

Code-switching and the Construction of Identity in *Where Are We Going, Dad? Season V* from the Socio-psycholinguistic Perspective

Xiaoying Fang

Correspondence: Xiaoying Fang, School of Foreign Languages and Literature, Shandong University, No.5 Hongjialou, Jinan 250199, P.R. China.

Received: September 23, 2022

Accepted: October 23, 2022

Online Published: October 24, 2022

doi:10.5430/elr.v11n2p8

URL: <https://doi.org/10.5430/elr.v11n2p8>

Abstract

This study investigates the code-switching in people's daily interaction in the outdoor parent-child reality TV show *Where Are We Going, Dad? Season V* from the socio-psycholinguistic perspective. The main purpose is to reveal how the social meanings of dialogues and identity construction enact in parents' and their children's daily interactions. Based on both quantitative and qualitative methods, this study analyzes daily conversations in different situations from three aspects, including speech accommodation, language attitude, and psychological motivation. The findings indicate that code-switching from Mandarin to English plays a more central role in the show. Moreover, code-switching used in the show is regarded as a language choice as well as a way to signify the speaker's conscious shift of self-identity in a different situation. Language convergence denotes parents' and their children's adaptation to local environments and respect for local culture, meaning that speakers try to establish a common identity with the local people. Chinese and English code-switching has been associated with a shift between a soft one in Chinese and a forceful one in English, implying that there is a submissive self in Chinese and an authoritative self in English. The psychological motivation reveals the sense of belonging to the mother tongue and national identity of language users. Therefore, code-switching reveals complex ethnic identities, including the self as a show performer, cultural lover, father, or mother, which are consciously or unconsciously influenced by the speakers' language repertoire, social background knowledge, and their intention of building ethnic identity.

Keywords: Chinese and English code-switching, identity construction, socio-psycholinguistic perspective

1. Introduction

Code-switching is considerably discussed in the sociolinguistics field. Gumperz (1982) developed the fundamental concept of code-switching as "the juxtaposition within the same speech exchange of passages of speech belonging to two different grammatical systems or subsystems" (p. 59). The exchange of passages through language alternation such as code-switching in the ongoing conversations denotes the speaker's language behaviors with or without intentional purpose. In terms of its types, as relates to this study, the intersentential and intrasentential switches are distinctive based on their location (Poplack, 1980). The former occurs between sentences or speech acts, and later occurs in the middle of a sentence (Saville-Troike, 2003).

Definitions of identity invoke the attention of sociolinguistics, psychology, linguistic anthropology, and in some cases a mix of them. In sociolinguistics, the research of identity focuses on "the ways in which people position or construct themselves and are positioned or constructed by others in socio-cultural situations" (Omoniyi & White, 2006, p. 1). This study embraces process-orientated views of identity, reflecting the speaker's ethnic identity and cultural background, revealed by communicative practices (Gumperz, 1982; Myers-Scotton, 1993; Walker, 2015). During the situated practice (Finnis, 2014), some speakers cross traditionally established language boundaries (Besnier, 2003), while others construct allegiances with language groups that are not their own (Rampton, 1995).

Because identity is not fixed and its construction process is volatile and fluid (Omoniyi & White, 2006; Sallabank, 2009), code-switching, as an index of social identity (Auer, 2005), can be seen as a process to achieve the identity construction. Myers-Scotton (1993) proposed that the different language choices of code-switching imply rights and obligations in a conversation. Thus, the close analysis of code-switching becomes central to our understanding of the negotiation and construction of identities (Auer, 2005). Observations of particular spoken actions lead to detailed understandings of the place of language alternation in the construction of social identities.

The selected TV show presents the close observation of social behavior in actual real-life interaction with the support of naturally occurring data, of which the families entered unfamiliar places with different dialects in every episode. The different scenes such as entering into minority places, borrowing things from the local residents, and bargaining with others trigger the phenomenon of diglossia and even language shocks. Therefore, code-switching, as the major language strategy, is favored by speakers to carry out socialization practices.

2. Review of the Literature

Sociolinguistic research of identity construction through code-switching is often related to different speakers, their speech communities, or the certain group of people, with its main focus on identity construction among immigrants, bilingual children, and ethnic or those speaking Chinese dialects.

Code-switching by immigrants concerns issues of their value and national identity, especially the Chinese American identity and immigrant groups of European ancestry in the United States (Chen, 2009; Fina, 2007; Jin, 2010; Lo, 2010; Tan, Ngah & Darit, 2013). Fina (2007) finds English-Italian code-switching has a central role in constructing the collective identity among immigrant communities. Wu & Zhan (2017) investigates the African immigrant settlements in Guangzhou and finds private signage makers are more inclined to use the language that they are familiar with and the language that they want to be identified with, such as mother tongue, to mark their ethnic identity.

Code-switching in bilingual Children's education occurs between parents and children, as receivers, (Lillo-Martin, Quadros, Pichler, & Fieldsteel, 2014; Mcconvell & Meakins, 2005; Satterfield, 2009; Schmeißer, Eichler, Gil, & Müller, 2016; Sheng & Fiestas, 2013), especially the communicative conflicts in situations (Gal, 2013; Zhu, 2008). Bilingual parents tend to use their L1 to highlight the affective intensity of oppositional stances, express intensified emotion, and carry more authority (Song, 2016), so as children, who create linguistic contrasts by code-switching that results in practice, termed building bilingual oppositions (Cromdal, 2004). Besides, Paugh (2005) finds that peer plays an important role for bilingual children in socializing with different ideologies, which are indicated by Patwa, a French-lexicon creole forbidden by adults to make children acquire the official language English in Dominica.

Code-switching between Mandarin and minority languages is mainly motivated by minority ethnic identity as the uniqueness of minorities languages denotes distinctive ethnic identity (Jin, 2010), including the code-switching between Mandarin and minority languages, such as Uighur, Kazakh, and Mongolian. Chang (2018) investigates that code-switching used by a Manchu Banner writer Wen Kang in his novel *Legends of Heroes* corresponds to language divergence theory to construct the heroes' and heroines' Manchu identity.

However, code-switching between Mandarin and Chinese dialects in daily interactions is much less occurred as Mandarin has been largely populated in China, especially in schools, thus representing the speaker's educational level and leveling up their social status (Xu, 2003; Zhang, 1997). Chen (2009) finds that less need for constructing ethnic identity in Changzhouhua-putonghua bilingual communities in Changzhou enables the speakers use less intra-sentential code-switching than that of inter-sentential code-switching, which is resulted by Mandarin promotion.

