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Code-Switching in "Kongsi Raya": Unveiling Communication Patterns in Cinema

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ABSTRACT

Code-switching, a prevalent phenomenon in societies, especially among multilingual individuals, involves effortlessly transitioning between languages. Some scholars argue that code-switching signals a lack of language proficiency, while others believe it is an additional tool for achieving specific interactive goals when conversing with others. This behavior is not limited to real-life interactions but also appears in various creative mediums such as talk shows, music, films, and other artistic expressions. The primary objective of this research was to identify and analyze instances of code-switching in the film "Kongsi Raya." Using a qualitative descriptive methodology, the study collected and thoroughly examined selected scenes and dialogues from the movie, applying Malik's (1994) code-switching functions framework. The findings showed that code-switching was used either unconsciously or deliberately as an essential communication strategy to effectively convey the speakers' intended meaning, including emotions or simply providing information. This behavior reflects real-life communication scenarios in a culturally diverse country like Malaysia.

Keywords- Code-switching, communication, cultural diversity, multilingual, movie.

I. INTRODUCTION

Human beings employ language as a tool for communication, facilitating the establishment of connections and relationships to foster interaction within society. Through the utilization of sounds, gestures, and pattern-based signals, language serves as a medium for expressing human emotions, feelings, and ideas. It enables the transmission and reception of information (Rahayu & Parmawati, 2020). Fluency and expertise in language empower individuals to access a rich array of information, knowledge, and ideas during communication (Umami & Ghasani, 2021).

Each nation has its distinct language, illustrating the role of language as both the identity and symbol of a social group. Malaysia, being a multicultural, multiethnic and multilingual country, has a unique cultural diversity. In Malaysia, the current population is around 33.5 million people consisting of Malay (58%), Chinese (22.6%), Indian (6.6%), Other bumiputera (12.1%), Others (0.7%) (Department of Statistics Malaysia, 2023). On top of that, there are more than 130 languages including dialects spoken in this country. Hence, code-switching has become a standard practice in this society. Given the inevitable contact between these languages and dialects, where Bahasa Melayu serves as the national language,

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English as a second language for most Malaysians, and additional vernacular languages like Mandarin, Tamil, Punjabi, and more, it is evident that many Malaysians typically engage in code-switching between Bahasa Malaysia, English and their mother tongue in their social interactions in daily life (Stapa and Khan, 2016). As Malaysians engage with diverse ethnic groups in their everyday lives, it is thought that incorporating code-switching into their daily routines may be a crucial aspect for the majority of the population.

In addition, most Malaysians would be able to converse using at least two languages or even more. Being bilingual is the term used to indicate the ability to speak two or more languages (Myres, 2006). Employing two languages simultaneously in a conversation is permissible, provided that the selected codes by the speakers are suitable for the context. Any communication system is termed as a code (Wardhaugh, 2006). In order to ensure effective communication, it is essential to use language appropriately. Additionally, bilingual individuals often demonstrate a heightened sensitivity to language, especially when one language is utilized more proficiently than the other (Matuate, 2023). In the course of their discussions, they frequently mix codes, shifting between multiple languages. These communication strategies are identified as either code-switching or code-mixing. When speakers shift from one language to another, they are deliberately altering the linguistic code in operation (Sinaga & Hutahean, 2020).

Code-switching involves not just changing the language but also adjusting the communication style. These linguistic shifts, encompassing alterations in dialect and style, occur during communication (Mekheimer, 2023). In communities with a diverse array of languages, code-switching may take place concurrently (Suryani, 2023). In a multilingual and multicultural society like Malaysia is not an exception. In fact, it is functioning as a crucial instrument for engaging with the social environment (Ahearn, 2021).

This paper aims to explore the occurrence of code-switching among young Malaysians, as illustrated in the film "Kongsi Raya". Moreover, the study will explore how code-switching in a locally produced film can be a valuable tool for examining the mindset and language used by the characters in the movie. Therefore, this specific investigation intends to scrutinize the specific occurrences of code-switching and the motivations behind individuals engaging in this practice, assessing the extent to which code-switching is relevant in Malaysian local movies. Additionally, this study will analyze the types of code-switching employed in the movie as well as gaining a comprehensive understanding of the dynamics of code-switching in this local movie.

II. LITERATURE REVIEW

2.1 Code-switching

Code-switching is a process observed in various forms of media where the use of multiple languages fosters a sense of community instead of adhering to a single language. Consequently, it proves to be an intriguing subject for sociolinguistic investigation (Wiraputri, Sulatra & Putra, 2021).

