

# **English Loanwords and Code-Switching in Taiwanese Television Dramas**

A Comparative Study of Language Use in 2009 and 2021

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Tämä kandidaatintutkielma perehtyy englanninkielisten lainasanojen käytön muuttumiseen, sekä koodinvaihdon ilmenemiseen englannin ja mandariinikiinan välillä taiwanilaisissa televisiosarjoissa. Tutkimuksen tavoitteena on ymmärtää, kuinka englannin kielen käyttö taiwanilaisissa televisiosarjoissa on muuttunut vuosien 2009 ja 2021 välillä. Tämän vertailevan tutkimuksen aineisto on kerätty kahdesta taiwanilaisesta televisiosarjasta, jotka on tarkoitettu kiinankieliselle yleisölle. Tämän kandidaatintutkielman tulokset auttavat ymmärtämään, miten englannin kieli on vaikuttanut mandariinikiinan käyttöön taiwanilaisissa televisiosarjoissa.

Tulokset osoittavat, että englanninkielisten lainasanojen käyttö on lisääntynyt vähitellen, mihin on vaikuttanut erityisesti teknologian tuomat uudet sanat. Tämän lisäksi koodinvaihto on lisääntynyt merkittävästi, ja siitä on tullut erittäin luonteva ja sujuva tapa kommunikoida erilaisissa tilanteissa. Vuoden 2009 taiwanilaisessa televisiosarjassa englanninkielisten lainasanojen ja koodinvaihdon käyttö oli tietyssä määrin rajoittuneempaa ja vahvasti sidoksissa televisiosarjan hahmojen identiteettiin ja siihen, minkälaisen kuvan he halusivat itsestään antaa tietyissä konteksteissa. Vuoden 2021 taiwanilainen televisiosarja osoitti, että englanninkielisten lainasanojen ja koodinvaihdon käyttö oli arkipäiväisempää ja vain jonkin verran sidoksissa hahmojen identiteettiin.

Tutkimuksen aikana tunnistettiin useita jatkotutkimusmahdollisuuksia. Jatkossa voitaisiin tutkia, miten englannin lainasanat ja koodinvaihto ovat lisääntyneet eri kiinalaisilla sosiaalisen median alustoilla, kuten WeChat, Weibo, Xiaohongshu, Bilibili ja Douyin, tai mandariinikiinaa puhuvien ihmisten arkipäiväisissä keskusteluissa. Näillä tutkimuksilla voitaisiin ymmärtää, kuinka englannin kielen lainasanat ja koodinvaihto näyttäytyvät oikeassa dialogissa, sillä tämä kandidaatintutkielma keskittyy vain televisiosarjoihin, joissa kielenkäyttö ei välttämättä edusta täysin autenttista kielenkäyttöä. Myös kansainväliselle yleisölle suunnatut taiwanilaiset televisiosarjat, kuten Netflixissä saatavilla olevat draamasarjat voisivat tarjota kiinnostavan tutkimuskohteen, että eroaisivatko niistä saatavat tutkimustulokset kiinankieliselle yleisölle kohdennetuista televisiosarjoista. Nämä jatkotutkimusideat voisivat syventää ymmärrystä englannin lainasanojen ja koodinvaihdon esiintymisestä laajemmissa konteksteissa.

**Key words:** loanword, code-switching, Mandarin Chinese, Taiwanese television dramas

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## 1 Introduction

The rapidly changing world has shown that especially the younger generations have adapted English loanwords to foreign languages. A loanword is a word that has entered another language through borrowing, transfer or copying from another language (Haspelmath, 2009). The trend can be seen particularly on social media platforms, but as well as in the way of talking on a daily basis. In addition, English loanwords have influenced the way of communication and writing scripts on movies and dramas. It is widely recognised how English has influenced other languages as a common prestige language (Haspelmath, 2009). It has also been detected that English loanwords have an effect in sociolinguistics. When the individual makes the decision to replace their native language word with an English loanword, it can be a sign of a social status, internationalism or even an insecure act of degradation of their own native language. (Platt, 2024.)

Social media is a great example how English loanwords have got a certain status of localization in modern Mandarin Chinese. Especially, the younger generations have taken a leading role in sharing, using and creating new English loanwords, which has taken a part in the linguistics evolution. When new unfamiliar foreign topics or items are brought to China, the Chinese speakers tend to modify a suitable English loanword for the matter. Later, the Chinese authorities might standardize the vocabulary (Mo & Xiao, 2024.) The findings have also shown that the increasing level of English speakers and/or skills in China has a connection of the usage English loanwords (Lu, 2022).

English loanwords are connected to code-switching where a speaker mixes two languages together in the same speech. When the speakers change to another language while they speak, this is called code-switching (Haspelmath, 2009). With code-switching, the individual can emphasize their speaking style, identity or belonging. Quite often code-switching can be seen as a convenient way to express the feelings quicker. According to research, code-switching keeps the listeners more engaged and sometimes, it has a benefit to avoid discomfort and awkwardness when speaking about sensitive topics. (Zhang, 2023.)

The previous studies have focused mainly on English loanwords and code-switching in real life and online conversations, rather than in television dramas. Limited attention has been given to the use of English loanwords and code-switching in Taiwanese dramas, despite their

growing influence on popular culture and language use. Therefore, this thesis seeks to fill this research gap by observing how English loanwords and code-switching takes place in Taiwanese television dramas.

This empirical research aims to explore how English loanwords and code-switching are used in Taiwanese television dramas and has the usage of English loanwords and code-switching changed during the past decade. This topic has not yet been researched in-depth how often English loanwords and code-switching occur in Taiwanese television dramas, or what kind patterns they have. For this thesis, two different Taiwanese television dramas will be watched up to 10 episodes, and all English loanwords and code-switching are documented. After collecting all data, the comparison will be made to detect the possible increase of English elements in Mandarin Chinese language. This data will also give a better understanding how English code-switching takes place in modern Mandarin Chinese in Taiwanese television dramas.

The research questions for this thesis are the following:

1. What differences can be identified between the 2009 and 2021 Taiwanese television dramas in English language use?
2. In what situations are English loanwords and code-switching used in Taiwanese television dramas?

Chapter two will consist of the literature review where the existing research and the status of the English elements in Mandarin Chinese are explained. The methodology of this thesis will be introduced in chapter three, and after this chapter four will go through the results of data collection. Chapter five will present the findings and chapter six focuses on conclusions connecting them to the theory. The results will reveal what types of English loanwords have adapted in modern Mandarin Chinese in Taiwanese television dramas. It will also give a clear view of frequency in English elements in selected Mandarin spoken Taiwanese dramas.

