features: Hybridization

| Hybridization | English Word | Code-Mixing in the Conversation |
|---|---|---|
| **1) A hybridization made by retaining English word at the first syllable** | | |
| Gangเด็กY | Y Gang (Yaoi Gang) | ไอ้**แก๊งค์เด็กวาย** น้องดาวมอสี่ (ep.4) |
| Clipข่าว | News clip | นักเรียนคิดเห็นยังไงกับ**คลิปข่าว**คลิปนี้ (ep.6) |
| Columnอาหาร | Food column | จะเขียน**คอลัมน์อาหาร** ต้องกินเยอะขนาดนี้ (ep.7) |
| Lineกลอง | Drum line | เดี๋ยวกูเขียน**ไลน์กลอง**ก่อน (ep.10) |
| Flightบังคับ | A must appointment | **ไฟลท์บังคับ**ว่ะ กูสัญญากับแม่ไว้ (ep.10) |

**Table 4.4** (Continued)

| Hybridization | English Word | Code-Mixing in the Conversation |
|---|---|---|
| Tagศิลปิน | Artist tag | เดี๋ยวพี่ติด**แท็กศิลปิน**ให้ (ep.13) |

**2) A hybridization made by retaining English word at the ending syllable**

| | | |
|---|---|---|
| ร้านCake | Cake shop, Bakery shop | แกไปตกหลุมรักหนุ่ม**ร้านเค้ก**ที่ไหน (ep.1) |
| ชุดPrivate | Private outfit | ดูสิครับ ใส่**ชุดไปรเวท**มาโรงเรียน (ep.1) |
| โรงGym | Gymnasium | ไปรวมตัวที่**โรงยิม**เดี๋ยวนี้เลย (ep.1) |
| หัวหน้าGang | Gang leader | คนเค้าคิดว่ากูเป็น**หัวหน้าแกงค์** (ep.1) |
| มือGuitar | Guitarist | **มือกีตาร์**ที่เล่นในคลิปเพลงอกหัก (ep.2) |
| ท่อนSolo | Solo part | แล้วเดี๋ยว**ท่อนโซโล** ผลัดกันโซโลคนละสี่ บาร์ (ep.2) |
| หนุ่มSax | Saxophone guy | **หนุ่มแซ็ก**กระแทกฟลุต (ep.4) |
| รูปDigital | Digital photo | ทำไมเธอไม่ถ่าย**รูปดิจิตอล**บ้างอะ (ep.6) |
| ภาพFilm | Film photo | ทำไมถึงชอบถ่าย**ภาพฟิล์ม** (ep.6) |
| ห้องKing | Top student room | ดาวเรียนตั้ง**ห้องคิง** (ep.8) |
| บัตรATM | ATM card | มันเอา**บัตรเอทีเอ็ม**ไป (ep.8) |
| ยอดView | Views | **ยอดวิว**เป็นแสนแล้ว (ep.11) |
| การTu | Tutorial | จะมี**การติว** speaking English (ep.12) |

NB: "ep" stands for "episode".

Table 4.4 presents 19 hybridized words (27.54%) found in this study. There were 6 words of a hybridization made by retaining English word at the first syllable, and 13 words of a hybridization made by retaining English word at the ending syllable. The meaning of English words remained unchanged in both positions.

### 4.1.3 Conversion

Conversion is a change of the part of speech of an English word, in other word, a word changing from one class to another class. There are two patterns of conversion found in this study: an English noun converted to a Thai verb, and an English adjective converted to a Thai verb.