In this vein, there are still some research gaps in the code-switching and language ideologies study. In terms of data resources, the reality shows are paid less attention to. To identity construction, the studies focus on minority people and minority languages, while the Chinese and English code-switching and Chinese dialects code-switching remain to be under investigated. Therefore, this study will manage to fill in these gaps. The following section will introduce the theoretical foundation of this study. Data analysis follows by firstly introducing the different types of code-switching in the reality show, and then giving an in-depth analysis of different code-switching from three different perspectives, aiming to reveal situated identities constructed by code-switching in the TV show *Where Are We Going, Dad? Season V*.

3. Theoretical Foundation

From a socio-psycholinguistic perspective, Liu & Wu (2011) combined three theories to explore code-switching role in the construction of ethnic identity. The three theories are speech accommodation, language attitude, and psychological motivation, which combine with each other to influence the speaker's language choice and identity construction.

The speech accommodation is proposed by Giles (1979) and consists of convergence and divergence. Language convergence means that speakers try to adopt their language to be closer to the targeted language. The language user aims to be familiar with the new environment and intends to be one of the new members of the language group. Language divergence occurs when speakers adjust their language to intentionally highlight differences with listeners to maintain a distance from targeted language groups while retaining their original social identity.

A language attitude involves emotion and reason. Emotion refers to a speaker's affective reaction when they

consciously speak a specific language that closely relates to the speaker's mother tongue, cultural background, and evaluation of specific things (Liu & Wu, 2011). Reason denotes the speaker's evaluation of the value or social status in a specific situation.

Psychological motivation comes from a sense of belongingness and love needs. According to Maslow (1987), belongingness, affection, and love are people's primary motivations, bringing a sense of identification to human beings. As social members, people hunger for affectionate relationships and seek for their social identity, which includes being a part of certain groups. Maslow stated, "He will hunger for affectionate relations with people in general, namely, for a place in his group or family" (1987, p. 43). Psychological motivation helps speakers have a place and posits the construct of identification with a certain group's goals and acceptance (Maslow, 1987).

The theoretical foundation provides a framework for the further analysis of code-switching in which identity is built and negotiated.

4. Methodology

4.1 Research Question

This study examines the code-switching phenomenon in Mango TV's parent-child outdoor reality show *Where Are We Going, Dad? Season V* from the socio-psycholinguistic perspective. It concentrates on how the social meanings of dialogues and language ideologies enact in daily interactions of those who participate in the show, especially fathers and their children. To be exact, the research questions which guide our work include:

- (1) How many types of code-switching are there in *Where Are We Going, Dad? Season V*?
- (2) What are the motivations for speakers using code-switching?
- (3) How does language with code-switching shape or reflect the speaker's identity in interactions?

4.2 Data Sources

Using both quantitative and qualitative methods, the data sources are all spoken corpus which is collected from 13 episodes of *Where Are We Going, Dad? Season V*. It is Mango TV's parent-child outdoor reality show, which was broadcast from September 7, 2017 to December 7, 2017. The show was hosted by Li Rui, who played the role of the village head, called Cun Zhang in Chinese, and invited five Dads and their children to travel to five different regions in China. In the show, five-star Dads had to take care of their children alone and finished a series of tasks set in the program group.

The data was collected from this TV show for two considerations. First, the show records the travel life of the family, and the daily conversations were unprepared and occur naturally. Thus, the data we collected was convincing and authentic. Second, the five families came from five different areas. The conflicts of culture and language differences would be more typical in this TV show, as stated in the below table.

Table 4.1. The five families and their main spoken languages

Dads	Children	Living places	Spoken languages
Chen Xiaochun	Jasper	Hongkong, China	English & Mandarin
Du Jiang	Enheng	Beijing, China	Mandarin
Liu Genghong	Xiaopaofu	Taiwan, China	Mandarin
Wu Zun	Daughter Neinei & younger son Max	Brunei	English & Mandarin
Deng Lun	Xiaoshanzhu	Beijing & Northeast China, China	Mandarin & Dongbei Dialect

As shown in Table 4.1, the five pairs of family members were Chen Xiaochun and his son Jasper (from Hongkong), Du Jiang and his son Enheng (from Beijing), Liu Genghong and his daughter Xiaopaofu (from Taiwan), Wu Zun and his elder daughter Neinei and his son Max (from Brunei) and internship Dad Deng Lun (from Beijing) and his internship daughter Xiaoshanzhu (from Northeast China). The children were between 3 years old to 6 years old. They traveled to five regions, including Dongyang island in Fujian province, Zhangbi Castle in Shanxi province, Yubulu sinkholes in Guizhou province, Huyou river in Hunan province, and Chengkan ancient town in Anhui province. These places boast a long history, with main residents speaking minority languages or Chinese dialects. The families had to finish a lot of tasks with the help of local people, thus creating many conversations with code-switching between Mandarin and minority languages or Chinese dialects.

4.3 Data collection and Analytical Tools

We watched all 13 episodes of *Where Are We Going, Dad? Season V* on the Mango TV app. The detailed process of data collection was as follows: firstly, we identified the conversations where expressions of code-switching occurred and recorded all the conversations and their occurrence time. Secondly, the author watched the whole show again to proofread. Thirdly, one conversational scenario was counted as one occurrence of code-switching and there were 251 times of using code-switching. Each colloquial conversation includes at least two dialogues between the speaker, for a better understanding of the interaction. The corpus was put into UAM Corpus Tool 3. Then, all code-switches were classified, the occurrence frequency of each type of code-switching was calculated.

A corpus of conversations by the people who participated in the show was then established. UAM Corpus Tool 3 was applied to show both the general distribution of inter-sentential or intra-sentential within each of the speaker's utterance and the distribution of different code-switching, which is helpful for further content analysis.

After defining the typical conversations, we watched these conversations again according to the noted occurrence time so that we could review the background information of the interaction. Among the dialogues, Mandarin and Chinese dialects were transcribed into Pinyin as well as English, and the background information of each conversation was also freely interpreted into English. And we chose free translation for a clearer and more sufficient understanding of interactions, especially the speaker's communication intention and their facial expression. Some important attitudes and actions in the conversation were presented behind the dialogue for better understanding.