## 2 Literature Review

### 2.1 English influence in Mandarin Chinese in Taiwan

The presence of English language has become more established in Taiwan in the past two decades. In 2001, English became a mandatory subject at elementary schools in Taiwan. In addition, the universities have set the requirement to have English skills in order to graduate. Other educational institutions also started to foster the English language studies by providing extra salary for teachers to promote it. In 2018, the government set a target to become a bilingual nation by the year of 2030. Before these new policies, many Taiwanese people had already used to hear and speak English through different industries, such as in medicine. The medical professionals were used to English vocabulary in various diagnosis situations. Also, the commercial industry had started to add more English in different advertisements, which automatically influenced the audience. Furthermore, the private language schools, called *bǔxíbān* 补习班, have played a big role in teaching English to Taiwanese children. The studies have shown that learning English at *bǔxíbān* 补习班 increases the positive outcome of student's learning curve. The evidence also suggests that some of the Taiwanese residents tend to use English in a confident and active way with a sense of ownership. These results indicate that at least some Taiwanese people don't experience English as a completely foreign language. (Rüdiger et al., 2022.)

According to research of Wu (2026), the ideology of gaining improved English skills is evitable on digital media world. It can be seen, especially through algorithms on social media, how different language ideologies can be strengthened. It is evitable that usage of English is usually not neutral, there are always some status and identity political related topics involved.

## 2.2 English loanwords in Mandarin Chinese

Already in the 19<sup>th</sup> century, the English loanwords started to take place in Chinese speaking countries due to British colonialism. It facilitated the spread of the English language into China. In the 20<sup>th</sup> century, China was brought closer to the United States of America during the world war I and II. Followed by these, in 1950's, the American culture started to spread around effectively by bringing the music, movies and books to a wider Chinese audience. In 1980's the globalization began to intensify, and more foreign employees moved to China due to increased import and export business opportunities. This created a direct need for some English vocabulary for certain words in economics, technology and science fields. (Quatrini, 2022.)

The general definition of a loanword is a word that has been borrowed from another language, and it has fully integrated into another language. A loanword is used across the wider population, whereas the foreign word refers to a word that is only used by a small portion of the population. A foreign word has not become established in another language. (Quatrini, 2022.)

According to researchers, there are many different types how English loanwords have adapted in Mandarin Chinese. English loanwords can be used due to the phonetic transliteration where the focus is on sound. These can usually be brands, names or other well-known words that are used widely across the globe. Another type is to add semantic translation to phonetic transliteration where the word sounds like English, but the Chinese characters bring the meaning in the word. Also, there are hybrid forms with Chinese morphemes where the loanwords are combined with native Chinese words to make foreign words feel more Chinese. English acronyms have also been detected as one group where English letters are used directly, which can be seen especially in technology and business settings. (Lu, 2022.)

### 2.2.1 Loanword categorization

Aliyeva (2025) introduces the American linguist Thomason's classification of borrowing types. There are two main types that have been detected by Thomason: the cultural borrowing and the core borrowing. In cultural borrowing, the English loanwords have taken a role in creating a word for something that may have not existed in the other language before. There

has been a clear linguistic necessity for it. For instance, coffee (in Mandarin Chinese 咖啡, kāfēi) is a good example of a cultural borrowed word, because coffee is a Western product. Also, the words that are being created via cultural borrowing might be some new concepts and technology related subjects that simply didn't have any previous vocabulary. On the other hand, the core borrowing consists of borrowed English words that replace a word that already exist in Mandarin Chinese. The replacing has started to take place due to an identity change, more prestige feeling, trend or fashion habits. Using some English loanwords might feel modern, international and prestigious among Mandarin Chinese speakers. For instance, the words “sorry” or “bye bye” have taken a bigger role in daily conversations even when there are Chinese words for these “sorry 对不起 duìbuqǐ” and “bye bye 再见 zàijiàn”.

Platt (2024) has introduced how English loanwords can be categorized in four specific categories when they are moved to another language. The first category is semantic adaptation where the meaning of the word changes or expands. The second category is phonological adjustment that means words where the pronunciation is modified to fit the phonological system. The third category consists of grammatical integration where the words adopt the grammatical structures of the borrowing language. The last fourth category is cultural assimilation where the words become embedded in the cultural everyday life of the borrowing society.

Quatrini (2022) categorizes English loanwords into three different groups: loan translation, loan rendering and loan creation. The loan translation refers to a process where a word or expression from English is translated literally into Mandarin Chinese using existing lexical elements. Instead of borrowing the original form, Mandarin Chinese recreates the meaning by translating each component. In loan rendering, English word is translated while another part is adapted phonologically or morphologically into Mandarin Chinese. Loan rendering thus reflects partial integration, where foreign and native elements coexist within a single lexical item. Lastly, the loan creation fits the situation where completely new foreign word or concept is introduced and there are no direct equivalent words for it in Mandarin Chinese. These types of loan creation words typically occur for cultural and conceptual needs. (Quatrini, 2022.)

Quatrini (2022) has listed the most common English loanwords in Mandarin Chinese into six different main categories: food and drinks, transportation, clothing, science and technology,

art and music, and other instances such as words 拜拜 (báibái = bye bye) and 卡 (kǎ = card) used in common everyday situations. For food and drinks, many foreign products have been quite untranslatable into Mandarin Chinese. Therefore, these loanwords have followed the phonetic borrowing system, as an example 披萨 (pīsa = pizza) and 三明治 (sānmíngzhì = sandwich). In transportation, a good example of loan rendering is the word 摩托车 (mótuōchē = motorbike) where 摩托 (mótuō) is a phonetic adaptation of “motor,” while 车 (chē), meaning “vehicle,” is a native Chinese morpheme added to clarify meaning. In clothing, a good loanword example is the word 比基尼 (bǐjīní = bikini) that consists of a combination of Chinese characters that carry a similar phonological pronunciation.

## 2.2.2 Linguistic adaptation and integration

Also, Wang's data (2022) indicates that loanwords can be divided into two different main methods when an English loanword adapts to the phonological system of Mandarin Chinese; phonological deletion and phonological preservation. In phonological deletion, when an English sound doesn't fit the phonological system of Mandarin Chinese, it gets simply omitted. For example, "bar" turns into 吧 (bā), "cool" turns into 酷 (kù) and "guitar" turns into 吉他 (jítā). Deletion occurs particularly in unstressed syllables. However, in phonological preservation Mandarin Chinese seeks to preserve the original pronunciation by inserting vowel material after illegal word-final consonants. For example, "bus" becomes 巴士 (bāshì), "jeep" converts to 吉普 (jípǔ), whereas "tank" changes into 坦克 (tǎnkè).