**Table 4.5** Code-Mixing Words with Nativized Features: Conversion

| Conversion | Form (Original Form to Converted Form) | Code-Mixing in the Conversation |
|---|---|---|
| **1) An English noun converted to a Thai verb** | | |
| Line | Noun to Verb | ไว้จะ**ไลน์**ไปหานะ (ep.5) |
| Birthday | Noun to Verb | **เบิร์ธเดย์**นะจ๊ะ (ep.7) |
| Hardcore | Noun to Verb | **ฮาร์ดคอร์**เลยนะเว่ยแก (ep.8) |
| Sadist | Noun to Verb | เล่นยังไงให้พังวะ โคตร**ซาดิสต์** (ep.9) |
| Entrance | Noun to Verb | แล้วปีหน้าขวัญอยาก**เอนท์**เข้าคณะอะไร เหรอ (ep.11) |
| **2) An English adjective converted to a Thai verb** | | |
| In | Adjective to Verb | ฉัน**อิน**มาก (ep.1) |
| Create | Adjective to Verb (In the context of this conversation, the real meaning should be referred to "creative" (adjective) but "create" (verb) was used instead. | โคตรจะไม่**ครีเอท**เลยอะ (ep.3) |
| Sweet | Adjective to Verb | ยังไม่ได้**สวีท**กับมันอีกรอบเลย (ep.7) |
| Friendly | Adjective to Verb | ไม่ค่อยชอบเลยอะ ที่เธอ**เฟรนด์ลี่**กะทุกคน (ep.7) |
| Serious | Adjective to Verb | เรื่องนี้แม่**ซีเรียส**มากนะ (ep.8) |

NB: "ep" stands for "episode".

Table 4.5 presents 10 converted words (14.49%) found in this study. There were 5 words of an English noun converted to a Thai verb, and 5 words of an English adjective converted to a Thai verb.

### 4.1.4 Semantic Shift

Semantic shift is a change of a meaning of an English word when it is used in Thai context.

**Table 4.6** Code-Mixing Words with Nativized Features: Semantic Shift

| Semantic Shift | English Word | Code-Mixing in the Conversation |
|---|---|---|
| Fan | A boyfriend, girlfriend | คนเคยเป็น**แฟน**กันก็เงี้ยแหละนะ (ep.1) |
| Spec | A type | ขาว ตี๋ หุ่นดี **สเป็ค**ฉันเลยอะ (ep.1) |
| Nerd | A fool | โคตร**เนิร์ด**เลยว่ะ มึงจะรู้ไปทำไมวะ (ep.2) |
| Liquid | A correcting fluid | ขอยืม**ลิควิด** (ep.2) |
| Mouth | Gossip | มีอะไรจะ**เมาท์**เว่ย (ep.2) |
| Page | A Facebook page | แก เห็นมันใน**เพจ**อะ (ep.5) |
| Chill Chill | Be easy and comfortable | ไม่อยากเล่าก็ไม่เป็นไร **ชิวชิว**น่ะ (ep.8) |
| King | A top student's classroom | ดาวเรียนตั้งห้อง**คิง** (ep.9) |

NB: "ep" stands for "episode".

Table 4.6 presents 8 words (14.49%) with semantic shift feature. For example, "Spec" (truncated from "specification") is referred in Thai to an ideal type or people's preference. "King" is referred to a classroom for a very good GPA student or academically gifted, while the real meaning is different in English.

### 4.1.5 Reduplication

Reduplication occurs when an English word is used repeatedly. There are three parts of speech of the English words found in this study: noun, verb, and adjective.

**Table 4.7** Code-Mixing Words with Nativized Features: Reduplication

| Reduplication | English Word | Code-Mixing in the Conversation |
|---|---|---|
| Nerd nerd | Nerd (n.) | ถามอะไร**เนิร์ด ๆ** เนี่ย (ep.1) |
| Chill chill | Chill (adj.) | ไม่อยากเล่าก็ไม่เป็นไร **ชิว ๆ** น่ะ (ep.8) |
| Night night | Night (n.) | **ไนท์ ๆ** จ้าลูก หลับฝันดีนะ (ep.8) |
| Inside inside | Inside (adj.) | กูนึกว่ามึงจะรู้อะไร**อินไซด์ ๆ** บ้าง(ep.10) |
| Build build | Build (v.) | อยากให้กูลองมันแบบ **บิวท์ ๆ** หน่อยได้ปะ (ep.11) |
| Blur blur | Blur (v.) | เค้าจะทำ**เบลอ ๆ** ทำไมก็ไม่รู้เนอะ (ep.12) |

NB: "ep" stands for "episode".

