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CODE SWITCHING AS THE MEDIUM OF SOLIDARITY IN 'OLA BOLA'

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Abstract

The purpose of the study is to investigate code switching (CS) exchanges in the movie *Ola Bola;* one of the highest box office movies in the Malaysian history in 2016, with a gross collection of the ticket selling of almost RM16 million (Finas, 2016). The study analysed the reasons why Malaysians; as aptly portrayed by the multi-racial characters in this particular movie, code switch in their daily interactions based on the theory proposed by David Crystal (1987). Another part of this study identified the types of code switchings used in this movie from the categories proposed by Shana Poplack (1980). Discussions from the findings show how the usage of code switchings depicts the spirit of solidarity, patriotism and unity in a multi-racial society; from Malaysian perspective.

Keyword: *Ola Bola, Malaysian movies, code switching, exchanges, solidarity, unity.*

PERALIHAN KOD SEBAGAI MEDIUM SEMANGAT KEKITAAN DALAM FILEM *OLA BOLA*

Abstrak

Kajian ini bertujuan untuk menyelidik tentang peralihan kod dalam filem *Ola Bola;* antara filem yang mendapat kutipan tertinggi pecah panggung (*box office*) dalam sejarah perfileman Malaysia pada tahun 2016, yang mana kutipan kasar jualan tiket filem ini telah mencecah hampir RM 16 Juta (Finas, 2016). Kajian ini menganalisis secara teliti tentang sebab-sebab kenapa masyarakat Malaysia; seperti yang digambarkan secara indahnya oleh watak-watak yang berbilang kaum di dalam filem ini menjalani atau mengamalkan peralihan kod di dalam kehidupan seharian mereka berdasarkan teori yang diperkenalkan oleh David Crystal (1987).

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Sebahagian lagi dari keseluruhan kajian ini adalah untuk menganalisis secara teliti tentang jenis-jenis peralihan kod yang digunakan di dalam filem ini mengikut kategori seperti yang diperkenalkan oleh Shana Poplack (1980). Perbincangan dari kedua-dua jenis penemuan ini akan menunjukkan bagaimana penggunaan peralihan kod boleh menggambarkan semangat kekitaan, patriotism serta perpaduan di dalam sesebuah masyarakat majmuk; dari perspektif Malaysia secara keseluruhannya.

Kata kunci: *Ola Bola, filem-filem Malaysia, peralihan kod, pertukaran, kekitaan, perpaduan.*

INTRODUCTION

Ola Bola, a critically-acclaimed and a well-received movie by the whole Malaysian was produced by one of the largest film companies in Malaysia, Astro Shaw and directed by the multi-award winning director, Chiu Keng Guan. Chiu, a Chinese Batu Pahat – born who had previously directed three feature films under his discography; Wooho! (2010), The Great Day (2011) and The Journey (2014) in which, all these movies had successfully hit the "box-office" rate (Yeoh, 2016). Based on the synopsis taken from the official website of the movie Ola Bola, (http://www.astroshaw.com.my/olabola/en/synopsis.html), which was first premiered in the cinemas nationwide on the 28th of January 2016 is a fictional movie that was based on the true event set in the 1980s during tumultuous economic times. It was about an unlikely team of footballers each with personal challenges that caused each of them to crack under pressure. They found strength among themselves and strived for their one chance of international glory, which is to compete at the Olympic levels. The road to Olympic 1980 was all the spirit they had in pushing themselves to the limits. However, the whole squad was feeling devastated when they finally received the news that Malaysia would not be joining the games. This is due to the fact that Malaysia had boycotted the Olympic host country of that particular, Russia for Soviet invasion who declared-war in the Afghanistan. The boycott was made as to show solidarity towards Afghanistan. Malaysia was part of the block that was led by the United States which proposed and led the boycott of the Olympic Games in Moscow to protest the late 1979 Soviet invasion of Afghanistan (The Star, 2016).

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An interview with the director of *Ola Bola*, conducted by Lew Yew Meng (2016) was published on one of Malaysia's most prominent online news, the Malay Mail Online. In the interview, Chiu had described that the idea of coming out with the movie was based on his great interest in football and had envisioned of making a picture about one. With three hugely marketable films under his belt, his time for some indulgence had arrived. According to Fuziah et.al, (2004) movie makers in Malaysia have long been hoping to take into a very serious consideration about the country's aspiration to observe the fellow members of broadcasting sector as well as Malaysia's movie makers to produce products which are compatible to the international productions or as of which has been called as the world class production. Clearly, the whole team has taken up the challenge and all set to produce a world class standard of the movie.