Code-switching occurs mostly in a multicultural setting when individuals shift from one language, variety, or dialect to another (Dewi, 2021). Code-switching takes place when speakers transition from one language to another. The shifting between codes is akin to shifting between phrases (Wibowo, 2017). Andayani (2016) suggests that code-switching is employed to facilitate a smooth conversation, enhance acceptability for the listener, and establish a clear understanding between the speaker and the listener. The act of code-switching is employed as a form of resistance, emphasizing the affirmation of one's cultural identity and the prestige associated with their own community (Ezeife, 2013).

As stated by Yuliana et al. (2015), code-switching is a linguistic phenomenon that frequently occurs in bilingual and multilingual communities. Furthermore, code-switching takes place when speakers employ more than one language, style, or dialect within a single utterance. According to Harahap (2023) code-switching in Indonesian society is prevalent, particularly among the younger generations who typically have a good understanding of a second or foreign language. This naturally occurs among multilingual speakers who are proficient in two or more different languages. The researcher believes that the same scenario could present in the Malaysian context. In an intercultural communication context such as Malaysia, code-switching involves employing different dialects, accents, language combinations, and mannerisms to convey a particular identity. Individuals utilize code-switching to adapt their linguistic style based on factors such as the person they are communicating with, the subject of the conversation, the location, and other contextual elements.

According to Wahyudi, Arifin and Setyowati (2018) in their analysis of code-switching in the “Eastern Promises” film discovered four social components were identified in every instance of code-switching: participants, setting, topic, and function. The social elements influencing the ten characters to engage in code-switching during their expressions illustrated language variation as a result of interaction with societal factors. Within social circles, code-switching involves the use of different dialects, accents, language combinations, and mannerisms to convey a particular identity. Individuals employ code-switching to adapt their linguistic style based on the person they are conversing with, the subject matter, the location, and other contextual factors. In other words, those with this capability often engage in code-switching, where they switch between languages during conversations.

As referenced in the work of Williams, Srinivasan, Liu, Lee, and Zhou (2019), individuals who are bilingual or multilingual possess multiple languages to choose from, and ideally, they should be capable of

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determining which language to use in specific contexts. However, heightened emotions can disrupt this decision-making process. In brief, code-switching serves as the intermediary language between participants in communication. Speech accommodation involves essentially adjusting one's speech style, including accent, pace, choice of words, code-switching, etc., to align with the style used by the listener(s) in the communication process. This typically indicates the individual's rapport, signaling agreement, approval, liking, or potentially conveying negativity.

In addition, it can be inferred that the utilization of code-switching in Singapore English interactions serves the purpose of expressing emotions, such as shock and dismay, and establishing a sense of solidarity among the speakers (Nurmalia, 2023). Occasionally, individuals switch to another language when conversing if they exhaust their vocabulary in their initial language, and this can contribute to maintaining efficient communication (Yuanita, 2018). Moreover, when individuals encounter new acquaintances who happen to be from the same region, they employ their native language to express their identity. All of these instances illustrate the application of code-switching in daily life.

2.2 Code-switching in Malaysian Context

The blending of its diverse population, including Malays, Chinese, Indians, and others, indirectly influences the language use and communication strategies among the citizens. While some researchers argue that code-switching is indicative of a deficiency in language proficiency, others propose that it is employed as an additional resource to accomplish specific interactional objectives with fellow speakers (Ismadi, Azmi, Tan and Heng, 2014).

In Malaysia, where a diverse population represents various ethnicities and languages, the regular use of multiple languages is a common aspect of daily life for its residents. However, if a speaker is not proficient in one language, they might integrate that language with another to utilize the complete communicative capabilities of the two or more languages they are familiar with. As a result, code-switching is a common phenomenon in a multilingual nation like Malaysia.

In Malaysia, this occurrence is evident in diverse professional environments. For instance, the interchange of languages is observed between formal and informal interactions within society, and code-switching becomes a noteworthy pattern in the communication between teachers and students in the educational context (Chuchu, 2007, p. 270).

Nevertheless, code-switching is becoming more prevalent in contemporary productions, driven by the pervasive influence of globalization that is contributing to the increasing heterogeneity of societies worldwide. In Malaysia, the linguistic landscape undergoes transformations due to language evolution and contact, and this phenomenon has been politicized for various motives. Consequently, film productions featuring characters engaging in code-switching offer a glimpse into the mindset of the younger generation in Malaysia (Ling, Ng, Chong and Tarmizi, 2012).