Table 4.7 presents 6 reduplicated words (8.70%) comprising of 2 English nouns, 2 English verbs, and 2 English adjectives. In terms of nouns, it was also found the truncated form before reduplicated: "night" is from "goodnight"; and "nerd" is from "nerdy (adj.)".

### 4.1.6 Word Order

Word order is a change of the word order when it is used in Thai. There was no word order feature (0.00%) found in this study.

## 4.2 Intrasentential Code-Mixing Words

Based on Kannaovakun and Gunther (2003) and Kamwangamalu (1989), Intrasentential code-mixing refers to code-mixing as switching between two or more languages at an intra-sentential level or within an utterance. Applying English words to a Thai conversation does not change its part of speech or meaning.

The collected data of intrasentential code-mixing words in this study can be classified by the word category: noun, verb, adjective, and phrase (noun phrase, verb phrase, and adjective phrase). Table 4.8 presents the intrasentential code-mixing words listed by episode.

**Table 4.8** Intrasentential Code-Mixing Words

| English Word | Intrasentential Code-Mixing in the Conversation |
|---|---|
| **Episode 1** | |
| Flute (n.) | ก็คนที่เป่า**ฟลุต**ไงแก น่ารักว่ะ |
| Cake (n.) | เขาใช้นิ้วโป้งปาดเศษ**เค้ก**ที่เลอะอยู่บนแก้ม |
| Nominee (n.) | เรามี**นอมินี**สองคนที่จะเป็นหัวหน้าห้อง |
| Vote (v.) | เดี๋ยวครูจะให้ทุกคนยกมือเพื่อ**โหวต** |
| Homeroom (n.) | หมดเวลาของ**โฮมรูม**แล้วนะ |
| Hormone (n.) | **ฮอร์โมน**และพฤติกรรมของสัตว์ |
| Inside (adj.) | ข่าวจากผู้ชาย น่าจะ**อินไซด์**ดีนะ |
| Cupcake (n.) | ถ้าได้กิน**คัพเค้ก**อบใหม่ๆ ปุ๊บ ก็หายเบื่อปั๊บเลย |

**Table 4.8** (Continued)

| English Word | Intrasentential Code-Mixing in the Conversation |
|---|---|
| TV (n.) | ไปดู**ทีวี**รอก่อนก็ได้ |
| Lock (v.) | ไม่ได้**ล็อค**ค่ะแม่ |
| View (n.) | หุย แป๊บเดียว 40 **วิว**แล้ว |
| Work (v.) | สามเว่ย กูว่า**เวิร์ค** |
| Guitar (n.) | แกเล่น**กีตาร์**ด้วยเหรอ |
| Idol (n.) | พี่เป็น**ไอดอล**ของผมเลยอะพี่ |
| Clip (n.) | ที่ถ่าย**คลิป**นี้ ไม่ใช่อะไร |
| Game (n.) | **เกม**มันเดินไปของมันละ |
| Term (n.) | ให้หนูลองทำดูสัก**เทอม**ไหมล่ะคะครู |