The research of He & He (2022) have shown that English stops are adapted into Mandarin Chinese through combined influence of two mechanisms; phonological contrast and perceptual similarity that operates simultaneously. Specifically, post-/s/ stops are adapted differently from stops in other positions, showing how the sound is heard can sometimes be more important than its phonological category when it is borrowed from English to Mandarin Chinese. The study of He & He (2022) introduces examples of how an unaspirated English stop becomes an unaspirated Mandarin stop (post-/s/), such as "spot" 石宝他 (shí bǎo tā) and

how an unaspirated English stop becomes an aspirated Mandarin Chinese stop "carpet" 卡皮特 (kǎ pí tè). An example of an aspirated English stop becoming an aspirated Mandarin Chinese stop is "publish" 怕薄利士 (pà bó lì shì). Lastly, He & He (2022) also points out how a voiced English stop becomes an unaspirated Mandarin Chinese stop in example of "bitter" 比他 (bǐ tā).

### 2.2.3 Attitudes toward English loanwords

It has been studied that loanwords don't weaken the language but rather enrich it. It is a natural phenomenon that shows how the world is becoming more globalized and how different cultures have started to affect each other. (Aliyeva, 2025.) Platt (2024) also supports this in his research, that English loanwords enrichments the other languages' vocabulary and, offer a significant phonological influence on other languages. The usage of loanwords can affect other language's formality level and communicate norms. This has a direct reflect on social dynamics within linguistics communities. However, it has also been found that some speakers might be concerned with the cultural heritage and erosion of their native language if English loanwords are used too much. Therefore, there might some resistance among some speakers to accept English loanwords in their vocabulary. In addition, the foreign countries' official language policies may play a big role on the acceptance or rejection of English loanwords. Interestingly, Liu's research (2021) has discovered that there are many Chinese people who say they wouldn't use code-switching to between Mandarin Chinese and English, but they still do code-switching without acknowledging it. Liu states that monolingual ideologies give an idea that Putonghua is better, but in reality, code-switching is very common. For many Chinese people, media usage as an example, movies, music and TV-dramas, might be the only channel how they get influenced by English language. Therefore, television dramas are an essential way how English loanwords can shift to Chinese people's way of speaking.

Liu (2021) had a hypothesis that the usage level of English loanwords and code-switching would occur more in bigger cities because Chinese people in these areas get influenced by English. However, the results showed that the living area was not a main factor, only the individual's own personal opinions and mindset mattered the most.

Aliyeva (2025) argues that English as lingua franca has shifted from a receiver to a giver in loanwords, specifically in the fields of technology and popular culture. For instance, historically French language was seen a prestigious language in England and therefore, French loanwords were taken into English language back in the history. Nowadays, English is seen a prestigious language and other languages have started to take more loanwords from English to their own languages worldwide.

The usage of English loanwords has increased significantly also in internet slang. The internet slang tends to be flexible, which differentiates from standard Mandarin Chinese. The way of communicating with others follows certain simplicity and multiformity ways where symbols, numbers, combination of letters and English loanwords are used frequently. (Wan & Hou, 2025.) According to Wan & Hou (2025), English loanwords have started to take place in some grammatical points, for instance, adding “-ing” or “-ed” endings together with the Chinese words. This can be seen in structures as “郁闷ing” (I am depressed) or “做作业ing” (I am doing homework). Based on the research, the dominant position of English has changed the way how, especially the younger Chinese people, communicate on a daily basis. In addition, using English loanwords together with internet slang are often considered trendy and an own world language where older generations may not understand the full meanings of what younger generations say.

### **2.3 Code-switching**

Loanwords are often connected to a term called code-switching, which means a situation where the speaker suddenly changes the language to another language during the same conversation (Zhang 2023). Traditionally, the boundary between loanwords and code-switching is how much the word has assimilated into the borrowing language phonologically and morphologically. Technically, the English word can be classified as a loanword if the word has been adapted to the phonological system and grammatical structures of Chinese. However, if the English word keeps its original form, this can be considered as code-switching. Despite of this traditional distinction, it is crucial to remember that even an assimilated loanword can function pragmatically in the same way as code-switching. Therefore, it has been suggested by Liu (2019) that the Chinese speakers themselves can define the difference between loanwords and code-switching the most accurate way. If the

Chinese speaker finds the English word a necessary and natural part of own language, it is more likely to be considered as a loanword. If the word usage is perceived as marked or deviant from the linguistic norm, it functions more like code-switching. The reason why the number of English loanwords keep increasing in Chinese speaking countries, is that first the words occur in code-switching, and later they will become established loanwords. (Liu, 2019.)

For code-switching, there are three different categories how code-switching can appear in the spoken language. In inter-sentential switching, the entire sentence can be in another language, so the speaker changes between the native language and another language during the conversation. In intra-sentential switching, the speaker uses a loanword in some parts of the sentence, keeping the sentence mainly in the native language. In tag switching, the speaker adds a loanword at the end of the sentence to emphasize the structure of the sentence. (Zhang, 2023.) According to Liu's (2021) research, the inter-sentential switching is often considered as a symbol of high socio-economical status, whereas the intra-sentential switching and tag switching don't correlate with any specific statuses. The intra-sentential switching and tag switching are seen so normal in everyday life that singular words don't carry a bigger status behind them.

The researchers have identified that Mandarin Chinese speakers use code-switching to English for many different reasons. One of the most important reasons is to define the identity and social role of the speaker and clarify the relationship with the listener. Other reason was linguistic factors where the speaker is used to repeat something other person said, or contribute to idioms or citations, or just emphasizing some words. These can be short words, such as ok, bye, sorry. Also, a sociopsychological factor is one of the reasons why Mandarin Chinese speakers use code-switching. In sociopsychological factor, the urban, international and prestige statuses play a big role. This is commonly seen in working life, technology and start-up fields, or luxurious brand's talk. Lastly, one more reason detected is convenience. Sometimes English word can provide a faster, more convenient option than a Mandarin Chinese equivalent word. These words, such as LED versus 发光二极管 (fāguāng èrjǐguǎn) is a more efficient way to communicate. (Zhong et al., 2024.)

Code-switching between Mandarin Chinese and English has been recognized to taken place in all age groups. Especially the people who have been influenced by English language through education, occupation, studies abroad or global media, tend to do code-switching more often

than others. (Pan, 2025.) Also, Liu's research (2021) states that code-switching is more common with Chinese speakers who have a positive attitude toward cosmopolitan mindset and international culture. In Chinese speaking countries, English is often seen as a tool and bridge for modernization and creating international connections. In addition, English is a strong competence in fast developing working life, which may lead to better work opportunities. (Liu, 2021.) Hall & Niple (2015) have also stated that code-switching is strongly based on the building the speaker's own identity. Therefore, in Taiwanese dramas the English loanwords and code-switching are socially meaningful choices.

The previous studies have shown that even teachers may use code-switching in the classroom teaching to support the explanation of some strategically challenging vocabularies or concepts (Pan, 2025). According to the research of Chang & Huang (2018), the English word "OK" is often used as an organizer of classroom interaction by Chinese teachers in classroom teaching. "OK" has been recognized to work as a structuring device in classroom interaction that helps teachers to get the focus of students and guides them to shift to another topic. Teachers also use "OK" to get the student's approval or feedback or just to get their attention. The main functions of "OK" are being a boundary marker, closing signal, assessment, attention management.