Both quantitative and qualitative approaches were adopted in this study. Quantitative approach was employed to figure out the most frequent code-switching in the show and to find out the features and frequency of inter-sentential or intra-sentential within each of the speaker's utterance. Qualitative approach is used to explore the motivations for using code-switching as well as the function of code-switching in constructing speakers' identities. For this purpose, we adopted three theories of the socio-psycholinguistic perspective proposed by Liu & Wu (2011) as the theoretical foundation.

5. Results and Discussion

Following a methodology based on the detailed content analysis of talk-in-interaction, there are seven types of code-switching, including Chinese-English code-switching (including English-Chinese code-switching), the code-switching between Mandarin and Dongbei dialect, Tibetan, Guizhou dialect, Min Chinese, the Bouyei nationality language and Shanxi dialect. One conversational scenario with code-switching conversations between people, including the inter-conversation and intra-conversation, is counted as one occurrence time. The respective occurrence times and occurrence rates of the seven types are manifested in table 5.1.

Table 5.1. Types and Frequency of code-switching (CS) in *Where Are We Going, Dad? Season V*

Types of CS	Occurrence times	Occurrence rates (%)
Chinese-English	220	87.65
Mandarin-Dongbei dialect	20	7.96
Mandarin-Tibetan	4	1.59
Mandarin-Guizhou dialect	2	0.80
Mandarin-Min Chinese	2	0.80
Mandarin-Bouyei nationality language	2	0.80
Mandarin-Shanxi dialect	1	0.40
Total	251	100

Chinese-English code-switching appears most frequently at 87.65% and mainly are used in Chen Xiaochun's family and Wu Zun's family. Chen Xiaochun is born in Guangdong province and lives in Hongkong, comparing with their Chinese, his family members are good at Cantonese and English. While Wu Zun, as a Brunei, works in Taiwan and Beijing for a long time. His children are poor in English, but he tries his best to teach them.

Table 5.2. Specific features of the seven dialects

Dialect	Its typical features
Dongbei dialect	Dongbeihua in Chinese is the standard Chinese dialect of Northeast China, with its unique feature to make mundane daily conversation comical.
Tibetan	The major language spoken by Tibet's local herdsmen in their daily life, and is also one of the two official languages in Tibet.
Guizhou dialect	Is one of the most difficult dialects to understand.
Min Chinese	Is spoken mainly in Fujian province and has one of the oldest history.
Bouyei nationality language	Is spoken by the Bouyei nationality, which is a larger minority in southwestern China.
Shanxi dialect	Sounds very vivid and has its own language system due to its surrounding environment.

Code-switching between Chinese and Dongbei dialect, accounting for 7.96%, is used widely in Deng Lun and Xiao Shanzhu's conversation because Xiao Shanzhu comes from northeastern China. So, Deng Lun, as the only internship Dad, tries to speak Dongbei dialects to be close to his internship daughter Xiaoshanzhu.

Mandarin between ethnic minorities' languages and other dialects mainly exists between the host Li Rui, fathers and local people. Although these types of code-switching account for a small proportion, they can never be neglected since they illustrate language socialization.

Then from a socio-psycholinguistic perspective, the code-switching phenomena in the following nine examples are analyzed from speech accommodation, language attitude, and psychological motivation.

5.1 Speech Accommodation

From the speech accommodation perspective, the code-switching demonstrates that the speakers try to signify their identity and their deference towards the current cultural environment. Code-switching in this study involves more in the convergence of speech accommodation than that of divergence, signifying their adaption to the local language and respect for the local people. It represents that the speakers tried to establish a common identity with the local people and build intimacy with listeners.

Example 1 (Episode 1 17:25)

(Background information) These dialogues happened in the first episode of the show. Five families arrived at Dongxiang Island in Fujian Province. The host Li Rui pretended to be the local people, called Cun Zhang, to welcome the families. He greeted them in a famous Min Chinese song and asked questions with Min Chinese.

01 Li Rui: Sam hun tian zu ding. (Li Rui was singing the famous Cantonese song) (Thirty percent predestined)

02 Xuanxuan (Li Rui's assistant): Cūn zhǎng!

(The village head!)

03 Li Rui: Qit hun kao da bbing, ai bbing jia e ying. Tākê hó! (Li Rui was continuing to sing this song)

(Seventy percent earned, victory can only belong to those persistently tried. Hello everyone!)

04 Dads: Cūn zhǎng hǎo!

(Hello, the village head!)

05 Li Rui: Jia bèng mie? (Li Rui was greeting in Min Chinese) (Have you eaten?)

06 Deng Lun: Tīng bù dǒng a!

(I cannot understand.)

07 Liu Genghong: Tīng bù dǒng!

(I cannot understand.)

08 Li Rui: Huān yíng dà jiā lái dào xǐ shǒu xǐ zǎo hù quán jiā, cháng xiào bǎo hù shū fū jiā guàn míng de bà ba qù nǎ'èr dì wǔ jì! Huān yíng dà jiā!

(Welcome to *Where Are We Going, Dad? Season V*. This show is endorsed by the Shufujia which can be used to wash your hand and take a bath, have long-term protection for the skin! Welcome everybody!)

09 Dads: Yeah!

Code-switching between Mandarin and the Chinese local dialect -Min Chinese- existed widely in greetings in the show. When the five families arrived at the new place, the host Li Rui would greet them in the local dialects at the beginning of the episode, showing their respect for the local culture. In the first example, the families first came to Fujian province with Min Chinese as its main spoken language. In lines 01 and 03, the host sang the famous Min Chinese song *Ài pīn cái huì yíng*. On the one hand, it made the families familiar with the new language environment. On the other hand, the song itself expressed the fighting and persistent spirit of Min Chinese, while the difficult village life without Mummy was a great challenge for both Dads and children so they need the struggling spirit.

It also makes the families familiar and intimate with the local life. In line 05, the host greeted them with the question of whether they had eaten or not. It was a typical Chinese way of greeting with the meal question even though the asker knew that they did not eat. The Min Chinese made Dad and the children feel more adjacent to the local language and local life.

Example 2 (Episode 2 89:39)

(Background information) At night, Wu Zun was cooking their dinner in the kitchen but he wanted some eggs for their meal, so he wanted his daughter Neinei and his son Max to ask the local people for some eggs.

01 Wu Zun: Neinei, nǐ jīn tiān ná dào de dōng xī, nǐ zuì xiǎng chī de shì shén me? (Neinei, among the food you got today, which one do you want to eat?)

02 Neinei: Hú luó bo.

(Carrot.)