The process of gathering all the crews to do research, script-writing, location scouting, casting, acting lessons, and more, had been initiated; which took up one full year. Another three months was taken for shooting and set preparations, wardrobe fittings, and football training, especially the tactical moves. Two months for the actual filming and six months more for postproduction. The total of the months taken in order to screen the movie at the cinemas was up to 23 months.

The report had also stated that as Chiu and his team plotted and revised the script, they were kept being swamped with nationalistic emotions. As a consequence, *Ola Bola* was not just a "football" movie anymore. Chiu extensively explained that he believed his success in making all his films super-hit was because his movies managed to capture Malaysian situations all too well; their joys, agonies, eccentricities, hopes, silliness, "pantangs" (taboos), exasperations; to name a few. He made it acceptable for the Malaysian viewers and cinema goers to laugh at each other and themselves. The crisp editing, no over-acting and with just the right dose of comic relief, made it all the more palatable (Lew, 2016).

RESEARCH STATEMENT

Besides the never-give-up attitude, friendship values, patriotism and the spirit of unity being constantly depicted in the movie, the beautiful portrayal of multilingualism and the code switching scenarios among the multi-racial characters in this film made the most interesting

aspects to be examined as the main subjects of the study. Sabariah et.al, (2015) has even stated that races or ethnic groups play a very important role in determining one's cultural identity.

The languages used in the movie are the common languages spoken among the Malaysians which comprise various ethnics and races; and with Malay, Chinese, Tamil and English languages portrayed as the most spoken in this movie, clearly captures the real scenario in the country. The characters portrayed in Ola Bola also perfectly reflect the true identity of the multi-racial community in Malaysia. This can be seen from the main characters in the movie such as Chow Kwok Keong, (known as Tauke) who is the captain of the football team, Ali and Muthu. In this movie, in addition to Malay and English, Tauke also speaks 3 varieties of Chinese namely; Mandarin, Cantonese and Hokkien. for this paper the varieties will be referred to as the Chinese language. Ali, who is a Malay, is a driven, passionate and impatient 20-year-old who has dedicated his life to the game of football. Another significant character who reflects the Indian in Malaysia is Muthu, the best goal keeper in the team who is torn apart between his passion in becoming the greatest goal keeper and his father's rage against his dream. *Ola Bola* also features an all-English spoken character with the special appearance of a character named Harry Mountain the team's coach who flew all the way from England. The character backgrounds were very well crafted and built up precisely to illustrate interactions between the races and ethnic groups in Malaysia in each and every respective scenes and events throughout the movie.

OBJECTIVE OF THE STUDY

The study aims to look at the detail instances of code switching and the reasons which drive the people in this community to practice such linguistic behaviour. In addition, the study also intends to identify the types of code switching in Malaysian multicultural community as depicted in this movie. Once these two were obtained, the results of how the use of code switching functions to unite multi-racial community as seen in the movie will be explained.

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RESEARCH QUESTIONS

Based on the objectives and to guide this study, these two research questions were formulated:

1. What are the factors/reasons that contribute to code switching in Ola Bola?
2. What are the types of code switching used by Malaysians in Ola Bola?

LITERATURE REVIEW

Code switching refers to the mixing, by bilinguals (or multilinguals) of two or more language discourse, often with no change of interlocutor or topic (Poplack, 2001). Code switch is a phenomenon most frequently occur in a multicultural community. Code switching is no longer a peculiar event globally as it has gained international recognition and the fact that a lot of studies were done on this particular field shows how significant it is in the current era. These studies were mostly done especially in multicultural societies where people are of different backgrounds. The term code switching had undergone multiple definitions over the years in parallel with the change of society and the continuous assimilation of the people and languages. Gumperz (1982) defines code switching as juxtaposition within the same speech exchange of passages of speech belonging to two different grammatical systems or subsystems'. Myer-Scotton (2002: 3) on the other hand, defines code switching as 'the use of two languages in the same clause'. Cantone (2007) in her studies explains that various aspects are involved in the phenomenon of code switching, but the most prominent ones are the sociolinguistic and the grammatical aspects, where the former try to account for different reasons for using this speech style, and also for factors like language choice and language proficiency. Sociolinguistic is a study about the relationship between the language and society. Sociolinguists are interested in explaining why we speak differently in different social contexts, and are concerned with identifying the social functions of language and the ways it is used to convey social meaning. Holmes (2001) also described that in a multilingual society, one surely has a good command at least more than one language which is his/her mother tongue and the other one is the national language which functions as a tool of unity among all ethnics and races in the respective society. The languages here are described as linguistic repertoire where there is one language which will become the high level; the language which the speaker utters more fluently, and the other one is the low level where the