In her study, Prabaningtyas (2016) highlights a distinction in code-switching between movies and other research on code-switching. In movies, code-switching is typically executed in adherence to the script prepared by the writer, rather than arising naturally from the actors and actresses themselves. This indicates that the code-switching observed in dramas, movies, or any television series is not spontaneous but is rather scripted.

2.3 Code-switching Theoretical Framework

Code-switching occurs not only in real-life situations but is also prevalent in novels, talk shows, songs, movies, and other forms of media. There are many types of code-switching techniques. However, in the present study, the researcher has adopted Malik's (1994) code-switching functions framework. According to Malik, there are ten communicative functions to understand code-switching. She has considered L1 as the native language and L2 as the switched language.

Table 1: Function of Code-switching by Malik (1994)

1.	Lack of Facility	It happens when speaker cannot find any appropriate word or terminology to express using L1 (native language), so he/she borrows a specific identical word or term from L2 (Switched language)
2.	Lack of Register	It happens as speaker switch to other language to find such word/phrase/term which would sound better and express the meaning in a better way than L1.
3.	Mood of the Speaker	Sometimes it depends totally on speaker's mood where code switching happens when the speaker is emotionally affected.
4.	To Emphasize a Point	To convey any strong statement or important message, speakers often code switch. Malik (1994) elaborates that to convey the importance, certain statement can be stated in switch language and then again in native language.
5.	Habitual Experience	It is a common form of code switching where people shift language out of habit, mostly unconsciously. 'You know','I mean', 'Like' these can be used by speakers out of habit.

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6.	Semantic Significance	Speakers can code switch to express a certain social or linguistic information with a specific communicative intention. It can happen when speakers want to express a certain emotion to others and purposefully code switch to convey that emotion/attitude.
7.	To show identity with	Here, speakers deliberately code switch to express a group solidarity and resemblance of him/ her with a certain group/ community.
8.	To Address a Different	It happens mainly in the intro of a communication Audience nvironment/ speech. Here, speaker deliberately code switch to address the audience, mostly for breaking the ice. According to Malik, this can happen in different linguistic backgrounds or even in the same.
9.	Pragmatic Reasons	One speaker may code switch to call attention to a specific context of a conversation. For example, in the first part of a conversation he/she can use L1 and in the second phrase he/she may switch to L2 to give a contextual reference.
10.	To Attract Attention	Malik (1994) gave an example of some English newspapers o explain the function. Some Indian newspapers use non-English vocabulary to attract reader's attention on a certain news. Sometimes speakers use the word 'attention' itself to grab the concentration of students in the middle of L1.

III. METHODOLOGY

The primary reason for selecting the movie "Kongsi raya" was its genuine portrayal of the common practice of code-switching among Malaysian citizens. The film effectively showcases the cultural norm of engaging in conversations using multiple languages and smoothly transitioning between them.

This study employs qualitative research, which is descriptive in nature. The data collected are in the form of words. The research outcomes are presented in written form, incorporating quotations from the gathered data to illustrate and support the findings. The data encompass scripts/dialogue uttered in the movie. Qualitative articles and reports frequently feature quotations and aim to depict a particular situation or perspective in narrative form.

To gather the data, the researcher will watch the movie while simultaneously reading the script. Following this, the researcher will cross-verify the script with the movie's dialogue to ensure accuracy before proceeding to the analysis stage. The analysis involves several steps: firstly, identifying words and sentences not in the English language; secondly, looking up the meaning of these words through translation engines and other websites focusing on code-switching in the movie "Kongsi Raya"; then, categorizing the types and functions of each code-switching occurrence. Finally, linking each type of code-switching function based on the framework.

3.1 Synopsis of "Kongsi Raya" The Movie

Kongsi Raya is a feel good story of an inter-racial marriage. It talks about inter-racial marriage using a unique approach. The Malay girlboss, Sharifah, is the offspring of a renowned celebrity chef and serves as the producer on his hit TV show. Jack, an apprentice chef of Chinese descent, is poised to inherit and carry forward the longstanding legacy of a well-known Chinese restaurant that has been handed down through generations. Kongsi Raya is all about charming romantic comedy skillfully narrated in three languages (Malay, Cantonese, and English). It not only elicited laughter, tears, and moments of admiration but also cultivated intercultural communication among multi-ethnic groups in Malaysia.

Encountering each other on a bus, they develop a romantic connection and spend a year together before reaching the decision that it's the appropriate moment to disclose their relationship to their parents. For those familiar with the complexities of interracial relationships, it's evident that this undertaking is more challenging than it may sound.