03 Wu Zu: Hú luó bo! Bà ba yě xiǎng chī jī dàn, nǐ yào bù yào qù, qù gēn wǒ men de lín jū ná jī dàn, yào bù yào?
(Carrot. Dad also wants some eggs, would you like to ask our neighborhood for some, would you like?)

04 Neinei: Yào!

(Yes.)

05 Wu Zun: Yào ma?

(You want?)

06 Neinei: Yào.

(Yes.)

07 Wu Zun: Nǐ yī gè, wǒ yī gè, dìdì yī gè, hǎo bù hǎo?

(You have one, I have one and your brother has one, ok?)

08 Neinei: Hǎo. (Neinei turned to upstairs and asked her brother)

dìdì, do you want eggs? (Yes. Brother, do you want eggs?)

09 Max: Egg? Yes!

10 Neinei: Ok.

(Then Neinei and Max went to the neighborhood.)

11 Neinei: Go ask.

12 Max: You ask.

13 Neinei: You!

14 Max: You, you! (Here Max and Neinei were hesitating about who should go to ask the local people for eggs.)

15 Neinei: Go ask! I will fight. ("fight" here means finger play by making rock, scissors, and paper gestures with their hands, this game is used to decide who to do the task.)

16 Max: I will fight.

17 Neinei: (saying to Max) Fine. (turning to the local people) Kě yǐ gěi wǒ sān gè jī dàn ma? (Fine. Can you give me three eggs?)

18 Local people: Jiù yī gè la!

(Just left one here.)

19 Neinei: Yīn wèi sān gè rén.

(Because we have three people.)

20 Local people: *Nà wǒ zài qù nà, zài nà liǎng gè gěi nǐ shì bù shì a!* (Then, I will take more from inside, and get two more for you! Is that right?)

21 Neinei: (nodding) *Xiè xiè .*

(Thank you.)

Code-switching was changed according to the listener and showed respect for the local people when switching to Mandarin. In the above conversation, Wu Zun asked Neinei whether she wanted eggs or not. Neinei responded in Chinese from lines 01 to 08. But her brother was poor in Chinese, so in line 08, she switched her father's Chinese question to English and asked her brother the same question. In lines 11 to 16, both of them were too shy to ask local people for eggs and whispered to each other about who should go to ask in English. In line 17, Neinei compromised with her brother and decided to ask by herself. She switched to Mandarin in lines 17 to 21 and said very slowly and clearly to the local people, showing her respect and intimacy. Because she knew that the local people only knew Mandarin or even only the dialect, so she said slowly so that the local people could understand her question. It shows her conscious intention to regard herself as one of the local people.

5.2 Language Attitude

Gregory & Carroll (2019) proposed that “change affects us all as individuals and as members of social groups” (p. 15). Code-switching, as a strategy of language alternation, can change the balance between different languages by changing their power. Stance, meaning how speakers define their position concerning the discourse content and other speakers (Ochs, 1990), could enhance the understanding of variable effects of social factors and language attitude on code-switching. Speaker would prefer to switch the language with more power to represent his own higher identity to ask the listener to finish what the speaker wants to do.

In the Chinese and English code-switching, both code-switching in fathers and children in families with English as their L1 language was associated with a shift between a soft tone in Chinese and a high, forceful, aggressive tone in English through verbal exchange, implying a more assertive attitude and stance toward English. Both of them tend to speak English to express stronger emotions. Here are two examples.

Example 3 (Episode 1 84:24)

(Background information) When the host Li Rui wanted to announce their plan for the following hours, Chen Xiaochun's son Jasper was addicted to playing the horn. This behavior made a loud noise so that other people could not hear the host. Then, Chen Xiaochun was very angry about Jasper's behavior.

01 Du Jiang: Jasper, Jasper. *Xū!* (Du Jiang made a sigh to Jasper, telling him to be quiet with a smile.)

(Jasper, Jasper, Shush!)

02 Chen Xiaochun: Hey, can you shut up? (Chen Xiaochun shouted at Jasper in an irritated tone.)

03 Jasper: Hello, can somebody hear me? Hello? Hello. (Jasper ignored his father and played the horn again.)

04 Chen Xiaochun: Hey, *rén jiā zài jiǎng huà le.* Can you stop? (Chen Xiaochun explained to Jasper why he could not play the horn now with a relatively gentle tone.)

(Hey, someone was speaking now. Can you stop?)

05 Jasper: Ok. (Then, although Jasper did not make noise again, he also didn't listen to Li Rui and focused on his horn.)

06 Chen Xiaochun: What are you doing? (Chen was angry about Jasper and said in an impatient and angry tone.)

07 Jasper: What are you doing? (Jasper repeated his father's words and did not know why his father was so angry.)

08 Chen Xiaochun: What ARE you doing! (He raised the intonation of “are” with an angry face and red eye.)

The usual tone in Mandarin and a forceful and aggressive tone in English revealed the speaker's attitude towards these two different languages. In this example, Chen Xiaochun was angry about Jasper's behavior. He tried to stop Jasper's manner in line 02 by asking “can you shut up?” with a strict face. Then, Jasper wanted to play the horn and said “Hello, can somebody hear me?” through the horn, which made a louder noise. Chen Xiaochun tried to calm down and explained that someone was speaking and his behavior would interrupt others in Mandarin with the usual tone in line 04. This may be because the audience is Chinese, so switching to Mandarin can present a patient father image to the audience. Then Jasper answered Ok but continued to play the horn and ignored what the host was talking about at that

time. Chen Xiaochun could not help getting angry and switched to English in line 06. He wanted Jasper to listen to the host. But Jasper did not understand why his Dad was so irritated. So, he repeated his father's question, which made Chen Xiaochun burst with rage. So, in the last line, he repeated the question in English and stressed "are" with a very angry face, irritated tone, and loud voice. In the whole conversation, we can see that Chen Xiaochun tended to switch to English to directly express his anger. But when he switched to Mandarin, he calmed down with the normal tone.

Example 4 (Episode 9 34:13)

(Background information) The TV program group delivered the tasks that all Dads would change their children with other Dads. Wu Zun should take care of Xiao Shanzhu, while the internship father Deng Lun needs to look after Wu Zun's kids Neinei and Max for the whole afternoon. Max did not want to leave his dad Wu Zun.

01 Max: Bàba, I want you, bàba! (Daddy, I want you, Daddy.)

02 Wu Zun: Hǎo, wǒ zhī dào. (Wu Zun did not pay much attention to Max and continued to sort it out.)

(Yes, I knew.)