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speaker finds it a bit harder to speak than the former one. Code switching situation will only take place only when the speakers have at least more than one linguistic repertoire. Hudson (1996) had even supported the idea by saying that, in order to code switch, one must be at least bilingual; if not multilingual.

When examining the sociolinguistic aspect of the code switching phenomenon, the fact that the ethnic variety factors in the particular community play a very significant role of the development of the code switch itself cannot be denied at all. Walt Wolfram (2007) in his studies relates the fact that linguistic boundaries are permeable, negotiated constructs typically defined more on the basis of socio-political and ideological considerations than on the basis of structural linguistic parameters. He also emphasized that it is difficult to separate ethnicity from other social factors such as historical background, region, social class as well as other socio-cultural variables. In short, ethnicity, according to Wolfram interacts with a wide array of other social, historical and socio-psychological factors too. Those notions have been embedded through an intricate set of socio-cultural relationships, processes and not to mention that it defines one's identity too.

All the studies above basically explain the various definition of code switch, and its relationship with sociolinguistics and ethnic varieties and how it is very much dependent to the several factors. Nevertheless, upon looking at the local point of view, Asmah Haji Omar (1982: 128) had elicited the term of code switch as 'a phenomenon which reflects the change from one code to another in the speech of a particular speaker in a particular situation' while Kachru (1978: 108), on the other hand suggested that CS is 'the ability to switch from code A code B to another'. In addition, he extended his definition that the alternation of codes is determined by functions, situations and participations.

Paradowski (2011), in his study of the benefits of multilingualism has also listed various points on the advantages of children and older persons who learn foreign languages. Among all of the reasons is that they will have a keener awareness and sharper perception of language. According to him, foreign language learning "enhances" children's understanding of how language itself works and their ability to manipulate language in the service of thinking and problem solving (Cummins, 1981). Meanwhile, Cook (2001) explains that, a person who speaks multiple languages has a stereoscopic vision of the world from two or more perspectives, enabling them to be more flexible in their thinking, learn reading more

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easily. Multilingual speakers, therefore, are not restricted to a single world-view, but also have a better understanding that other outlooks are possible.

Since Malaysia is a multilingual country, it is common for the Malaysians as per general to speak in two or more languages in their daily communication. For instance, the Malays generally would be able to speak in the national language, Malay and also English as the result of the formal education they received in the national schools. Whilst most Chinese and Indians on the other hand would be able to acquire an extra language, namely Mandarin and Tamil on top of the above mentioned languages from the education in their vernacular schools. Ting (2007) found that code-switching happens in a bigger range and takes place in numerous settings such as offices and classrooms. She also stated that the Chinese families in Malaysia normally do not speak only one variety of Chinese. In Malaysia, generally, the varieties widely spoken in this country besides Mandarin are Cantonese and Hokkien. These languages are acquired through the informal interaction, communication and nurturing *Jurnal* education at home. This non-formal education also has contributed to the current code switching situation in Malaysia.

The similar principle can be used to explain language acquisition by the Indian community in Malaysia. While they are still using their mother tongue as the main communicative language at home and school, Indians in Malaysia are very much fluent in communicating and interacting among other races by using the national language, Bahasa Malaysia as well as English. These languages are taught in all vernacular schools in Malaysia since the post-independence period of Malaysia as clearly stated by Gill (2013). She even mentioned that the Malaysian schools, since pre-colonial period, have adopted different mediums of instruction (MOI) to accommodate the multi ethnic communities comprising three major ethnic groups; Malays, Chinese and Indians. Hence, the Malaysian education system today is made up of three different MOI's at the primary level based on the platform of multilingualism with equal treatment for the three major ethnic groups of the country. At the secondary level, Malay (Bahasa Melayu - BM) is the only official MOI. Hence, the segregation of the races in the Malaysian education system has caused an impact to the code switching scenario in Malaysia due to the fact that the Chinese and Tamil language are taught in vernacular schools whereas the majority of the Malays who went to the national school where Bahasa Malaysia (Malay Language) and English are taught as part of the core subjects.