**Episode 2**

| | |
|---|---|
| Deal (v.) | เนื้ออย่างเหรอ **ดีล** |
| Audition (v.) | สนใจอยากจะ**ออดิชั่น**เป็นมือกีตาร์วงพี่รึเปล่า |
| Solo (v.) | ผลัดกัน**โซโล**คนละสี่บาร์ |
| Concert (n.) | นี่ไผ่เพื่อนตาร์ จะมาดู**คอนเสิร์ต**ที่ห้อง |
| Ok (v.) | กูก็นึกว่ามึงส่งซิกให้กู**โอเค** |
| Calcium (n.) | กิน**แคลเซียม**อะไรอย่างนี้ด้วยมั้ย |
| Fit (v.) | **ฟิต**ใหญ่เลยนะ |
| Boxer (n.) | มี**บ็อกเซอร์**ให้กูยืมป่ะวะ |
| Update (v.) | ขอ**อัพเดท**เกี่ยวกับงานโรงเรียนที่กำลังมาแรงที่สุดในขณะนี้ |
| Booth (n.) | ทุกคนจะได้เจอกับ**บูธ**ไหนบ้าง |
| In trend (adj.phrase), Cover dance (n.phrase) | สมัยนี้นะคะ ถ้าจะให้**อินเทรนด์** ต้อง**โคฟเวอร์แดนซ์** |
| DJ (n.) | ชั้นว่าจะไปดูบูธชมรม**ดีเจ**เสียงใสอะ |
| Clear (v.) | นี่ **เคลียร์**ก่อน |
| Fanclub (n.) | มึงก็กินขนมของ**แฟนคลับ**มึงไปดิ |
| Video (n.) | เดี๋ยวช่วยถ่าย**วิดีโอ**ให้เราหน่อยดิ |

**Episode 3**

| | |
|---|---|
| Idea (n.) | เผื่อใครจะมี**ไอเดีย**อะไรดี ๆ |
| Ok (adj.) | ไม่รู้ใครว่าไง แต่เราว่าเธอ**โอเค** |

**Table 4.8**  (Continued)

| English Word | Intrasentential Code-Mixing in the Conversation |
|---|---|
| **Episode 4** | |
| Sense (n.) | **เซนส์**ดีจริงๆ เลย |
| Diary (n.) | หม่อนมันเอา**ไดอารี่**เราไปอ่าน |
| Gay (n.) | ฉันเพิ่งข่าวได้มา ว่าภูอะเป็น**เกย์**อะ |
| Shocked (adj.) | **ช็อค**ไปเลยแก เขาเพิ่งเปิดตัวกัน |
| CD (n.) | **ซีดี**เพลงที่ภูยืมไปอะ |
| Percent (n.) | ผมมั่นใจร้อยของร้อย**เปอร์เซ็นต์**เลยแม่ |
| **Episode 5** | |
| Comment (n.) | ขอดู**คอมเมนท์**ดิ๊ |
| Note (n.) | **โน้ต**ตัวที่สองเมื่อกี๊มันสั้นไปหน่อย |
| Talk of the town, talk of the school (n.phrase) | เรื่องนี้กลายเป็น**ทอล์คออฟเดอะทาวน์**...อ๊ะ ไม่ใช่เด้ **ทอล์กออฟเดอะสคูล** |
| Concept (n.), film (n.) | แต่เราคิด**คอนเซปต์**ไว้ว่า ถ้า**ฟิล์ม**เนี่ยน่าจะให้บรรยากาศอดีตๆ |
| Music (n.) | **มิวสิค**เลย |
| Something wrong (n.phrase), sure (adj.) | มองโทรศัพท์แทนจานข้าวแบบเนี้ย มี**ซัมธิงรอง ชัวร์** |
| **Episode 7** | |
| Office (n.) | เอาข้าวไปให้ป๊าใน**ออฟฟิศ**หน่อยไป |
| Transistor (n.) | ไปเก็บ**ทรานซิสเตอร์**ของแกเลยไป |
| Sheet (n.) | เราแวะไปเอา**ชีท**ที่ห้องเธอมาให้ |
| Brownie (n.) | เราอยากกิน**บราวนี่** |
| Fail (v.) | **เฟล**ว่ะ |
| Build (v.) | ไม่คิดจะ**บิวท์**ให้กลับไปคืนดีกันเลยเหรอ |
| **Episode 8** | |
| Focus (v.) | **โฟกัส**กับเรื่องเรียนสิลูก |
| Free concert (n.phrase) | วันนี้เค้ามี**ฟรีคอนเสิร์ต** |
| Screen (v.) | ชั้น**สกรีน**แล้วคุณ |
| Shoot (v.) | เดี๋ยวเรา**ชู้ท**เองก็ได้ |
| Love scene (n.phrase) | ตอนหน้าก็**เลิฟซีน**แล้ว |