03 Max: I have no more chance for you, bà ba! (Max was unsatisfied with his Daddy's response and then warned his Daddy in a firm tone.)

(I have no more chance for you, Daddy!)

04 Wu Zun: No more chance for me?

05 Max: No more chance for you to go out! I will knock on the door with you, with you inside, then you cannot go away, ha ha! (Max said with a strict face.)

Code-switching from Mandarin to English not only expressed anger but also raised concern. In example 4, Max explained directly that he did not want to leave Wu Zun. But in line 02, Wu Zun responded in a perfunctory tone in Mandarin. Because in the whole TV show, Max was too young to finish the tasks alone and always wanted to be with Wu Zun, so Wu Zun was accustomed to this situation. So Wu Zun said "wǒ zhī dào" meaning "I knew" in a perfunctory tone. And Max wanted to raise his father's attention, then he said "I have no more chance for you!" in a firm intonation. Then it succeed because Wu Zun switched from Mandarin to English to repeat Max's words, Max continued to say in English that he could lock his father in the house so that he could be with his Dad for a whole day. Here, we can see that English was the primary way for children to express dissatisfaction, it also could raise concern and it succeed actually.

5.3 Psychological Motivation

Members of a certain community would share a common sense of the background of their language choices and the standards of acceptable behavior, called the social norm (Myers-Scotton, 2000). According to Maslow, belongingness was one of the main motivations. So, the belongingness under the social norm would connect with their belongingness to their mother tongue as well as mainstream and traditional culture. Here are five examples that show that code-switching reflects the speaker's attitude towards their mother tongue and their language.

Example 5 (Episode 5 35:21)

(Background information) The TV program group gave Chen Xiaochun and Jasper a task they should learn how to make a musical instrument from local people. When the local people finished, Jasper liked this handmade Erhu (a two-stringed bowed instrument) and said to his father that he wanted to bring it home but Chen Xiaochun said he had not paid for it so he could not bring it home. So, Jasper asked how to bring it back home, Chen Xiaochun said he could borrow some from the program group. Chen wanted to joke with Jasper.

01 Jasper: Nǐ yǒu méi yǒu qián? Yīn wèi wǒ men bù néng fù qián? (Jasper was turning to the TV program group. (Do you have money? Because we could not pay it.)

02 The TV program group: Wǒ yě méi dài qián.

(We also don't bring any money.)

03 Jasper: Shéi yǒu dài qián? (asking the cameraman) nǐ yǒu méi yǒu dài qián nà? Dōu méi yǒu dài qián. Yǒu méi yǒu dài qián? (Who has money? Do you bring any money? No one brings money. Does anyone have money?) (A local old grandfather tried to take out money from his pocket)

04 Chen Xiaochun: Bù yòng, bù yòng, nǐ shuō bu yòng. (saying to Jasper with a lower voice.) (No, we don't need it. You say to the grandfather that we don't need.)

05 Jasper: what?

06 Chen Xiaochun: *Bù yòng le, nǐ shuō bu yòng! nǐ shuō bu yòng!* (saying to Jasper with a lower voice.) (We don't need it, You say to the grandfather that we don't need it. You say to the grandfather that we don't need it.)

07 Jasper: What?

08 Chen Xiaochun: You say you don't, thank you. (saying to Jasper with a louder voice.)

09 Jasper: *Gěi wǒ.* (turning to the old grandfather.)

(Give the money to me.)

10 Chen Xiaochun: No, No. Cannot! (Jasper turned to his father without knowing anything.) *Yéyé* is an old man. (Jasper received the money.) *Nǐ huán gěi yéyé, Wǒ bù yòng le xiè xiè yé yé. Liǎng zhǐ shǒu.* (Chen showed how to use two hands to return the money.) (No, no. Cannot! Grandfather is an old man. You return it back to grandfather. Say we don't need, thank you with both of your hands.)

11 Jasper: *Wǒ bù yòng le, xiè xiè. Lǎo yéyé.* (return the money back to the old man with two hands.)

(We don't need it, thank you, grandfather.)

12 Chen Xiaochun: Good boy!

13 Jasper: (coming back to his father and sitting on his legs) Because it is joking, right?

14 Chen Xiaochun: It is not a joking. *Lǎo yé yé de qián shì bù néng shōu, zhī dào ma? Tā yǐ jīng hěn xìng kǔ zhuàn qián le. Nǐ hái yào ná rén jiā qián, Nǐ hǎo yì si ma?*

(It is not joking. You can never receive Grandfather's money, do you understand? It was very hard for him to earn some money. Don't you feel shame to take his money?)

Code-switching from English to Mandarin especially reflects Chen Xiaochun's belongingness to Chinese traditional culture. Chen Xiaochun, was born in Guangdong, and is a typical Chinese father for his reticence and strictness. In lines 04 and 06, when Chen said in Chinese that he cannot receive the grandfather's money, Jasper did not figure out why the old man was kind to give him money but he could not receive it, so he continued to ask for the money and received the money. Then Chen Xiaochun felt shameful of Jasper's behavior. He switched from English to Mandarin in line 10 "*Nǐ huán gěi yéyé, Wǒ bù yòng le xiè xiè yéyé. Liǎng zhǐ shǒu.*" Although he said to Jasper but it was a kind of way to tell the old man that he, as Jasper's father, was sorry for his son's behavior. This was one of the reasons why he chose to speak Mandarin. In Chinese tradition, children's behavior represents the parents' face and it is the parent's duty to restrict their children's manners. And he asked Jasper to return the money back in two hands, which is also the typical Chinese traditional culture. And in the last line, he tried to explain to Jasper why he could not take this old man's money in Mandarin. Because it was Chinese tradition that kids should show enough respect to an old man. These sentences strongly show Chen Xiaochun's belongingness to the mainland traditional culture and he also tries to teach his son about this. But his wife Ying Cai'er has different belongingness from Chen Xiaochun which can be reflected in her language in example 6.

Example 6 (Episode 1 103:11)

(Background information) Here are the video telephone conversations between the Chen's family. After the first day's travel, Chen Xiaochun and Jasper borrowed the staff's phone to talk to his mother Ying Cai'er.

01 Ying Cai'er: How is the day? My hero?

02 Jasper: I miss you

03 Ying Cai'er: I miss you too, *Nǐ jīn tiān shì bù shì hěn bàng, Daddy yě hěn bàng, duì bù duì?*

(I miss you too, you are good today, Daddy is also very good today, right?)

04 Chen Xiaochun: *Wǒ bù bàng, Jasper hěn bàng!*

(I am not good, Jasper is very good!)