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Thus, this had caused the situation whereby the Chinese and Indians could understand and speak their mother tongues in addition to the Malay and English languages. However, the Malays have less/no opportunity to learn and to understand the Chinese and Tamil language. This distance and barrier in language is where code switching has to take place in order to promote and achieve maximum mutual understanding.

PAST STUDIES ON CODE SWITCHING IN MALAYSIAN MOVIES

One of the earliest studies on the code switching based on the Malaysian movies was by Zurina Mohamad Nil and Shamala Paramasivam from the Faculty of Modern Languages and Communication, Universiti Putra Malaysia back in 2012. They had published a paper on the movie entitled "Gol & Gincu"; a movie produced by Red Communication Sdn Bhd, directed by Bernard Chauly and the script written by Rafidah Abdullah. The main focus of their study was on the macro and micro functions of the code switching and with the emphasis on two languages; namely English and Bahasa Malaysia. Their findings aimed to look at how these functions reflected the real lifestyles of Malaysians particularly in the urban community. Through their framework analysis, they had discovered that the two macro functions of the code switching were speech accommodation and construction of identity. These two functions had branched up into nine micro functions which were found to be related to them. Under the speech accommodation, these five micro functions were found; that is to reiterate, to clarify, to emphasize, to simplify and to nativize. Under the construction of identity, they had found that the micro functions of the code switching as being portrayed in the movie were to; establish relationship, establish solidarity, create equality and to ascertain status. Although the basis of the study was strong, but the findings found were not tangible. This seven-page-of-code-switching study did not seem to have made a significant finding for the current use of code switching. In addition, due to the fact that the movie "*Gol & Gincu*" is a fictional movie (chick flick genre) which encompassed on a group of attractive young women in the urban area of Kuala Lumpur, it was difficult to set aside which events or situations that were made up and which did occur in real situations. As cited from the website, *The Circular*, 'Chick flick is a slang term for a film genre mainly dealing with love and romance and designed as appeal to largely female target audience'. Based on this genre clarification, it is evident that the genre was made to appeal the target group. Hence, the analysis obtained

might not be reliable and adequate enough to describe the code switching phenomenon in Malaysia as per whole. After all, the setting portrayed might only represent a small number of people who use this type of code switching hence, it is not an accurate benchmark to label the same style for all Malaysians. Since this movie only focused on English and the Malay language, it had somehow limited the scope of impact in the sociolinguistic concept of code switching. Nevertheless, this paper remained as among one of the pioneer studies done on code switching on Malaysian movies.

Another study on code switching in a Malaysian movie which was directed by the late Yasmin Ahmad called 'Sepet'. A group of Universiti Tenaga Nasional (UNITEN) students published a paper from this study entitled "Code Switching in *Sepet*: Unveiling Malaysians' Communicative Styles" (Ling, L. Y., Jin, N. Y., Tong, C. S., & Tarmizi, M. A. A., 2012). The main objective of this paper was to find out the code-switching phenomenon among Malaysian youngsters. The language background of this movie was similar to *Ola Bola* as they took into account not just English and the Malay language, but also the dialects of the Chinese language as well. They had found that the variety of languages was a way to portray the cultural setting employed in the real Malaysian society. From this movie too, they had also brought up the use of 'Manglish', the term for Malaysian English and the exact level of the Malaysian proficiency of English in the movie. According to Urbandictionary.com (2016), the term 'Manglish' can easily be defined as colloquial version of the English language as spoken in Malaysia and it is a portmanteau of the word Malay and English.

Nonetheless, this paper only encompassed on the Malaysians youngsters of code switching style; it does not represent the Malaysian code switching as a whole.

Our research on the other hand goes in depth in investigating the functions of code switching used in the movie and at the same time, unveils the types of code switching and how it reflects unity and solidarity among the Malaysians. To see the relevance of studies through the media, Juliana et.al, (2013) has cited that during the colonial period, the media had been used for different purposes. Those years preceding independence, the local media particularly print media had been used primarily in spreading nationalistic ideas and independence from colonial rule. In Malaysia today, the media continues its operation influenced by several factors in the society which include the social, economic and political. Having said that, the study of the movie, which is considered part of the media reference has

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contributed the specific purpose; particularly to observe the reality of code switching as what has been, and is still happening in the Malaysian context.