**Table 4.8** (Continued)

| English Word | Intrasentential Code-Mixing in the Conversation |
|---|---|
| Music (n.) | **มิวสิค**เลย |
| Love scene (n.phrase) | ตอนหน้าก็**เลิฟซีน**แล้ว |
| Romantic (adj.) | **โรแมนติก**สุดๆ ชั้นชอบ |
| Campaign (n.) | **แคมเปญ**คิดให้ดีก่อนทำ |
| Counter (n.) | ไปนู่น ไปรอที่**เคาน์เตอร์** |
| **Episode 9** | |
| Summarize (v.) | นี่คือสิ่งที่ครู**ซัมมาไรส์**ให้คร่าวๆ นะคะ |
| Sport club (n.phrase) | ที่บ้านเราเป็นสมาชิก**สปอร์ตคลับ**อยู่ |
| Fitness and the city life (n.phrase) | เอาหัวข้อนี้ดีไหม คนเมืองออกกำลังกาย ประมาณ**ฟิตเนสแอนด์เดอะซิตี้ไลฟ์** |
| Foot (n.) | ไม่ซึมเปื้อน บางเฉียบ ยาว**ฟุต**กว่าแล้วนะ |
| Top (n.) | ทำไม่ได้แน่ๆ แต่คะแนนก็รอง**ท็อป**ตลอด |
| **Episode 10** | |
| Perfect (adj.) | ผู้หญิงที่ขึ้นชื่อว่า**เพอร์เฟคท์**ที่สุดในตอนนี้เลยค่ะ |
| **Episode 11** | |
| Comment (v.) | อยากให้พี่ฟังแล้ว**คอมเมนท์**หน่อย |
| Genes (n.) | อาหารที่เรากินเข้าไปมันส่งผลต่อ**ยีนส์**ในร่างกายเรารึเปล่า |
| Bass (n.) | แล้วมึงอัด**เบส**ต่อ |
| Class (n.) | วันนี้ก็เป็น**คลาส**แรกที่เราจะเริ่มต้นการเรียนศิลปะด้วยกัน |
| **Episode 12** | |
| Demo (n.) | **เดโม**ที่เราส่งไป |
| Peak (adj.) | เฮ้ย โคตร**พีค**อะ |
| Speaking English (n.phrase) | ครูอ้อนะคะ จะมีการติว **speaking English** ที่บ้านของครูเอง |
| Blur (v.) | เค้าก็ต้องทำ**เบลอ**ไว้สิลูก |
| Serve (v.) | เดี๋ยวแม่เอาไป**เสิร์ฟ**ให้ถึงที่เลย |
| **Episode 13** | |
| Blog (n.) | แล้วแกเลิกเขียน**บล็อก**แล้วเหรอ |
| Stand by (v.phrase) | ไป **สแตนด์บาย**ข้างเวที |

Table 4.8 presents 82 intrasentential code-mixing words listed by episode. The number of words in each word category is shown in table 4.9.

**Table 4.9**  Category of Intrasentential Code-Mixing Words

| Category of Code-Mixing Words | Number of Words | Percentage |
|---|---|---|
| Noun | 44 | 53.66 |
| Verb | 20 | 24.39 |
| Adjective | 7 | 8.54 |
| Phrase (Noun phrase, Verb phrase, and Adjective phrase) | 11 | 13.41 |
| Total | 82 | 100.00 |

Table 4.9 presents the category of 82 intrasentential code mixing words found in this study. Noun was found the most at 44 words (53.66%), followed by 20 verbs (24.39%), 11 phrases   including noun phrase, verb phrase, and adjective phrase (13.41%). Adjective was found the least at 7 words (8.54%).

In conclusion, it was revealed that 151 code-mixing words were found in this study. They can be presented into two main classifications: intrasentential code-mixing words found the most at 82, and code-mixing words with natvized features found the least at 69 words. In terms of six nativized features, Truncation was found the most, while word order was not found in the data. Intrasentential code-mixing words show that nouns were found the most among four categories of words. The findings will be discussed in chapter 5.