Zhang (2023) has studied how Chinese and English Code-switching takes place in a Chinese television show called "Happy Camp". The results showed that intra-sentential switching has the biggest role in usage of English loanwords in spoken Chinese. The found reasons for this were semantic adaptations where the English loanword provided a more accurate or suitable option to describe something, cultural assimilation where there were no equivalent words in Mandarin Chinese, for instance Wi-Fi, and lastly, the simplicity of English loanwords, for example OK, bye bye and VIP. Zhang also discovered that Mandarin Chinese speakers were able to avoid certain tabus by code-switching to English, because the English vocabulary felt more neutral in these types of conversations. In addition, the speakers tend to switch English if they wanted to soften their talk and act more polite.

It has been noticed that two Mandarin Chinese speakers tend to follow the alignment in code-switching. This means that the first speaker says one word in English in the sentence, and another speaker keeps repeating the same word in English as well, even if there would be an equivalent Mandarin Chinese word for it. Sometimes, code-switching can turn other way around to disalignment, where another speaker chooses to use a Mandarin Chinese word for

the word that was first said in English. Based on the research, the alignment way of code-switching happens 87 % of time, whereas disalignment occurs only 13 % in code-switching. It has been noticed that the speakers can guide and lead the code-switching in wanted directions by continuing to use the English words. The studies have also shown that the speaker can communicate the knowledge level of certain topic by going with alignment or disalignment code-switching to prove the other speaker how familiar the spoken topic is. Code-switching is a clear social resource, which can build certain authority and identity. (Wang, 2025.)

### **3 Methodology**

The search for literature review started in January 2026 and ended in February 2026. The academic sources for examining this thesis topic were searched using Google Scholar, ScienceDirect and Volter, the library database of the University of Turku library database. Different key words and their combinations were used to find relevant sources, such as English loanwords, code-switching and Mandarin Chinese.

#### **3.1 Data collection**

The data collection was conducted from March to April 2026. Two different Taiwanese television drama series within same genre were selected for this thesis data collection. To ensure accessibility, the dramas were accessed on YouTube. In addition, these two Taiwanese dramas had to be targeted for the local audience in Chinese speaking countries, rather than for the international audience in order to minimize the additional influence of English loanwords and code-switching.

The selection process of these two Taiwanese television dramas took longer than expected because many dramas had to be quickly reviewed before making the final selection. Due to the specific scope of the genre for these dramas, some episodes of several dramas had to be carefully reviewed and evaluated if they would be suitable for the data collection. There were many dramas to choose from, so the final selection was made based on the popularity level of the dramas in the local audience. While selecting the dramas, there were attempts to search for the scripts that could have been used for more accurate data collection and analysis. However, it was not possible to obtain full scripts for both dramas. There were some script data available, but it was not sufficient or usable for the data collection. The scripts were mainly full translations in Mandarin Chinese for creating subtitles, when the actual said English words had already been translated to equivalents in Mandarin Chinese. Therefore, no scripts were used in the data collection and analysis phase. The data collection was fully made manually by watching the episodes one by one and stopping the video as soon as English loanwords were said or code-switching occurred. The findings were written down on a separate Excel file for later data analysis phase. In the data collection phase, the older drama was watched first before moving to the newer drama.

The objective of this thesis is to understand how the usage of English loanwords and code-switching have changed during the past decade, so therefore one television drama was

selected from 2009 and another one from 2021. Due to the scope of data selection, this study focuses on Taiwanese television dramas to avoid a possible language policy restrictions that may occur on other Mandarin Chinese speaking dramas. Therefore, contemporary Taiwanese media were chosen to ensure the suitable comparison of language use from two different decades.

The first selected Taiwanese television drama is called *Hi My Sweetheart* 海派甜心 (hǎipài tiánxīn) from year 2009. It tells a story about a rich, well-protected Taiwanese boy who moves to Hangzhou, China, to experience the real, normal university student life with a new poor identity. He falls in love with another Taiwanese transfer student during his studies in Hangzhou, but they lose the connection. After graduation, he moves back to Taiwan and starts working for his family as a wealthy business owner. Eventually, he reconnects with his first love in the company he runs, but there are several obstacles on their way.

The second selected Taiwanese television drama is called *Youngsters on Fire* 机智校园生活 (jīzhì xiàoyuán shēnghuó) from year 2021. It follows the life of Taiwanese high school students and their teachers in school settings, as well as from the workplace perspective. An undercover police officer ends up accepting a teacher's position at school, without realizing his new teacher colleague will be his ex-fiancé. This creates uncomfortable tension between teachers. In addition, all students and teachers are struggling with their love life. The drama represents modern school life and the growth of teenagers.

Based on the literature review, the first 10 episodes of each drama was selected to review to get a better idea of how the English loanwords and code-switching takes place. The idea behind 10 episodes was to follow the possible growth in characters and identities, also to understand the way of their behaviour in certain situations.

### **3.2 Data analysis**

Data analysis started in April 2026 and ended in May 2026. All identifiable English words and code-switching from all episodes of both dramas were manually reviewed and recorded on a separate Excel file. Each occurrence was documented while watching the dramas. In addition to English words, the situation's contextual information was collected to understand that conversational settings, emotional tones and situational contexts every time when English

element occurred. This means that different pragmatic and social functions of English use was noted down.

After the data was collected, the examples were listed down and introduced in the results chapter of this thesis. This way it was possible to compare the usage patterns and communicative style of English loanwords and code-switching.

### **3.3 Reliability and validity**

This thesis examined an equal number of episodes of two different dramas from different decades, which can support the comparability of data. In addition, both dramas' genres were similar, which also gives a better reliability to compare the data, since either of them had a complex business or technical vocabulary.

The data fits well with the research questions and therefore the validity of this thesis can be considered good. In literature review, the selected references were selected carefully, avoiding using over 10 years older sources. The data collection is described in detail as well as the literature review shows a lot of saturations between different sources. Saturation in research refers to the point where new data doesn't give a significant different new information to the research question (Guest et al., 2020).

In addition, triangulation takes place also in the collected data results, which gives more support for the validity of this thesis. The results are also connected with findings of literature review. Triangulation is one of the research methods where multiple sources and methods are used to examine the same phenomenon. When different approaches lead to the same conclusions, it strengthens the reliability and credibility of the research findings. (Wilson, 2014.)

However, this thesis does have its limitations in transferability. In further research, it could be more constructive to select different dramas over a longer time period to get more significant results.

### 3.4 Limitations

It is necessary to point out that only two Taiwanese television dramas can not represent the entire drama industry, therefore the collected data is relatively small and has its limitations to generalisability of the findings. In addition, the chosen television dramas are in similar genre and can not reflect the language use across all other genres. For instance, some workplace drama series could have had a different language use due to technology related terminology. Even when the dramas were purposely selected from two different decades, this could have had its limitations to observe a significant linguistic change over time. Potentially, selecting an older drama before 2000's could have given more notable findings.