Conversely, Harith's character, portraying Sharifah's father, appears to be open-minded and encouraging of relationships involving multiple ethnicities—except when it concerns his own daughter. Upon Jack's departure from the family restaurant and home, his father becomes furious, feeling he has "lost" his son to a Malay family. He accuses them of being lazy beneficiaries of government support. In contrast, Sharifah's father accuses Jack's dad of prioritizing the family business over his son's happiness, labeling him as money-minded. Despite being celebrated chefs, both fathers engage in a cook-off, but the real "winners" turn out to be their wives. The mothers, more level-headed and empathetic, readily accept their children's partners.

Ultimately, the highlight of the show unfolds a culinary showdown between the two fathers which emphasizes showcasing the cooking process, presentation, tasting, and detailed explanations of the diverse cultural dishes served. The capacity of cinema to portray an ideal world where two distinct families could unite and form a harmonious bond doesn't necessarily have to mirror anything beyond the aspirations of its imaginative realm.

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IV. FINDINGS

In analysing the movie, Kongsi Raya, it is first crucial to outline the number of languages and dialects spoken throughout the movie. There are a total of 3 main languages that were spoken. It is Malay, English and Mandarin. Apart from that, there were also 2 other Chinese dialects that were spoken in the film, which is Cantonese and Hakka. In discussing the results, the languages are labeled as:

- L1: Malay (native)
- L2: English
- L3: Mandarin
- L4: Cantonese
- L5: Hakka

The majority of the movie used the Malay language as the language of communication between the characters. The television programme interview, Chef Rahim's cooking show, Jack and Sharifah interaction with each other and the engagement vow were scenes that used Malay as the native language. For English, the language was used in the cooking competition and in a few code-switching occurrences. For Mandarin, the language was mostly used during some of Jack and Sharifah's interaction and a pivotal moment when Sharifah spoke to Jack's father, Long Feng. Jack's family uses mostly Cantonese in their conversation while Hakka was used in 1 code-switching occurrence. The mix of various languages and dialects in a single movie can be confusing to the non-Malaysian audience but it highlights the unique intercultural aspects of Malaysians. For Malaysians, this act of effortless code-switching and yet being able to communicate their message is an everyday occurrence. This movie essentially demonstrates *Bahasa Rojak* or mixed language in use. The findings show that a number of code-switching functions as outlined in Malik's framework (1994) have been observed in the movie.

Extract 1
3:07 - 3:35
Interviewer: Hari ini, kita ada dua orang *guest*, iaitu Encik Jack dan Puan Sharifah. Mereka akan *share love story* yang mampu menyingkirkan pelbagai kesukaran dalam kahwin campuran antarabangsa. *And now let's listen to their love story.* [Malay (L1), English (L2)]
(Today we have two guests, Mr. Jack and Madam Sharifah. They will share their love story which was able to cast aside many challenges faced in a mixed marriage. And now let's listen to their love story.)
[Awkward silence in the scene as Jack and Sharifah was nervous]
Interviewer: *Relax* je sebab program ini bukan secara langsung [L2, L1]
(Relax because this is not a live broadcast)

In **Extract 1**, in this scene the interviewer was introducing the couple at the start of the television programme recording. Facing the camera the interviewer starts her introduction speaking in Malay (L1). Occasionally the interviewer would code-switch to English (L2) for various words and phrases like *guest*, *share love story* and *relax*. First and foremost, the Malay language is the national language of Malaysia.

The language is also taught in primary and secondary schools within the country thus a majority of citizens would be able to understand the language. Malay is also used as an official language in government offices, thus proving the need to study and use the language to communicate. Apart from the Malay language, the English language was also given a high economic value due to it being the language used in business. English is also taught in schools and the majority of Malaysians are bilinguals when it comes to Malay and English. Whether local or international companies, being able to converse in English would open doors of opportunities and pave the way for a better livelihood. It could be due to these dual reasons that the interviewer would start speaking in L1 before code-switching to L2 for those specific words.

Based on Malik's framework, this could be seen as the **function of habitual experience**. According to Malik, the speaker may use these words or phrases more of a habit rather than due to the lack of semantic meaning or words. For example, guests can be translated to '*tetamu'*, share love stories can be translated to 'kongsi kisah cinta' and relax was borrowed from English into Malay as it can be written as *relaks* or translated as '*santai'*. Even though there are Malay words that can be used, it is due to the bilingual habit of using these English terms that cause the interviewer code-switch.