CONCEPTUAL FRAMEWORK

The study integrated two significant and important theories based on two well-known views; one from David Crystal on his three reasons why people code switch (1987) and Shana Poplack's theories on the three types of code switch (1980).

Crystal (1987) highlighted the following three reasons why people code switch.

1. *Speakers switches to other language due to the inability to express oneself in one language*
   Speaker is triggered to code switch to compensate for the word deficiency. This pattern of code switching can be seen often when upset, tired or distracted in some manner.

2. *Speaker intends to express solidarity with a particular social group*
   When the hearer responds with the similar code switching, rapport will be established between these speaker and hearer. This style of code switching can also be used to separate others who do not speak the second language from a conversation.

3. *Speaker wishes to convey his attitude to the listener*
   While monolingual speakers convey their attitude via the change in their speech formality, bilingual speaker execute this action by switching codes. Crystal suggested that when two bilingual speakers were accustomed to conversing in a particular language, switching to other language was bound to create a special effect. This type of code switching might be used as a tool for social blending by bilingual speakers.

Poplack (1980) on the other hand classified the types of code switching. According to her, there are three (3) types of code switching which could be used as part of the framework

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in this study. Firstly, is tag- switching. *Tag switching* is the inclusion of a tag of another language in the utterance such as *you know, I mean.* According to Skiba (1997), this type of code switching is simple and the risk of violation of grammatical rules is minimal. The second type of code switching is called *Intersentential switching*. This type of code switch happens in between a clause, a sentence or between sentences. Example provided by Poplack which captures the gist of this code switch is 'Sometimes I'll start a sentence in Spanish y termino en español' which translates to 'Sometimes I'll start a sentence in Spanish and finish in Spanish'. The third and the final type of code switch classified by Poplack is the *Intrasentential* switching. Cited from Samira Abdel Jalil (2009), this type of code switching is complex and 'is explained by the high probability of violation of syntactic rules, as well as the requirement of a great knowledge of both grammars and how they map onto each other'. She gave an example to represent this type of code switching based on a Portuguese-English bilingual's speech: A: "Yeah, I don't know o meu lugar nesse mundo…so, something that is weird, like a, like a, I guess it's…" [… I don't know my place in this world…].

METHODOLOGY

The data for this study is entirely based on the movie Ola Bola. Qualitative method is used solely in this research to analyse the data, where observation on the language used and content and discourse analysis were applied to extract and discuss the findings. The guideline of extracting the relevant data is made when there is a switch of one code to another by Kachru (1978) or when there is a use of two languages in the same utterance by Myers-Scotton (2002). (Banks, 2007) implicated that although scripted, the data from the movie can be considered to represent naturally occurring data with respect to its resemblance to natural speech, as the actors have to carry out their role effectively.

The process of analysing began by compiling a summary of each scene available in the movie. There is a total of 59 scenes altogether and each of the scenes was briefly summarized and compiled. Out of these 59 scenes, 4 were chosen and analysed (Scene 1, 22, 29 and 55). The thorough transcription for each selected scene was done followed by the analysis based on the parameters of the selected frameworks in line with the research questions proposed.

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It should be noted here that not all scenes involved codeswitching utterances. The ones selected for analysis were the most significant scenes that are rich in codeswitching data and were parallel to the conceptual framework of the study. Each scene was analysed twice by the researchers for validity and criticality of the code switch used and the significance it would bring to the research. The selected scenes were also ensured to answer the formulated questions of this study.

DATA ANALYSIS AND DISCUSSIONS

This section discusses the findings and the analysis from the 4 chosen scenes.

Scene 1 (1.10-2.24)

Colleague 1: Good moooorning! Wah, *san chou lau lau cho sei kam ge yong* (Wow, you look so tired in the morning). Ei come come come, let me save you.

Marianne: Thank you thank you.

Colleague 1: Wei, you overnight again ah? Wei.

Colleague: 2 Haiyo, *you tak tukar lagi meh?* (you haven't change your cloth?) Why you work so hard?

Colleague 1: Haiya, this is her last project mah.

Colleague 3: Haiya, kwok ka tui wo. Yan dei la jau fei hui Bazei pa Neyemar, ngo dei promoting chang hou yun aa. Pun dei bo, ping ko oi tai wo.