It is also important to note that the selection of these dramas was not fully unplanned, which may increase the degree of selection bias. The dramas were chosen by their popularity and viewing availability, and similarity in genres. Most importantly, the language used in dramas are scripted, which doesn't fully reflect how people would spontaneously speak the language in everyday situations.

As a final point, the identification process of loanwords and code-switching require a significant interpretative judgment, which can affect the data results. As stated earlier, loanwords and code-switching are closely related, which makes the differentiation challenging.

## 4 Results

All English usage from both dramas were reviewed in the data collection. Typically, each episode lasted for 50 minutes. In the data collection phase, the older drama *Hi My Sweetheart* from the year 2009 was reviewed first, and then data collection moved to the new drama *Youngsters on Fire* from the year 2021. To ensure consistent and manageable data collection, only the first 10 episodes of both dramas were included in this analysis, although both dramas contained more than 10 episodes.

Data collection results were colour-coded in three different colours for better visual clarity. The green colour represents the loanwords, purple colour ones are debatable hybrid or borderline cases where the word is not necessarily fully adapted into Chinese characters or pronunciation as a loanword, but still commonly used in Mandarin Chinese in Taiwanese television dramas. Lastly, the blue colour represents code-switching. The data collection results are shown in the same order as the dramas were watched. First, the data will be shown from the drama *Hi My Sweetheart* 海派甜心 (hǎipài tiánxīn) from the year 2009. Then, the data will be shown from the drama *Youngsters on Fire* 机智校园生活 (jīzhì xiàoyuán shēnghuó) from the year 2021.

### 4.1 Hi My Sweetheart 海派甜心 (year 2009)

In the first episode of *Hi My Sweetheart* (table 1), several characters kept repeating the same loanwords, such as 拜拜 *bàibài* (*bye bye*). This loanword 拜拜 was said in different situations, no matter what the relationship was between the characters. In addition, the first episode had a few English words that were said and written in English in the Mandarin Chinese subtitles, such as *party*, *check in*. These were categorized as purple colour to represent the debatable hybrid/borderline cases since these foreign words are not fully integrated as loanwords, even though they are widely used in Taiwan, especially in the context media and travel. During the first episode, there was no clear evidence that any of the characters would have used English to build up their character or identity in front of the others.

The second episode's first loanword was *whiskey*, but interestingly, it was pronounced and written “whiskey” and not “wēishìjǐ”. This episode also included *hi* and *without you* written in English in subtitles that were categorized as code-switching. These code-switching cases took place in a situation where the characters wanted to act shy, insecure and more vulnerable. The collected English words from the third episode were mostly from the school dance practise and mandatory English class situations, which explains the bigger number of code-switching cases. Since the third episode, the loanword 柔道 *róudào* (*judo*) started to appear, which is an interesting case. The word *judo* is originally from Japan, so in this specific case, this can be considered as a shared term across Chinese, Japanese and English.

Table 1. Episodes 1-3

episode 1	episode 2	episode 3
拜拜 bàibài (bye bye)	whiskey 威士忌 wēishìjǐ	one and two
party	hi	hello
check in	without you	three and four
卡 kǎ (card)	拜拜 bàibài (bye bye)	five
ok?		six
		seven
		eight
		hey
		柔道 <i>róudào</i> ( <i>judo</i> )
		When I wake up in the morning, you are all I see. When I think about you and how happy you make me. You're everything I wanted. You're everything I need. I look at you and I know.

In the fourth episode (table 2), the loanword 拜拜 was said several times again, but also another loanword 巧克力 *qiǎokèlì* (*chocolate*) started to appear. The English word *size* was said without translating it in Mandarin Chinese subtitles. The word *size* is commonly used in shopping and fashion context, but it still has not been fully adapted as a loanword.

The fifth episode introduced the English words *DJ* and *love you*, as well as entire *happy birthday-song* fully in English. The word *DJ* is a typical loanword and universally understood. The *happy birthday-song* is a good example of cultural borrowing in code-switching, but it can't be considered as a loanword. Despite of an English phrase *love you*

being common among younger generations in Taiwan, it has not been linguistically adapted into Mandarin Chinese. Therefore, it is categorized as code-switching in these results.

In the episode number six, another food and beverages related loanword for coffee 咖啡 *kāfēi* was mentioned. In addition, the English words *model* and *let's go*, as well as *feeling in music* were said. From these words, *model* is categorized as a hybrid/borderline word because there is an equivalent Mandarin word 模特 (*móte*) for *model*. These both words seem to coexist, which makes this a unique case. What was also interesting, starting from the episode six, a lot of foreign international first names started to become common, such as Roger, Christina, Tina and Mia.

Table 2. Episodes 4-6

episode 4	episode 5	episode 6
size	happy birthday to you-song	DJ
柔道 roudào (judo)	ok?	model
巧克力 qiǎokèlì (chocolate)	ok	feeling in music
拜拜 bàibài (bye bye)	love you	咖啡 kāfēi (coffee)
	DJ	let's go
	柔道 roudào (judo)	

In the last four episodes (table 3), more English words were said, and it was clear to see how the characters used English to build a stronger identity in the wanted direction. English was used as a tool to create a more educated and trendier or relaxed identity. The words *butler* and *bikini* were words that were pronounced in English but written in Mandarin Chinese in subtitles. The word *bikini* is a clear and classic loanword, but the fascinating case is the word *butler* that has an equivalent word 管家 *guǎnjiā* in Mandarin Chinese. In this drama's context, *the butler* was used in the rich people's party scenes where the people tend to be more educated. *House keeping*-word occurred also in the fancier international hotel scene. This could explain why they chose to use *butler* and *house keeping* in a code-switching way.

In the last four episodes, it was evident that more code-switching took place. More English words were mixed with Mandarin, for instance, *call in*, *delay* and *fire*. However, all these situations were used in the workplace and media context where the last four episodes focused on, which could explain why these code-switching events occurred more often than in the previous episodes.

Table 3. Episodes 7-10

episode 7	episode 8	episode 9	episode 10
柔道 roudào (judo)	call in	柔道 roudào (judo)	hello
party	fire (getting fired)	hello everybody	柔道 roudào (judo)
拜拜 bàibài (bye bye)	party	baby	party
hello	cool	tell me why	oh my
DJ	酷 kù (cool)	house keeping	call in
butler 管家 guǎnjiā	oh my	feeling in music	嗨 hāi (hi)
call in	butler 管家 guǎnjiā	call in	jungle
我都 OK	baby		玛格丽特 mǎgélìtè (margarita)
delay	kǎ 卡 (card)		
拜 bài (bye)	oh, my god		
	bikini 比基尼 bǐ jī ní		

#### 4.2 Youngsters on Fire 机智校园生活 (year 2021)

In the first episode of *Youngsters on Fire* (table 4), it was clear to see that English loanwords and code-switching happened mostly by the younger people. The code-switching included full and quite long sentences in English, but still in a very natural way. The first episode gave a strong impression due to its' high number of code-switching.