Extract 2
11:27 - 11:45
Jack: Hi, saya nama Jack. [L1]
(Hi, my name is Jack)
Sharifah: Nama saya Sharifah
(Hi, my name is Sharifah)
Jack: Setiap kali saya nampak awak dalam bas sampai perhentian terakhir. Awak tunggu siapa?
(Everytime I see you on the bus until the last stop. Who are you waiting for?)
Sharifah: Deng ni da shan wo [L3]
(Waiting for you to speak to me)
Jack: Ni wan quan bu gen qu ben de hua, jiang wo hen nan jie xia qu de. [L3]
(If you did not completely follow the script, it will make it difficult for me to continue the conversation)

In **Extract 2**, the scene shows the first time Jack and Sharifah are shown together on the screen. For the audience there is an assumption that this might be the first time the lovebirds actually interact with each other. Here

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both speakers code-switch to **show identity with a specific group**. Jack, who has been shown speaking L4 to his family at the scene just before this, had switched to L1. This code-switching functions to identify Jack with Sharifah's group, who was the Malay ethnic group. As a boy-meets-girl scene, it would be effective for Jack to code-switch and use Malay as it is easier for Sharifah to respond and to feel that he is understood here. As we observe further in the scene, Sharifah herself code-switches to L3 in her answer to Jack. This code-switch identifies Sharifah to Jack's Malaysian Chinese ethnic group, which predominantly speaks in L3.

As a unifying language, Mandarin has been widely spoken by the Chinese diaspora abroad, as it brings together different dialect groups of Chinese people and enables them to communicate with each other. Sharifah speaking L3 would not only show identity but also understanding of the importance that Chinese society places on learning Mandarin. It is crucial to note here that in Malaysian society, different ethnic groups rely on their vernacular language to communicate. For example, the Malay community would have preferred speaking in Malay, while the Chinese preferred Mandarin and the Indian community might favor Tamil or Hindi.

Another interesting note in the scene was Jack introducing his name. It may be interesting for non-Malaysians to see Chinese characters with English names. For Malaysian Chinese, English names have at times become common to be given alongside Chinese names. Sometimes the name is given by their parents during birth. This could be due to the spread of Christianity and Malaysian Chinese who converted to Christianity would take on English names. This shows their identity and Western influence. For those who were born without being given English names, they could have taken up an English nickname. This could be used as a nickname for non-Malaysian Chinese to communicate with them. Part of the reasoning could be that Chinese names were difficult for Westerners to pronounce, hence having an English nickname would be very helpful.

Extract 3
1:31:34 - 1:33:00
Sharifah meets Long Feng to persuade him to forgive his son Jack and to announce her breakup with him.
Long Feng: Awak siapa? [L1]
(Who are you?)
Sharifah: Long ge, wo zhen zhen lai zhao ni de [L3]
(Brother Long, I've come sincerely to see you)
Long Feng: Ni hui suo hua yu? [L3]
(You know how to speak in Mandarin?)
Sharifah nods her head
Sharifah: Wo pa chong xiao jiu rang wo xue xi hua yu. Wei le Jack, wo gen nu li de qu xue si. Wo he Jack yi qi zhen ai lai de. Wo jing dian lai, xi siang he ni suo, wo yuan yi he Jack fen shou. Ying wei zhai xi jie shang, ji you jia liao jie ji zi. Wo xi wang Long ge ni bu yao xen qi Jack. Ying wei wo bu xiang Jack bu kai xing. Ye bu xiang ni bu kai xing. Wo shuo wan le.
(My father has allowed me to learn Mandarin since I was young. For Jack's sake, I put more effort into learning. My love with Jack is sincere. The reason I came here today is to tell you that I am willing to break up with Jack. Because in this world only our family members would understand us. I hope so . I do not want Jack to be sad. I also do not want you to be sad. That's all I have to say.)

The function of **identifying with the group** can also be seen through **Extract 3**, when Sharifah speaks to Long Feng for the first time in L3. Her previous conversations with him were in L1. This code-switching scene was one of the climactic points in the movie, signaling Sharifah's attempt to identify with Long Feng's Chinese ethnicity and express her willingness to let go of her own happiness for the sake of Jack retaining his family ties. As discussed previously this scene matches Malik's framework as the Malaysian Chinese community view the Chinese language, or the commonly used Mandarin as a language encompassing their ethnic identity. Thus when a non-Chinese uses it to convey their message, the sense of camaraderie and familiarity can be felt. This is seen in Long Feng's surprise at Sharifah knowing how to speak in Mandarin. Subsequently Long Feng's character also mellowed down and reflected on his actions . He was also more willing to consider what was said. Using Mandarin to identify with the Chinese community can completely change the mood of the conversation from hostile to a more accepting one.