(The national team. Others are going to Brazil to shoot Neymar. There is so much difference in our team promotion and theirs. Local football team? Who wants to watch it?)

Marianne: Boss, there is a problem with the *Kem Bola Promo* (Football Camp Promotion).

Boss: Problem?

Marianne: The players that you are looking for have no personal information. And the 16mm you provided, is broken. I give up.

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Boss: Are you sure you want to give up? Why you want to give up? This isn't you at all.

Marianne: Aren't you always asking us to work smart? I don't want to waste my effort here, but there is really no selling point for this local football team. Can't we just change the topic?

Jurnal Komunikasi

Boss: Marianne, think positive.

Marianne: Think positive. I've been doing that for the past three years. You know, I have my own dreams I want to achieve. And I'm not gonna be like you, giving up dreams like BBC.

Boss: BBC? **Saya lagi suka ABC** (I like ABC (local dessert) more). (laughs)

The strong usage of code switching in Malaysia is evident as soon as the movie started. The code switching started within the second sentence of the script. As transcribed from the first scene, Colleague 1 (C1) starts off her morning greeting in English, then switches to Cantonese in her second sentence by saying '*san chou lau lau cho sei kam ge yong*'. In the translation provided by the producer, this sentence brings the meaning *'You look so tired in the morning'*. However, if translated directly from Cantonese, the literal translation would mean 'It's early in the morning and you look like a corpse'. Although Marianne is C1's superior, when she code switches to English it shows the solidarity in her relationship with Marianne as proposed by Crystal. In Cantonese, expressions using hyperbolic words that are related to death and misfortune is a norm as it conveys concerns and puts some weight into the degree of worry in one situation or a person. Saying to your superior that he/she looks like a corpse in plain English or the Malay language is an act of impoliteness and may lead to negative perception by the society. C1 later switches back to English when offering help to Marianne. By switching to English in this sentence and her act of helping Marianne, it shows the degree of solidarity reduces while the title hierarchy subtly diffuses in. Marianne replies her in English, which confirms of this solidarity level when code switching is not in use.

In the same scene, right after Marianne steps into their working space she is addressed by Colleague 2 (C2) in Malay, *'you tak tukar lagi meh'* referring to her overnight cloth. Again, the code switching that took place displays the solidarity of her relationship with her

colleagues and shows their level of closeness when greeted in such way. Referring to scene 1, it can be observed that most sentences started by Marianne's colleague are with the word '*Haiya/Haiyo*'. This word is taken from the Chinese exclamative particle which conveys expression such as concern, sighing and complain. These words are written onomatopoeia and are only used verbally in an informal setting. This goes by the fact that Malaysians are affected by the languages used by one another and the use of this word shows is the result of language contact of the Chinese language in the Malaysian society. In this scene, these words are used continuously in 3 different sentences by 3 different speakers to express worry on Marianne's effort and her sleepless night. It further strengthens the fact that this group of colleagues is close and develops more than just professional relationship at the office.

In Marianne's conversation with her boss, her boss code switches in Malay when Marianne points out that she refused to let go of her dream unlike him who let go of a job in BBC. He simply answers jokingly *'Saya lagi suka ABC'* which means *'I like the ABC (local dessert) more'* and laughs off at his joke. From this sentence, it can be seen that there are 2 reasons for code switching. Firstly, it shows solidarity between the boss and Marianne. Thorough out their conversation, it is evident that they get along well together with words of encouragement from the boss while Marianne complains on her job. The fact that her boss code switches first instead of her shows the harmony that they have (solidarity) in terms of their kinship. Secondly, by doing code switching in their conversation, the boss also conveys his attitude of an easy going superior which lessen the seriousness brought upon by Marianne when she reminded him of the job offer from BBC.

Types of Code Switching

There are three main types of codeswitching in the scene which are tag, intersentential, and intrasentential switchings. The followings are some of the examples:

Tag Switching

1. Colleague 1: *Wei*, you overnight again ah? *Wei*.
2. Colleague 1: **Haiya**, this is her last project *mah*.

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Intersentential

1. Colleague 1: Good moooorning! Wah, *san chou lau lau cho sei kam ge yong*. Ei come come come, let me save you.

2. Boss: BBC? *Saya lagi suka ABC*. (laughs)

Intrasentential

1. Colleague 2: Haiyo, *you tak tukar lagi meh*? Why you work so hard?
    This example shows the intrasentential switching from 3 different languages. *Haiya* and *Meh* from the Chinese language, *You*, the pronoun for English and *Tak tukar lagi* from the Malay language.