In the second episode, the English loanword *拜拜* started to appear in every character's dialogue, despite of the age or status of the character. The second episode also introduced a new Mandarin Chinese internet slang word that were used by older and younger characters: *PO*. This is especially used in Taiwan, and it means posting something online. *PO* comes from the English word "post", which has been shortened as *PO* in Mandarin Chinese, but still often used together with *上网* (*shàng wǎng*) meaning going online. Therefore, this word is a

very creative hybrid expression that can still be considered as a loanword due to the new technology vocabulary and social media context. The second episode's code-switching happened only in the classroom among the students talking to each other.

The third episode started to have less code-switching compared to the previous two episodes, which was surprising due to the high number of English words in the first two episodes. There were clear English loanwords used such as 恤衫 *xùshān* and 可乐 *kělè*, as well as *shopping*. *Shopping* could also be considered as a hybrid/borderline case, but *shopping* as a word has taken a complete use in everyday Mandarin Chinese in Taiwan. Therefore, it is listed as a loanword in this category now.

Table 4. Episodes 1-3

episode 1	episode 2	episode 3
yes	of course not	sir
Sorry, I'm a transfer student. I'm not familiar with the school rules and regulations. But I promise it won't happen again.	拜拜 bàibài (bye bye)	man
How can I just get rid of her?	what can I say	恤衫 xùshān (shirt)
It's not possible for her to catch me up.	什么 shénme (what) say	spy
Just a misunderstanding.	你说 nǐ shuō (you say) what can I say	shopping
Hey c'mon, don't be so mad.	are you sure	可乐 kělè (Coca-Cola)
They didn't even say anything.	PO 上网 (shàng wǎng)	yes?
Hey		OK 啊
嗨 hāi (hi)		idea
浪漫的 làngmànde (romantic)		

The next three episodes (table 5) didn't introduce a lot of new English words. In the episode number four, the English use was not connected to any specific context, they were used just as an everyday conversation without a deeper meaning. The episode number five had more code-switching than episodes four and six, but most of these happened during one same dialogue, which is a good example how the alignment in code-switching can take place. In the episode number six, the students chose to use the famous basketball player name *LeBron* instead of his name in Chinese 勒布朗 (*Lēbùlǎng*). For this reason, it is categorized as code-switching in

these results because *LeBron* is commonly known as 勒布朗 (*Lèbùlǎng*), which is a full phonetic adaptation of *LeBron* into Chinese characters.

Table 5. Episodes 4-6

episode 4	episode 5	episode 6
OK?	在 (zài) man's talk	巧克力 qiǎokèlì (chocolate)
OK	morning, sir	bye 拜 bài
巧克力 qiǎokèlì (chocolate)	not bad	LeBron
Yes!	do your job	拜拜 bàibài (bye bye)
拜 bài (bye)	that's my job	spy
拜拜 bàibài (bye bye)	拜 bài (bye)	北鼻 běibí (baby)
咖喱 gālǐ (curry)	也是 yě shì (also is) OK 啊	yes
	safe	
	hey	

The last four episodes (table 6) continued the same way, but there were a couple of new English loanwords introduced, such as *IP* and *ID*. Also, the older character of the drama chose to say *motorbike* instead of 摩托车 mótuōchē, even when the subtitles had it in Mandarin Chinese. Younger students also said *fighting* reflecting it in Korean version of 加油 (jiāyóu), which means cheering, keep going and add oil. This term *fighting* was only used by younger students, and everyone else in the drama kept saying of 加油 (jiāyóu) in many different situations. Using the Korean *fighting* might tell how much the other countries popular culture can affect the way of speaking with own peers.

It was quite surprising that the number of English words and code-switching situations started to decrease the more drama continued. What was very noticeable that in the work life settings between the teachers, English loanwords and code-switching didn't take much place expect the words *OK* and 拜拜. Most of the English loanwords and code-switching occurred in students' dialogues or teacher's free time outside of school. In addition, the code-switching happened so naturally that it didn't require any specific status or strong personality to do it. Especially the English loanwords, such as *IP* and *ID* were convenient to use in the dialogues that it would have complicated the sentence structure to use the equivalent words in Mandarin Chinese.

Table 6. Episodes 7-10

episode 7	episode 8	episode 9	episode 10
好 hǎo (good) man	yes	OK	cheers
巧克力 qiǎokèlì (chocolate)	what's your number?	sorry sorry	ID
PO	沙拉 shālā (salad)	嗨 hāi (hi)	拜 bài (bye)
拜拜 bàibài (bye bye)	OK	thank you	bingo (宾果 Bīn guǒ)
OK OK	拜拜 bàibài (bye bye)	IP	motorbike (摩托车 mótuō chē)
hey		ID	safe
goodbye		可乐 kělè (Coca-Cola)	yes
hello		拜拜 bàibài (bye bye)	OK
hi			fighting
			OK 的
			PO

### 4.3 The comparison of English loanwords and code-switching

Based on the first 10 episodes of the drama “Hi My Sweetheart 海派甜心” (hǎipài tiánxīn) from the year 2009, the findings showed that there were 25 loanwords and 12 hybrid/borderline cases. Code-switching happened 32 times and most of the times, the code-switching was strongly connected to the character’s personality and boosting their identities.

During the first 10 episodes of the drama “Youngsters on Fire 机智校园生活” (jīzhì xiàoyuán shēnghuó) from the year 2021, the loanwords occurred 37 times and there were eight hybrid/borderline cases. Code-switching happened 36 times, and it was not connected to the character’s personality or building their identities as the episodes went further.

Even though the frequency of code-switching and loanwords may not vary a lot between these two dramas, the complexity of code-switching and new loanwords is significantly different in the 2021 drama compared to the 2009 drama. The code-switching includes very long dialogues, and the style is natural and very well integrated in Mandarin Chinese. In addition, the new loanwords have got influences from internet and social media-language, which doesn’t occur in the older drama 2009 due to the technology and social media limitations.

## 5 Discussion

Based on the data collected, the older drama “Hi My Sweetheart 海派甜心” (hǎipài tiánxīn) from year 2009 showed how much code-switching is based on the identity and social role of the speaker. It was also evitable to recognize the alignment in code-switching that was argued in the research of Wang (2025). The dialogues where the other person repeated something in English what the other person said, also supported the findings in research of Zhong et al. (2024).