This scene may be more common in the present moment with the higher number of non-Malaysian Chinese ethnic groups sending their children to Chinese vernacular schools. The Straits Times (2020) reported that in 2020, Malay students comprised 15.33% of students in Chinese primary vernacular schools, compared to 9.5% in 2010. This creates a multicultural understanding and a younger generation that is able to use multilingual skills to communicate and navigate their identities with one another. This also comes as a surprise for Long Feng because the Malay community of his generation rarely would be able to converse in Mandarin.

Extract 4
22:35 - 22:56
Jack confesses he has a girlfriend to his father, Long Feng, mother and also elder brother at the restaurant.
Jack: Kei sat leh hai ngo lui pang yao song geh [L4]
(Actually the food was a gift from my girlfriend)
Long Feng: Ngo dei Long ga, zuk qu dou yao hao yan ah, [L4]
(Our Long family finally has an heir)
Yu guo kao lei chuin zhong zip doi [L4], *loi woi lo* [L5]

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(If relying on you to continue our generations, we are cursed)
Li go lui zhai geh yan ban dim ah? [L4]
(What is the character of this lady like?)

The third function identified was to **emphasize a point**. In **Extract 4**, Jack was announcing to his family that he now has a girlfriend. There was a pause in the conversation and it seems uncertain how the family would accept it as good news. Then his father, Long Feng, speaks and states his approval at what he initially thought was a Chinese girlfriend for his son. In this conversation Long Feng briefly code-switched using a term in Hakka (L5). Long Feng was expressing his disappointment and sarcasm towards Xiao Long, his eldest son, whom he deemed was not worthy or qualified to succeed his restaurant. Throughout the movie we can see that Xiao Long was not in any relationship and was also not involved in the kitchen of the restaurant. This presents the narrative that the eldest son may not have any interest in running the business or does not have the talent for culinary arts.

It is with these emotions that Long Feng emphasized that if he was to rely on Xiao Long to continue to lead the family, then the business and his family would have been cursed. The usage of the term, *loi woi lo* spoken in L5, is interesting as it is most likely related to the geographical and historical nature of Malaysian Chinese migration according to different dialect groups. As discussed by scholars such as Yee Mun and Yun Fah (2022) the Cantonese group came to Malaya and established themselves as merchants and business owners in the 19th century. Another dialect group, the Hakkas, arrived in Malaya in much later times and were found mostly working in tin mines and as laborers.

The backdrop for Long Feng's restaurant shows that he is most likely located in Kuala Lumpur or the greater Klang Valley area. The majority Chinese dialect group in this area would have been the Cantonese. The Cantonese dialect is also widely spoken in Kuala Lumpur and Ipoh (Yin Min & Yun Fah, 2022). This justifies the reason why majority of Jack family's conversation is in L4. Therefore, for non-Malaysian Chinese listeners it may not be apparent that there was a code-switch. However, for those that are able to pick up both dialects, they would understand that Long Feng would code switch to L5, Hakka, to emphasize how cursed they would be if they relied on the wrong son. The perceived negative effect would have been so massive that their entire family would have been destroyed.

This code-switching also makes it apparent that Long Feng was most likely of Hakka dialect and used Cantonese predominantly as a business language. This seemingly strange practice, where certain dialects become the lingua franca of the community, had been in practice for a very long time as noted by Yin Min & Yun Fah (2022). Another likely explanation for this was Long Feng could have also been a Hakka person that married a Cantonese wife, hence speaking in her family's dialect. To see the occurrence of such a code-switching between Chinese dialects is interesting in the movie as it brings representation of history and relationships between the dialect groups in Malaysia. This scene also highlights the uniqueness of Malaysian speakers, who can switch between language and dialects effortlessly.

Extract 5
40:04 - 40:19
Sharifah hears knocking on her house door and goes to open the door, to see Xiao Long, Jack's older brother for the first time.
Sharifah: Xiao Long?
Xiao Long: Sharifah. Wah, pandai pilih adik saya, cantiknya. Eh, thank you ya kasi dia tumpang kat rumah you. Mana dia? [L1].
(**Wow, my brother made a very good choice, so beautiful. Eh, thank you for letting him stay at your house. Where is he?**)
He then proceeds to enter the house to look for Jack.