05 Ying Cai'er: *Wǒ tīng shuō daddy hěn bàng.* (Jasper touched his father's head) (I heard Daddy was good today.)

(Chen Xiaochun kissed Jasper because he thought sorry for Jasper and that he was too harsh to his son today, but his wife said he was good.)

06 Chen Xiaochun: I'm so sorry. (Chen said to his son.)

07 Chen Xiaochun: I love you mummy, say. (Chen let Jasper say I love you to his mother.)

08 Jasper: I love you, mummy.

Ying Cai'er's recognition of American culture was much stronger than her husband's. Ying Cai'er, although born in Taiwan, grew up in America and was of American nationality. So, her belongingness was towards American culture. In line 01 of example 6, Ying Cai'er would like to address Jasper as "my hero" in English, which here means to encourage her son. When we watched the TV show, we know that Jasper was a big fan of Buzz Lightyear in the American film *Toy Story*, Jasper liked the characters like Buzz Lightyear because they always saved people from suffering. So Ying Cai'er chose to address Jasper as "my hero" could reflect their recognition of the American film's heroism.

Not only this, different from Chen Xiaochun, who likes to reason things for Jasper in Chinese like in line 04 of example 3 and line 14 of example 6, Ying Cai'er would like to explain the reasons both in Mandarin and English. In episode 8, Car'er said "caring is sharing. Wǒ men yào jiào gěi xiǎo péng yǒu de dào lǐ jiù shì fēn xiǎng". Ying Cai'er likes to patiently explain things in both Mandarin and English. We can also see from the following example 7. She explained that people cannot always win in life both in Mandarin and English.

Example 7 (Episode 8 92:50)

(Background information) In episode 8, the TV invited their mothers to the show. And the TV program group asked the five families to do games. The winner could have the beautiful Miao nationality jewelry. And Chen Xiaochun's family loses the game. Jasper was very disappointed about the result and he wanted to win the jewelry for his mother.

01 Jasper: I don't want to lose, I want to win and win every day

02 Ying Car'er: People don't always win in life, you now?

03 Jasper: Why?

04 Ying Car'er: You just don't.

05 Jasper: I don't want to fail.

06 Ying Cai'er: Nǐ de rén shēng jiù bù shì měi cì dū huì yíng a, yǒu shí hòu huì shū, yǒu shí hòu huì yíng, Just be happy for them, ok?

(Your life won't win every time, sometimes you lose, sometimes you win.)

Besides, the recognition of American culture, especially American heroism, is not only reflected in Car'er's language, Wu Zun's family also has a similar recognition in example 8.

Example 8 (Episode 9 42:41)

(Background information) Here is the conversation between Wu Zun and his daughter Neinei. Neinei was afraid to do the task alone without her Dad. So, Wu Zun tried to comfort her.

01 Neinei: Bàba, I am scared.

02 Wu Zun: You are a hero, xīn yí, bàba rely on you, you are my best girl, ok? (xīn yí was Neinei's Chinese name.)

03 Wu Zun: (hug his daughter) Ok, nǐ hěn yǒng gǎn de, Ok? (You are very brave, ok?)

04 Neinei: Promise me. (whispering)

05 Wu Zun: Bàba dā yìng nǐ wǒ men hěn kuài jiù kě yǐ jiàn miàn, ok? (Dad promised you that we would meet again soon, ok?)

06 Wu Zun: OK! (kiss her daughter) Power!

In Wu Zun's family, although Wu Zun has worked in China for a long time, his family uses English more than Mandarin. Thus, they recognize English and English culture more than the Chinese. From the show, we know that Wu Zun's son Max loves Captain America, and Spiderman and he always the Spiderman's underwear. And in the last line of example 8, Wu Zun preferred to address Neinei as his hero and wanted to give her daughter the power to be brave and he switched to English, saying "power".

Except for these, when Wu Zun's son Max was playing the beach game. He need to run as fast as he can, but he did not understand the game rule. So when he run, Wu Zun said to Max that he should run on the way, Max responded "What?", Wu Zun then explained "you need to jump like Spiderman", then Max understood and succeed to finish the task.

And American heroism not only widely exists in Chen Xiaochun and Wu Zun's family alone, but we can also see that the different families would like to talk about American heroes in English in example 9.

Example 9 (Episode 5 73:32)

(Background information) The TV program group required that the different Dads and children should decorate other Dads' houses and they all did not know who decorate which one. And Chen Xiaochun and Jasper's house was decorated with Buzz Lightyear, Captain America and Spiderman's spider web. Chen Xiaochun thought it was Wu Zun and his children because Max always wore Spider-man and Captain America's clothes. So, when the host asked Chen Xiaochun to guess who decorated his house, he pointed at Wu Zun.

01 Li Rui: Xiǎo tián luó dì jiā shì shén me yàng de ne? (What looks like in Jasper's house?)

02 Chen Xiaochun: Wǒ jiā jiù lì hài le, nǐ kàn páng biān bā sī guāng nián, yòu kàn kàn nà gè měi guó duì zhǎng, zài kàn kàn nà gè zhī zhū wǎng, Nà wǒ kěndìng shì ... (Our house was great. You can see Buzz Lightyear around the house, you can see that Captain America, you can also see the Spiderman's spider web. So I sure it was...)

03 Liu Genghong: Ó, zhè zhī zhū wǎng jiù yǒu xiàn suǒ le!

(Yes, this spider web must be the clue to know who decorates our house.)

04 Chen Xiaochun: Duì a, Wú zūn!

(Yes, it must be Wu Zun.)

05 Liu Genghong: Nǐ zěn me cāi dào de de ? (How can you guess that?)

06 Chen Xiaochun: Yīn wèi tā men jiā cháng cháng dōu yǒu chū xiàn nà gè měi guó duì zhǎng, spiderman, ér qiě tā zhī dào tā shì xǐ huān Buzz bā sī guāng nián, suǒ yǐ yǒu gè hěn dà de bā sī guāng nián, yǒu cǎo a yǒu huā zài shàng miàn.

(Because his family always has the American captain, Spiderman, and he knows that Jasper likes Buzz Lightyear, so there is a big Buzz Lightyear in my house, there are grasses and flowers on it.)

07 Wu Zun: Bā sī, bā sī guāng nián shì shén me? (Who is Buzz lightyear?)

08 Deng Lun: (saying to Chen Xiaochun) Tā dōu bù zhī dào!

(He does not even know who is Buzz lightyear!)