In both dramas, it was clear to see how code-switching takes place in all age groups. Pan (2025) and Li (2021) mentioned how people who are influenced by English are more likely to use English loanwords and code-switching. These dramas were based in cosmopolitan cities, which could promote the code-switching possibility even among older characters. However, the findings of research Chang & Huang (2018) regarding the “OK” usage by teachers in the classroom teaching could not be demonstrated in this thesis, most likely due to the chosen dramas for the data collection. The possible reason for this could be that the writers of these dramas wanted to create a more professional atmosphere around the teachers by not using “OK”-phrases in their talk in front of the students. Perhaps, this could also have some connection to the targeted local audience how the teachers wanted to be presented in the professional settings. It is crucial to understand that only two dramas cannot represent the real-life usage in English loanwords and code-switching. “OK”-usage was evitable to see in other interactions in both dramas. OK-loanword was used a lot in many different situations, but mostly in assessment or getting an approval of a listener, which supports the findings in the research of Chang & Huang (2018).

The most common English loanwords in Hi My Sweetheart 海派甜心 (hǎipài tiánxīn), such as 拜拜, appeared in normal dialogues naturally, that it felt that it belonged there. The other greetings in English, such as hello and hi were related to situations where the character felt a little bit shy or wanted to show a more vulnerable side. Some of the English words were tied to the specific industry or action, for instance call in and delay were used in the radio host work and check in at the airport setting.

The new drama *Youngsters on Fire* also introduced new English loanwords *IP* and *ID*, as well as the internet slang *PO*, which supports the study of Zhang (2023) how some English loanwords are easier and more convenient to use than equivalent words in Mandarin Chinese. For instance, *ID* would be *身份证* (*shēnfèn zhèng*) in Mandarin Chinese, and *IP* would be *网际协定* (*wǎng jì xié dìng*). The internet slang *PO* in the drama dialogue shows that it has taken a stronger position in the way of communication because it was used by younger students as well as teachers. These types of English loanwords from specific fields or occupations, such as technology related vocabulary may have not existed in 2009 at the same level. Therefore, the internet slang in the drama from 2021 has also given more vocabulary and people have started to use it naturally in daily conversation. Wan & Hou (2025) proved this phenomenon in their research that English loanwords have started to take place in some grammatical points in Mandarin Chinese. A great example occurred in the drama *Youngsters on Fire*, *PO 上网* (*shàng wǎng*), where this could be seen.

The biggest difference that can be identified between the 2009 and 2021 dramas in English language use is how much more natural English code-switching has become. In 2009 drama, the English code-switching is strongly connected to the certain social situations, especially in situations where the characters wanted to act more powerful and strong, almost showing off the character's skills, or totally opposite, weak, shy and vulnerable. However, in the 2021 drama, the English code-switching happens naturally without an extra effort.

However, it was somehow interesting to see how the English loanwords and code-switching had a strong presence in the first five episodes in “*Youngsters on Fire 机智校园生活*” (*jīzhì xiàoyuán shēnghuó*) from year 2021. Based on the findings from the first episodes, it might have been reasonable to assume that English loanwords and code-switching would occur more frequently in the later episodes of the 2021 drama. However, this was not the case. One possible explanation relates to character development in the early episodes, the use of English may reflect a purposeful narrative decision to signal the characters' identities, personalities, and social backgrounds, allowing the audience to quickly understand who they are and what they represent, even though the code-switching was not strongly connected to the characters or their identities. As the drama progressed and the characters become more familiar to the viewers, there may be less need for such linguistic signaling, which could explain why the use of English in the dialogues appears to decrease in the later episodes.

It would have been insightful to read full scripts for both Taiwanese television dramas to get a deeper knowledge of how the dialogues were built. On the other hand, scripts could not have provided how the actual communication was presented and what kind of emotions the characters showed while using the English loanwords and code-switching. Therefore, it was crucial to watch all selected episodes manually to record the needed data to understand the phenomenon around this thesis' topic.

As stated earlier in the research of Mo & Xiao (2024), the local authorities and media may have a role on what kind of vocabulary can be used in certain settings. This thesis didn't explore this possibility any deeper if the media could make the scripts in ways that English loanwords and code-switching could be purposely limited compared how local people would speak in real life. Despite of this possibility, overall the results were able to show that the use of English loanwords and code-switching have increased and it has slowly started to shift from the certain identity building to a normal everyday conversational style.

## 6 Conclusion

This thesis investigated the use of English loanwords and code-switching in Taiwanese television dramas from 2009 and 2021. Based on the findings, the number of English language use has increased during the past decade. The frequency and functionality of English loanwords and code-switching have become more noticeable and also, more natural in daily dialogues. Back in 2009, the English elements were somehow limited and used only in certain situations where the stronger characters needed to show the status. However, the drama from 2021 gave results that English loanwords and code-switching are much more integrated within Mandarin dialogue.

Overall, the results suggest that English has become more natural and flexible in Taiwanese television drama dialogue during the researched period. This tells how media has changed the language use and what kind of presence English has in everyday communication styles. In addition, the constantly improved technology has given more influence on how English loanwords and code-switching has started to take a stronger place in Mandarin Chinese in Taiwanese television dramas. Compared to drama from year 2009, the characters barely used any technology, such as cell phones and computers, and quite often characters avoided using cell phones to contact each other. The drama from 2009 showed how characters preferred the face-to-face dialogues, which is different from the new drama from 2021.

However, it is crucial to remember that these findings are based on the conversation used in Taiwanese television dramas and they do not represent how people would talk in real life. Television drama scripts tend to go through their own reviewed process with several specialists who rephrase and redirect the script in their own terms. Therefore, the language used in Taiwanese television dramas might occur significantly fabricated, which is not the authentic language people would choose to use in these types of conversations in real life.

During this thesis, several possibilities for future research were identified. Based on the findings of this study, it would be interesting to examine how much the use of English loanwords and code-switching have increased in different Chinese online platforms, such as Wechat 微信 (wēixìn), Weibo 微博 (wēibó), Doyin 抖音 (dǒuyīn), Xiaohongshu 小红书 (xiǎo hóng shū) and Bilibili 哔哩哔哩 (bì lǐ bì lǐ). Another interesting approach would be observing or interviewing how much more a specific scope of Mandarin Chinese speaking

people use English loanwords and code-switching in real life conversation than before. It would also be valuable to explore Taiwanese television dramas targeted for international audience, such as dramas existing in Netflix, to understand if the use of English loanwords and code-switching occur more often compared to dramas targeted for the local audience. These further research ideas could give a better understanding how English loanwords and code-switching occur in broader contexts.