# CHAPTER 5
# DISCUSSION AND CONCLUSION

Thai-English code-mixing in *Hormones the Series* aimed to explore characteristics of Thai-English code-mixing employed in the series as the unique sampling in the context of TV targeted at Thai teenagers and to discuss to what extent Thai-English code-mixing reflects the importance and power of the English language for media and Thai teenagers – by investigating the nativized features and describing intrasentential code-mixing. In this chapter, the study's major findings and a discussion are presented. Some conclusions and recommendations for further studies are also given.

## 5.1 Discussion

The study was conducted on the basis of the research questions: 1) What are characteristics of Thai-English code-mixing in *Hormones the Series*?; and 2) To what extent does the Thai-English code-mixing reflect the importance and power of the English language for media and Thai teenagers? Some discussion related to these research questions are presented in 5.1.1 and 5.1.2.

### 5.1.1 What are characteristics of Thai-English code-mixing in *Hormones the Series*?

The findings of Thai-English code-mixing in *Hormones the Series* can be presented into two main classifications: 1) code-mixing words with natvized features; and 2) intrasentential code-mixing words. From this study, intrasentential code-mixing words were found the most from total 151 words.

The study revealed 5 types of nativized features out of 6 types of common nativized features referred in the framework. There were Truncation, Hybridization, Conversion, Semantic shift, and Reduplication. Word order was not found in the study. It was discovered Truncation the most used which is similar to the studies of code-mixing in Thai TV programs by Kannaovakun and Gunther (2003) and code-mixing

in Thai radio announcers by Wongpanitchareun (1997) revealing a number of truncated words, in other words, Clipping. In addition, Hybridization came in the second in this study as well as in Saiharn (2010)'s study of code-mixing in Thai youth magazines referring to Compounding. In contrast, Word order was not discovered in this study and tended to have similar findings to Kannaovakun and Gunther (2003) and Likhitphongsathorn (2013) finding the least occurrences of Word order in their studies.

In terms of intrasentential code-mixing words, the findings illustrated four categories: nouns, verbs, adjectives, phrases (including noun phrase, verb phrase, and adjective phrase). The majority of intrasentential code-mixing words occurred as nouns. Unsurprisingly, it was also reported similar findings in the previous studies (Likhitphongsathorn, 2013; Saiharn, 2010; Preechaamornkul, 2005; Kannaovakun and Gunther, 2003; Samingkaew, 2002) that nouns mainly appeared. Therefore, nouns were the most frequently used code-mixing in the sentences analyzed.

In regards to the findings, truncation appeared the most. It can be assumed that Thai people truncate words to shorter forms to make it easier to be understood and for the convenience of pronunciation. They pick only a part of an English word and smoothly blend it into Thai instead of using the whole word. As the result of intrasentential code-mixing words, nouns are the most commonly used in Thai sentences while the other parts of speech were less found. It might draw from the reason that nouns can refer to a name of whatever exists; place, person, and thing; that is why people use nouns frequently.

### 5.1.2 To what extent does the Thai-English code-mixing reflect the importance and power of the English language for media and Thai teenagers?

Some observations and assumptions from this study have been made. It would be rather obvious that there is a correlation between the use of English language, the media, and Thai teenagers. It was noticeable from *Hormones the Series* that mixing English in Thai dialogues was found in every episode. These appeared from familiar words used in any generation such as "spec (specification)" and "mens (mensturation)", as well as some words tended to create a new trend or to present its chicness such as "chill" and "gine (imagine)". For the time being, it presented two roles simultaneously;

the series itself as the media reflecting how code-mixing is used among Thai teenagers, and as the media stimulating the use of code-mixing.