In **Extract 5**, the characters use code-switching to **address a different audience**. Xiao Long who had all this while conversing in L4 throughout the movie had switched to L1 immediately when he saw Sharifah. This was his attempt at communicating but with a different audience. He is aware that in order for Sharifah to understand what he needs, he would need to speak to her using L1. In settings marked by cultural diversity, individuals may have varying levels of skill in a common language. Code-switching involves adjusting the complexity of language and using clear, simple communication to ensure that everyone can understand and actively engage with the content. Xiao Long's language sensitivity in choosing words and structures that strike a balance, ensuring that the message is clear and comprehensible to Sharifah. This process is akin to creating a linguistic bridge that connects individuals with varying language skills, fostering a sense of inclusivity and participation. After the brief encounter, Xiao Long switches back to L4 when he speaks to Jack.

Extract 6
42:13 - 42:45
Jack: Kenapa awak datang sekarang?
(Why did you come now?)
Siti: Ha, baliklah, Siti okay saja di sini. Go. Jom
(Ha, go home. Siti is okay here. Go)
Rahim: Berhenti. Hey, apasal tergesa-gesa. Awak berdua mangsa. Tak bersalah. Jack, apa kata kita masuk. Kita discuss. Pak Cik Rahim boleh tolong ni. Mungkin mengelirukan sikit tapi kita kena bertenang. We keep a calm head. Jangan panik. Eh Siti, tak payah siram bunga, pakcik dah siram. Masuk. Macam ni. Kita gentleman. Sebagai gentleman kita kena

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faham yang not everything…(fade out)
(Hey, what's the rush? Both of you are victims. Innocent. Jack, why don't we go in? We discuss. Pak Cik Rahim can help. It may be a bit confusing but we have to be calm. We keep a calm head. Don't panic. Eh, Siti, I don't need to water the flowers, I've watered them. Come in. Like this. We're gentlemen. And as gentleman we have to understand that not everything..)

The eight function is to note a **semantic significance** in the conversation. This is used when the speaker wants to express semantically significant information as well as social information. When Rahim spoke to Xiao Long, he would use the English term gentleman while speaking in Malay. The term gentleman does not have an equivalent translation in Malay.

Extract 7
54:47 - 55:17
Long Feng: Lei tong hui gong ngo m sui yu zhou hui dei dit yang ge sang yi. Ngo yik do m sui yu hui dei dit yang gau ngo dim yong zho sang yi ah.
(You tell him that I do not need their kind of people as customers. I do not need their type of people to teach me how to do my business.)
Rahim: Google Translate?
Xiao Long: Dia kata tak mau orang Melayu ajar dia dan tak mau customer Melayu.
(He says he don't want Malay people to teach him and do not want Malay customers)
Rahim: Abang Long. Saya panggil Abang Long sebagai Abang sebab saya hormati Abang. Yang kau benci pasal Melayu-Melayu ini kenapa? Apa salah kami?
(Abang Long. I call you Abang Long as Brother because I respect you. Why do you hate the Malay people? What is our fault?)
Long Feng: Sebab awak rampas anak saya.
(Because you took my son)

Next, the ninth function identified was to convey the **mood of the speaker**. When Rahim met Long Feng for the first time, the conversation was made in Malay. In Extract 7, Xiao Long acted as a translator while Long Feng spoke in Cantonese. After a short banter, Long Feng was furious and code-switched to Malay to express his anger at the Malay community for stealing away his beloved son from him. The mood that he was in, a rage, made him very impatient and rather than waiting for his son to translate his feelings and words over to Rahim, he acted on his own. He took the initiative and code-switched into L1 to directly convey the mood he was in. Without the code-switching, we would not be able to see Long Feng's emotions and the depth of hurt he felt. Not only the audience feels the anger, even Rahim's character felt the anger as well and reciprocated in kind. This escalated the situation further.

Extract 8
1: 10:22 - 1:12:59
Jim: Chef Rahim came well prepared with his secret weapon, the *tempoyak*. *Tempoyak* is made from fresh durian mashed and fermented for a certain amount of time. And this is amazing because catfish and *tempoyak* when they are matched together gives a perfect Malaysian flavor.
**In between the emcee's presentation was Jack helping his father to stir fry the dish when Long Feng's wrists were in pain. And flashbacks to the father and son's arguments*
Jim: Hello and good evening to all of our viewers here tonight. And this is amazing, Brother Long prepared three flavored catfish. The head is deep fried, the meat slices are stir fried *Kung Pao* style, and the stomach is steamed with salted fish and they are ultimately presented as 1 whole dish with three flavors on the plate. These Chinese dishes carries a multitude of hidden flavours but presentation style is extremely dominant.