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## Appendices

### Data collection Hi My Sweetheart 海派甜心 (year 2009)

episode 1	episode 2	episode 3
拜拜 bàibài (bye bye)	whiskey 威士忌 weishìjī	one and two
party	hi	hello
check in	without you	three and four
卡 kǎ (card)	拜拜 bàibài (bye bye)	five
ok?		six
		seven
		eight
		hey
		柔道 róudào (judo)
		When I wake up in the morning, you are all I see. When I think about you and how happy you make me. You're everything I wanted. You're everything I need. I look at you and I know.
English used evenly in all characters' dialogues. No strong connections to building any identities.	Code-switching takes place in situations where the characters want to act shy and insecure on purpose.	Code-switching takes place during the dance class and English class.

episode 4	episode 5	episode 6
size	happy birthday to you-song	DJ
柔道 róudào (judo)	ok?	model
巧克力 qiǎokèlì (chocolate)	ok	feeling in music
拜拜 bàibài (bye bye)	love you	咖啡 kāfēi (coffee)
	DJ	let's go
	柔道 róudào (judo)	
Size-word used in fashion context.	DJ, happy birthday-song and love you are universally very known and used by younger people.	More English first names started to be more common: Roger, Christina, Tina and Mia.

episode 7	episode 8	episode 9	episode 10
柔道 róudào (judo)	call in	柔道 róudào (judo)	hello
party	fire (getting fired)	hello everybody	柔道 róudào (judo)
拜拜 bàibài (bye bye)	party	baby	party
hello	cool	tell me why	oh my
DJ	酷 kù (cool)	house keeping	call in
管家 guǎnjiā	oh my	feeling in music	嗨 hāi (hi)
call in	管家 guǎnjiā	call in	jungle
我都 OK	baby		玛格丽特 mǎgélìtè (margarita)
delay	卡 kǎ (card)		
拜 bài (bye)	oh, my god		
	bikini 比基尼 bǐ jī ní		

Characters started to use more English to build a stronger identity. Code-switching happened more often in workplace and media settings. English was more often used by characters who wanted to show their higher status in the society. Alignment took place in the conversations, characters could continue repeating the same English words that were used in code-switching situations.

## Data collection Heading Youngsters on Fire 机智校园生活 (year 2021)

episode 1	episode 2	episode 3
yes	of course not	sir
Sorry, I'm a transfer student. I'm not familiar with the school rules and regulations. But I promise it won't happen again.	拜拜 bàibài (bye bye)	man
How can I just get rid of her?	what can I say	恤衫 xùshān (shirt)
It's not possible for her to catch me up.	什么 shénme (what) say	spy
Just a misunderstanding.	你说 nǐ shuō (you say) what can I say	shopping
Hey c'mon, don't be so mad.	are you sure	可乐 kělè (Coca-Cola)
They didn't even say anything.	PO 上网 (shàng wǎng)	yes?
Hey		OK 啊
嗨 hāi (hi)		idea
浪漫的 làngmànde (romantic)		
English is used mostly by the younger people. English loanwords and code-switching happens naturally without any effort. It is also not strongly connected to any character or identity status.	Loanwords 拜拜 and PO used by every character despite of their age or status. Code-switching happens mostly among students in the classroom settings.	Since this episode, less code-switching occurred.

episode 4	episode 5	episode 6
OK?	在 (zài) man's talk	巧克力 qiǎokèlì (chocolate)
OK	morning, sir	bye 拜 bài
巧克力 qiǎokèlì (chocolate)	not bad	LeBron
Yes!	do your job	拜拜 bàibài (bye bye)
拜 bài (bye)	that's my job	spy
拜拜 bàibài (bye bye)	拜 bài (bye)	北鼻 běibí (baby)
咖喱 gálí (curry)	也是 yě shì (also is) OK 啊	yes
	safe	
	hey	
English used in daily conversations without a deeper meaning.	Code-switching happened in the same dialogue. Good example of alignment.	LeBron pronunciation in English among young students. No strong connections or meaning to character's behavior.

episode 7	episode 8	episode 9	episode 10
好 hǎo (good) man	yes	OK	cheers
巧克力 qiǎokèlì (chocolate)	what's your number?	sorry sorry	ID
PO	沙拉 shālà (salad)	嗨 hāi (hi)	拜 bài (bye)
拜拜 bàibài (bye bye)	OK	thank you	bíngō (宾果 Bīn guǒ)
OK OK	拜拜 bàibài (bye bye)	IP	motorbike (摩托车 Mótóu chē)
hey		ID	safe
goodbye		可乐 kělè (Coca-Cola)	yes
hello		拜拜 bàibài (bye bye)	OK
hi			fighting
			OK 的
			PO
Compared the beginning, the English use started to decrease significantly.	Code-switching still takes place only among young students.	New loanwords IP and ID that were used by all characters very naturally.	Young students chose to use the Korean version "fighting" for 加油 (jiāyóu) that teachers used.

## Mandatory AI Use Declaration



UNIVERSITY  
OF TURKU

### Mandatory AI Use Declaration

*BA Dissertation Proseminar (CHIN0012) — Department of Chinese, University of Turku*

Name: Tuulia Park Student ID: 2100998

Dissertation title: English Loanwords and Code-Switching Date: 17 May 2026

in Taiwanese Television Dramas.  
A Comparative Study of Language Use in 2009 and 2021.

**1. Which of the following did you use AI for? (Tick all that apply.)**

- Brainstorming or narrowing my topic / research question
- Finding or summarising sources, or replacing reading I did not do
- Drafting paragraphs, sentences, or transitions that appear in the final text
- Translating my own writing between languages (Chinese / English / Finnish)
- Paraphrasing or rewriting passages from sources
- Generating or coding data, examples, tables, or quotations
- Proofreading grammar, spelling, and punctuation only
- Structuring or restructuring chapters / the argument
- Other (specify below)

**2. List every AI tool you used (ChatGPT, Claude, DeepSeek, Gemini, Grammarly, Quillbot, DeepL Write, humanisers, etc.):**

ChatGPT and Claude

**3. Approximately what percentage of the final text was produced with AI assistance in any form (drafted, rewritten, translated, or substantially edited)?**

- 0%  1–10%  11–25%  26–50%  51–75%  more than 75%

**4. Did you use an AI humaniser, paraphraser, or any tool designed to make AI text sound human or evade detection (e.g. Undetectable AI, StealthGPT, Quillbot humanise, manually inserting errors)?**

- Yes  No If yes, which tool and for which sections: \_\_\_\_\_

**5. Can you, without AI, explain every argument, source, and analytical decision in your dissertation if I ask you in the viva?**

- Yes, all of it  Most of it  Some parts I would need to revisit

**6. Open response. Describe honestly how AI shaped your dissertation — what it helped you understand, where you relied on it more than you should have, and what in the final text is most clearly your own thinking. Vague answers ("only grammar") tell me nothing; specific answers build trust.**

I used AI to make sure that I have created the references in APA7 format correctly. With the help of AI, I was able to detect if I have made any mistakes in the APA7 format in the reference list.

I also used AI to find better synonyms to my own written text that the text in thesis would be more vivid and academid and wouldn't repeat the same chosen words in every chapter.

I sometimes asked help from AI how I could express myself better in English when I had first written some paragraphs in Finnish, and needed help with the translation.

**Declaration.** I confirm that the above is a complete and honest account of my AI use, and that the arguments, analysis, and critical engagement in my dissertation are my own work.

Signature: 

Date: 17 May 2026