09 Chen Xiaochun: Bā sī guāng nián, Buzz Lightyear, toy story!

10 Wu Zun: Toy story, Ó~!

(Ó means he got it.)

Taking example 9 as the case, when Chen Xiaochun thought it was Wu Zun and his children who decorated his house, he pointed at Wu Zun and was very sure it was Wu Zun in line 04. Wu Zun responded to ask what was Buzz Lightyear in Mandarin in line 07. Jasper's father firstly explained that Bā sī guāng nián in Mandarin and then in English and also mentioned the movie's name to remind Wu Zun in line 09. Then Wu Zun repeated *Toy Story* and responded in an appearance to mean that he got it. So we can find that the parents themselves were affected by the American culture and they would like to explain the meaning of English words in English. It reflects their life was deeply affected by American heroism culture.

5.4 Code-Switching and Identity Construction

Identity construction is process-orientated, dynamic, and fluid, thus the combination of these three perspectives provides a more comprehensive explanation of the code-switching phenomenon. The choice of code-switching, whether conscious or unconscious, disrupts the balance of conversations and displays different identities of the speaker, which are motivated by the speaker's language repertoire, language habits, social background knowledge, specific situations, and cultural influence.

Identity construction is subjective because speakers tend to use language resources to perceive their images. Chen Xiaochun and Wu Zun, who have lived and worked in China for many years, have a strong sense of belonging to Chinese culture, motivating them to frequently code-switch to Chinese and creating a self-image as Chinese culture lover. Besides, given the TV audience is mainly Chinese, the fathers tend to code-switch to Chinese and have built a self-image as show performers when educating their children to build an image close to the audience. Moreover, both the children's and their parents' code-switching to local dialects and Mandarin shows their respect for local people and the audience, which is what Agha (2005) proposed that code-switching establishes an alignment with different social groups.

Meanwhile, identity construction is objective because bilinguals perceived language emotionally given L1 is more familiar for self-expression. Both fathers' and children's code-switching in different families have been associated with a shift between a soft tone in Chinese and a high, forceful, and aggressive tone in English, implying a submissive identity in Chinese and an authoritative identity in English. The finding is consistent with Song's study that a Korean-English bilingual child's code-switching is associated a shift "between a soft, pleading, and cute tone (baby talk) in Korean and a forceful, domineering, and aggressive tone in English" (2016, p.98). Bilinguals prefer to use the language they are more familiar with to express their strong emotions, which is reflected in the show that fathers tend to establish the father's authority and build distinctive father images.

Therefore, identity construction is multiple and situated dependence. The alternation of code-switching signifies the shift of the speaker's identities, such as a Chinese culture lover, show performer, and distinctive father or mother self.

6. Conclusion and Implication

This study examined code-switching in the parent-child outdoor reality show *Where Are We Going, Dad? Season V*, in an effort to reveal the motivations for using code-switching as well as the function of code-switching in constructing speakers' identities.

Firstly, the speakers' identities are negotiated by seven types of code-switching. Of these, code-switching from Mandarin to English plays a more central role in the show than code-switching from Mandarin to the other six minority languages or dialects (Dongbei dialect, Tibetan, Guizhou dialect, Min Chinese, the Bouyei nationality language, and Shanxi dialect). Secondly, code-switching used in the show is regarded as a language choice as well as a way to show the speakers' consciousness of situated self-identities. The alternation of code-switching signifies the shift of the speaker's identities, including to that of a Chinese culture lover, show performer, and distinctive father or mother self. Thirdly, these shifts are motivated by building an alignment with different social types of people, implying a submissive self in Chinese and an authoritative self in English, and the speaker's belongingness to their mother tongue, their national identity, and their love of Chinese culture.

Therefore, code-switching reflects not only the speaker's language repertoire, but also their intention to social negotiation and identity construction. This study contributes to embracing process-orientated views of identity, which can be reviewed as situated practice (Finnis, 2014) by exploring code-switching practices in different situations.

This paper sheds light on cross-cultural awareness through code-switching. First, the complex identity construction suggests that the speaker's cross-cultural awareness of national solidarity with the local residents partially avoids unnecessary cultural conflicts. Second, the study brings attention to the ecological protection of Chinese dialects and minority languages. As Mandarin has been promoted in China for more than 40 years, fewer people, especially the younger generation portrayed in the show, can hardly fluently speak their dialects. We must conserve the minority languages and their cultural heritage to protect the diverse nations in Chinese cultures.

Finally, the present study has a few limitations that should be reconsidered in future research. First, the subjectivity of manually calculated data can never be ignored. Second, although the five families in *Where Are We Going, Dad? Season V* come from different areas, most of them speak both Chinese and English, so the finding that Chinese-English code-switching is the most frequent type of code-switching merits further study. More naturally occurring data are needed for future study.

References

- Agha, A. (2005). Voice, Footing, Enregisterment. *Journal of Linguistic Anthropology*, 15(1), 38-59. <https://doi.org/10.1525/jlin.2005.15.1.38>
- Auer, P. (2005). A Postscript: Code-switching and Social Identity. *Journal of Pragmatics*, 37, 403-410. <https://doi.org/10.1016/j.pragma.2004.10.010>
- Besnier, N. (2003). Crossing Gender, Mixing Languages: The Linguistic Construction of Transgenderism in Tonga. In Janet Holmes & Miriam Meyerhoff (eds.), *The handbook of language and gender*, 279-301. Oxford: Oxford University Press. <https://doi.org/10.1002/9780470756942.ch12>
- Chang, S. (2018). Language Code-switching and Construction of Manchu Identity in Legends of Heroes. *Northwestern Journal of Ethnology*, (02), 54-59. <https://doi.org/10.16486/j.cnki.62-1035/d.2018.02.007>
- Chen, L. P. (2009). Changzhouhua-putonghua Code-switching: A Corpus-based Approach. *Journal of PLA University of Foreign Languages*, 32(05), 5-10.
- Cromdal, J. (2004). Building Bilingual Oppositions: Code-switching in Children's Disputes. *Language in Society*,