The use of code-mixing was blended in the storyline of *Hormones the Series* and made it fulfilling with more rounded and realistic characters and dialogues. The language used was intentionally informal to appear the most authentic and close to real life. In the view of Unsumalin Sirasakpatharamaetha, an actor playing one of the main characters in the series, the series is like a mirror for teens in which many characters were developed and incorporated by their own life experiences. For this reason, the dialogues appear natural to what is seen in real conversation. In other words, code-mixing used in the series was drawn from genuine patterns of speech and authentically conveyed the way many people see teenagers mixing English words and the way it was represented in the series. It could be assumed as a reflection of how code-mixing has been used among some Thai teenagers during recent years. Some words such as "cover dance", "fic (fiction)" or "chill chill" are some examples of the spread of English through media and entertainment blended into the series' dialogues.

Through the series or media, code-mixing can appear as a symbol of the young generation to communicate and illustrate their identities. The use of code-mixing rather represented the main characters including Kru Aor (an English teacher) in that they are the new generation, are educated, have access to modernization and technology, and are open to emerging trends. In the same way, when the series was on air, it could have an effect on the young generation who want to look as cool as the characters by using some code-mixing words in their real life such as "peak", "comment (in the context of social media, not a general comment)", or "fin (finale)".

Code-mixing also stated the series' positioning and genre. From the name *Hormones* to the language used in the series, many people could tell that it is a teenage series. It might appear to some as old-fashioned and not fit the series' theme without code-mixing. English names were also used to clearly illustrate some of the main characters: "Win", a popular and rebellious male student who seems to win anything he wants; and "Sprite", a female student involved in casual sex and a subject of school scandals perceived as sparkling as representative of the Thai soft drink brand "Sprite".

Culture could be another factor reflecting the use of English mixing. In this study, some semantic shifts – a change of a meaning of an English word when it is used in Thai context – could describe code-mixing embedded with Thai culture and specific understanding. For example, "King (Hong-King ห้องคิง)" in a Thai context refers to a top student's classroom, which is similar to the way Thai people refer to a worthy or sacred thing. This reference is understood by Thais and in Thai cultural context though it is used differently in native English. In addition, the study would also refer to Hofstede (1991)'s individualism vs collectivism as one category of Hofstede dimensions of national culture. It was described that people in an individualistic culture tend to consider themselves as independent and rely on private opinions or "I". In opposite, the collectivist belongs to the group or "we" relationship. Thailand is considered to be a collectivist society, in which many prefer establishing in-group relationship and avoid conflict. The language they use tended to be implicit to maintain and enhance rapport. Considering the use of code-mixing in Thai is in accordance with this cultural dimension.

Sometimes code-mixing can be used for language accommodation between a hearer and a speaker and to claim in-group identity. Similarly, code-mixing as it appears in the series could represent the language that shows the relationship between characters that they are in the same group and have a shared context such as knowledge, technology, and social values. This was also used for communicating the same message to the audience that they are in the same generation or they could understand the same world.

Additionally, the series is targeted at teenagers and was produced by GTH, the famous media production company. GTH's historical development and achievements such as *Season Change, Suck Seek,* or *Hello Stranger* (Guan-Meun-Ho) have dealt with the lives of Thai middle-class teenagers or the new generation living in the city and well-established surroundings. Though the mentioned titles are movies, these had also embedded themes in a similar way to *Hormones the Series*, in which comparable settings and a number of code-mixing words were found. Those who are familiar with GTH – offering productions satisfying teenagers and mass audiences – can expect the kind of message and language style that will be communicated to the audience. To satisfy its target audience, GTH would need to show "in-trend" and "in-audience-

experience" storylines that could gain interest. Blending English into dialogues – as normally spoken in daily conversation – was one way to make it sound natural, fit the theme, and easy to communicate with teenagers and the new generation who watched the series.

When the piece became famous, anything in it started to be mentioned in various media. It is similar to *Hormones the Series* that became talk of the town; many things including the dialogues used in the series were talked about, tagged, reblogged, or retweeted in social media, which could spread the use of code-mixing at the same time. GTH became famous among the audience in which they would savor its media productions and extend easier. The company – representing itself as the media for mass consumption – would have the same effect; not only as the media production company following trends and marketing needs but also the media that could make the trends. It would become a successful prototype or a case study for itself and other media in making similar styles or strategy.