In the cooking competition scene, the chefs prepared the dishes according to their culinary expertise. In **Extract 8**, For Chef Rahim, he used a delicacy called *tempoyak* to enhance his dish's flavor. For Long Feng, he prepared the fish dish in a *Kung Pao* style. In this scene, the code-switch can be observed for using specific words such as *tempoyak* and *Kung Pao*. The use of this word *'Kung Pao'*, whether spoken by the judges or emcee in naming the style of the dish is code-switching with the function of **lack of register**. Lack of register happens due to inherent difficulties in choosing a proper word in the target language to express the meaning. (Malik, 1994).

According to The Windchimes blog (2018), *Kung Pao* is a type of stir-fried dish that is spicy and made with ingredients like chicken, vegetable, chili peppers and peanuts. As part of the Sichuan cuisine, the dish was widely believed to be named after the Sichuan province's governor, Ding Baozhen in the 1800s. Ding's title was Gongbao, which the dish is derived from. It is translated literally into 'Palace Guardian'.

Therefore there are no other words available in L1 or L2 that can be used as translation for *Kung Pao*, hence the code-switching showed a lack of register and was needed for the audience to understand the dish that was prepared. This was also the same reason for using the word *tempoyak*. *Tempoyak* itself is the name of the dish, therefore it would be challenging to translate the term.

Extract 9
1:08:07 - 1:08:44
Jims: Hello and welcome. Good evening to all of our

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viewers here tonight. And of course my name is Jims and I'll be your host for tonight's show. And today's programme I am proud to introduce to you two of our chefs for tonight. And on my right is Chef Rahim from Jom Masak. And on my left, from Long Feng Restaurant. Tonight a well-known Malay chef will be challenging the intricacies of Chinese cuisine.

In the cooking competition scene, the emcee made his introduction in L2. According to the framework this switch in language on screen can be identified as for **pragmatic reasons**. Seen here in **Extract 9**, as a cooking programme recorded for television, using L2 as a medium is more practical compared to other languages. This is because both competing chefs were of different backgrounds. Chef Rahim uses L1 while Long Feng uses L4 to communicate their dishes and culinary backgrounds.

This usage can also be seen as using L2 as a neutral language. In such a competition, using a neutral language shows impartiality and objectivity of the programme. If it uses a specific language that the chefs use, this could be construed as being biased. Of course it also cannot be denied that using L2 is also practical in selling and promoting the programme to a wider audience. English language speakers comprise a large percentage in the world and using this language can make it accessible to audiences around the world.

V. CONCLUSION

The research on the Kongsi Raya movie has revealed a notable prevalence of code-switching within its narrative. Utilizing Malik's (1994) framework, which delineates ten reasons for code-switching, the study illustrates how Malaysian speakers adeptly navigate linguistic variations in response to their social interactions and the diverse motivations identified by Malik. The central theme of the movie, an interracial relationship between a Chinese protagonist and a Malay protagonist, creates a unique context for code-switching.

In this cinematic backdrop, the characters are immersed in a storyline that intricately weaves together scenes demanding code-switching. The characters, representing distinct linguistic and cultural backgrounds, find themselves in situations where the fluidity of code-switching becomes essential for effective communication. The movie captures the nuanced ways in which individuals adapt their language based on the social context, relationships, and the intricacies of their multicultural environment.

The focal point of the narrative is the interracial relationship, a dynamic that naturally introduces code-switching challenges. The protagonists come from communities with different primary languages—Chinese and Malay—yet the film portrays how these communities coexist harmoniously within the multicultural fabric of Malaysia. The characters, as embodiments of this linguistic diversity, showcase the fluidity and adaptability needed to foster understanding and connection across linguistic boundaries.

By explicitly acknowledging and appreciating linguistic diversity, the movie underscores a broader message. It emphasizes that in multicultural environments, the recognition and value placed on various languages contribute to the establishment of stronger connections among individuals. Moreover, it promotes the cultivation of a more inclusive and harmonious community where linguistic differences are celebrated rather than perceived as barriers.

The movie serves as more than just entertainment; it becomes a tribute to real-life couples who navigate the complexities of interracial relationships successfully. Despite the challenges posed by linguistic diversity, Kongsi Raya emerges as an exemplary representation of the realities faced by individuals in multicultural settings. It highlights the power of effective communication, code-switching as a tool for bridging cultural and linguistic gaps, and the potential for diverse communities to coexist harmoniously within the broader context of Malaysia. The film stands as a testament to the strength of relationships that transcend linguistic differences, contributing to a more interconnected and understanding society.

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