- 33(1), 33-58. <https://doi.org/10.1017/S0047404504031021>
- Fina, A. D. (2007). Code-Switching and the Construction of Ethnic Identity in a Community of Practice. *Language in Society*, 36(3), 371-392. <https://doi.org/10.1017/S0047404507070182>
- Finnis, K. (2014). Variation within a Greek-Cypriot Community of Practice in London: Code-switching, Gender, and Identity. *Language in Society*, 43(3), 287-310. <https://doi.org/10.1017/S0047404514000207>
- Gal, S. (2013). John Gumperz's Discourse Strategies. *Journal of Linguistic Anthropology*, 23(3), 115-126. <https://doi.org/10.1111/jola.12023>
- Giles, H. (1979). Accommodation Theory: Some New directions [A]. In S. de Silva (ed.). *Aspects of Linguistic Behavior* [C]. York, England: York University Press. Gumperz, J. J. (1982). *Discourse strategies*. Cambridge: Cambridge University Press.
- Gregory, M., & Carroll, S. (2019). *Language and Situation: Language Varieties and their Social Contexts*. London: Routledge. <https://doi.org/10.4324/9780429436185>
- Jin, S. (2010). Code-switching and Language Mixing. *Minority Languages of China*, (06), 39-45.
- Lillo-Martin, D., Quadros, R. M. D., Pichler, D. C., & Fieldsteel, Z. (2014). Language Choice in Bimodal Bilingual Development. *Frontiers in Psychology*, 5(5), 1163. <https://doi.org/10.3389/fpsyg.2014.01163>
- Liu, C. Y., & Wu, L. L. (2011). Code-switching and the Construction of Ethnic Identity: A Socio-psycholinguistic Perspective. *Foreign Language Research*, 3(05), 101-105. <https://doi.org/10.16263/j.cnki.23-1071/h.2011.05.018>
- Lo, A. (2010). Code-switching, Speech Community Membership, and the Construction of Ethnic Identity. *Journal of Sociolinguistics*, 3(4), 461-479. <https://doi.org/10.1111/1467-9481.00091>
- Maslow, A. H. (1987). *Motivation and Personality* (3rd ed.). Boston: Addison-Wesley.
- Mcconvell, P., & Meakins, F. (2005). Gurindji Kriol: A Mixed Language Emerges from Code-switching. *Australian Journal of Linguistics*, 25(1), 9-30. <https://doi.org/10.1080/07268600500110456>
- Myers-Scotton, C. (1993). *Social Motivations for Code-Switching: Evidence from Africa*. Oxford: Clarendon Press.
- Myers-Scotton, C. (2000). Explaining the Role of Norms and Rationality in Code-switching. *Journal of Pragmatics*, 32(9), 1259-1271. [https://doi.org/10.1016/S0378-2166\(99\)00099-5](https://doi.org/10.1016/S0378-2166(99)00099-5)
- Ochs, E. (1990). "Indexicality and Socialization." In *Cultural Psychology*, edited by J. Stigler, R. Shweder, and G. Herdt, 287-308. New York, NY: Cambridge University Press. <https://doi.org/10.1017/CBO9781139173728.009>
- Omoniyi, T., & White, G. (2006). *The Sociolinguistics of Identity (Advances in Sociolinguistics)*. Continuum Intl Pub Group.
- Paugh, A. (2005). Multilingual Play: Children's Code-switching, Role Play, and Agency in Dominica, West Indies. *Language in Society*, 34(1), 63-86. <https://doi.org/10.1017/S0047404505050037>
- Poplack, S. (1980). Sometimes I'll Start a Sentence in Spanish y termino en Español: Toward a Typology of Code-switching. *Linguistics*, 18, 581-618. <https://doi.org/10.1515/ling.1980.18.7-8.581>
- Rampton, B. (1995). *Crossing: Language and Ethnicity among Adolescents*. London: Longman.
- Sallabank, J. (2009). Discourses of Endangerment: Ideology and Interest in the Defence of Languages (Advances in Sociolinguistics) by Alexandre Duchêne and Monica Heller. *Journal of Sociolinguistics*, 13(1), 106-134. https://doi.org/10.1111/j.1467-9841.2008.00397_1.x
- Satterfield, T. (2009). Code-switching in Bilingual Children (review). *Language*, 85(3), 697-700. <https://doi.org/10.1353/lan.0.0138>
- Saville-Troike, M. (2003). *The Ethnography of Communication: An Introduction*. Oxford, England: Blackwell Publishing Ltd. <https://doi.org/10.1002/9780470758373>
- Schmeißer, A., Eichler, N., Gil, L. A., & Müller, N. (2016). Mélanges Interpositionnels chez Les Enfants Bilingues Franco-allemands. *Language*, 7(2), 238-274. <https://doi.org/10.1075/lia.7.2.04sch>
- Sheng, L., & Fiestas, C. (2013). Semantic Development in Spanish-English Bilingual Children: Effects of Age and Language Experience. *Child Development*, 84(3), 1034-1045. <https://doi.org/10.1111/cdev.12015>
- Song, J. (2016). Language Socialization and Code-switching: A Case Study of a Korean- English Bilingual Child in a Korean Transnational Family. *International Journal of Bilingual Education and Bilingualism*, 22(2), 91-106.

<https://doi.org/10.1080/13670050.2016.1231165>

- Tan, Y. S., Ngah, K., & Darit, S. M. (2013). Parental Choice of Schooling, Learning Processes and Inter-ethnic Friendship Patterns: The Case of Malay Students in Chinese Primary Schools in Malaysia. *International Journal of Educational Development*, 33(4), 325-336. <https://doi.org/10.1016/j.ijedudev.2012.09.002>
- Walker, J. A. (2015). Social Motivations for Code-switching: Evidence from Africa by Carol Myers-Scotton (review). *Lingua*, 73(99), 148-154. [https://doi.org/10.1016/0024-3841\(96\)81482-3](https://doi.org/10.1016/0024-3841(96)81482-3)
- Wu, X. L., & Zhan, J. (2017). The Multilingual Landscape of “the African Street” in Guangzhou City in the Context of Globalization: A Case Study. *Foreign Languages Research*, (02), 6-11+112. <https://doi.org/10.13978/j.cnki.wyyj.2017.02.002>
- Xu, R. (2003). Report on Code-switching in the City Proper of Ningbo. *Chinese Language*, (04), 363-369.
- Zhang, Z. J. (1997). Economic Development and the Cultural Changes in the Pearl River Delta: A Linguistic Study. *Journal of Sunyatsen University (Social Science Edition)*, (01), 56-60.
- Zhu, H. (2008). Duelling Languages, Duelling Values: Code-switching in Bilingual Intergenerational Conflict Talk in Diasporic Families. *Journal of Pragmatics*, 40(10), 1799-1816. <https://doi.org/10.1016/j.pragma.2008.02.007>

Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).