In terms of alternative media, English has made its presence in promoting and spreading the series. To name a few, the use of English hashtag "#HormonesTheSeries" embedded with personal comments of the audience made the series easily noticeable. The English keywords generated from the name of the series, characters, and the mixing used in the dialogues made the series more accessible over social media and to international audiences.

In general, the use of code-mixing in *Hormones the Series* might be described in different aspects. It might appear as nothing special but general conversation. In other words, the script was written for the main purpose of creating a storyline but the language mixing used was not the main focus and it was just blended into the conversation by everyday familiarity. On the other hand, the relation between the use of code-mixing in the series and the sociological view – and what is said "whenever you are in a global trend you will succeed in everything" – might be perceived. According to Huebner (2006), English is the language of specialized knowledge and a symbol of modernity. It can be seen via TV programs, song lyrics, and print advertisements (Chantarothai, 2011). In this view, it could be assumed that code-mixing in the series was used for many reasons:

1) Social and cultural construction: to present and emphasize the series' identity, genre, and target audience, and to reflect and blend with the current language trends by presenting its modernity through English mixing;

2) Marketing and commerce: to achieve profit, to enter international markets, to acquire sponsorship, to attract and complete business deals through various forms of broadcasting and marketing;

3) Communication: to automatically adopt English words as it was not possible to find appropriate Thai words, to communicate naturally and to accommodate its mass target audience as well as to make the dialogues fit the storyline and contexts

4) Supporting factors such as the use of alternative media seems to narrow the gap of contents limitation and allows more flexibility in the production.

*Hormones the Series* is a famous contemporary teenage TV series targeting the young generation and a mass audience. It presents two roles simultaneously; the series itself as the media reflecting how code-mixing is used among Thai teenagers, and as a media stimulating the use of code-mixing. The use of code-mixing employed in the series could be described as the reflection of the importance and power of the English language for media and Thai teenagers.

## 5.2 Conclusion

This study was conducted in order to explore characteristics of Thai-English code-mixing employed in *Hormones the Series*, and to discuss to what extent Thai-English code-mixing reflects the importance and power of the English language for media and Thai teenagers. *Hormones the Series* as a unique sample of Thai teenage TV were examined for nativized features and intrasentential code-mixing. It was unsurprisingly revealed from the discussion that the findings showed some similarities in both code-mixing words with nativized features and intrasentential code-mixing words comparing to previous studies. Moreover, English mixing into Thai words seemed to be found in any media. In this study, in which the content revolved around Thai teenagers, a number of code-mixing words were found in every episode. Interestingly, they were blended with the dialogues naturally reflecting how code-

mixing had been incorporated in real conversations. In particular, the use of code-mixing in *Hormones the Series* reflect that the English language had been integrated and used among Thai teenagers, and conversely would reflect itself as the media spreading code-mixing through the series.

This study was based on one teenage TV series as a unique sampling, which could be too specific and restricted to other teen series or other series in different categories. Moreover, alternative media is known as the media of choice providing different contents through non-mainstream and digital media; the study of code-mixing in this study could not be generalized broadly to other alternative media.

Despite some limitations in the study, *Hormones the Series* and *Hormones the Series: Season 2* are suggested for further research, in which the scope of the study could be broadened to the investigation of attitude and sociological viewpoints including some cultural aspects. Moreover, further research in the area of code-mixing in other TV series, as well as alternative media would be interesting and worthwhile for the enhancement of greater comprehension of the Thai-English code-mixing phenomenon which has involved in daily life and for academic development.

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# BIOGRAPHY

| | |
|---|---|
| **NAME** | Whralak Papijit |
| **ACADEMIC BACKGROUND** | - Master of Science in Internet and E-Commerce Technology, Assumption University, Bangkok, Thailand<br>- Bachelor of Arts in Library Science, Chiang Mai University, Chiang Mai, Thailand |
| **PRESENT POSITION** | Public Information Officer, International Rescue Committee – Resettlement Support Center, Bangkok, Thailand |