SCENE 22 (31.19-33.19)

Harry Mountain: Huh, Ali, you go see the sport medic afterwards. You skip the next game.

Ali: Coach!

Harry Mountain: Decision made.

Ali: (He got angered and walked towards Eric). Kau yang bagi tahu coach kan? Engkau yang bagi tahu coach yang kaki aku sakit kan? (You were the one who told the coach, didn't you? You were the one who told the coach my foot is injured right?)

Eric: Tak ah. (No)

Ali: Engkau saja yang tahu kaki aku sakit. Tadi kau jalan berdua dengan dia, kau cakap apa dengan dia hah? Berapa banyak kau bayar dia jadikan kau *striker* hah? (You're the only one who knew that my foot is injured. Just now you walked together with him, what did you say to him? How much did you pay him to get you become the striker, huh?)

Eric: Hei, apa kau merepek ni? Mulut kau jaga sikit ha! (Hey, what are you crapping about? Watch your words!)

Ali: Eh, kau ingat kau bela misai tu kau boleh sama macam Samsul lah hah? Engkau ni mana ada bakat jadi striker,baik kau duduk jadi keeper simpanan jelah. (Hey, you think you can be

Samsul, keeping your moustaches like that? You don't even have the talent to be a striker, you'd better stay aside and be the reserved goal keeper)

Eric: Hoi, kau jangan kurang ajar. Mulut kau jaga sikit. (Don't be rude. You better watch out your words!)

Tauke: Hoi, korang ni, nak main bola ke nak gaduh? (Both of you, do you want to play football or quarrel?)

Eric: Aku, datang dari Sabah untuk bermain bola dengan korang tau. Tapi korang, tak nak pass bola kasi dekat aku. Korang macam mana tahu aku boleh jadi striker ke tak? (I came all the way from Sabah to play football with you guys. But you don't want to pass me the ball. How do you know I can be a striker or not?)

Ali: Kau nak tau sebab apa? Sebab engkau ni ganti tempat Samsul. Kau mana layak ganti tempat Samsul. (Do you really want to know why? Because you are replacing Shamsul's place. You don't deserve it.)

Eric: *I never thought of replacing anyone in this team*.

Ali: Semua orang dalam bilik ni, nak nombor sepuluh tu. Kau bagi tahu aku kenapa, kenapa kau yang dapat hah? (Everyone in this room wants to have that number ten. You tell me why. Why it goes to you huh?

Eric: Oh, sebab nombor sepuluh ni lah hah? Sebab nombor sepuluh ni? Kau nak layan aku macam orang luar? Hah? Sebab nombor sepuluh ni? Kau nak patahkan kaki kau? (Oh, so this is because of this number ten? Because of this number ten you treat me like an outsider? Just because of this number ten, you want to break your leg?)

Ali: Kau cakap apa ni ha? (What are you talking about?)

Eric: *Cos you don't follow the coach's instruction, who are you to play for the country hah?*

In this particular scene, we can observe that there are few utterances where code switching took place. The scene involves all the team players, who come from various ethnic groups in our country. While the coach, Harry Mountain, was giving his order and instruction, or even when he was expressing his anger and frustration over the team's performances, he would have no choice but to speak the only language that he knows which is English. The fact that English is taught in school and regarded as the second official language in Malaysia made the conversation understandable by the players. Ali, the dominant striker in the team was not satisfied when he was ordered by the coach to skip the next game due to his injury. Ali thought that it was Eric, the Sabahan player who told him off to the coach. Ali who was very furious about it started to confront Eric by using his mother tongue;

Malay language. There were only few English words uttered by Ali like *'coach', 'striker'* and *'keeper'*; the jargons which are frequently associated with football. Eric, on the other hand, code switched more significantly in Malay language and English. As Eric is a Chinese, generally the understanding of the language between Chinese and the Malays are not reciprocal. The Chinese can understand and speak both Chinese and Malay language, but the Malays can only understand and speak Malay language but not the Chinese language. This could be a result of the National Education Policy back during the post-independence period of Malaya as mentioned in the literature review. Eric initially responded to Ali's accusations in Malay language but soon as the situation became more heated, Eric switched his language to English when he was furious towards the end - *'Cos you don't follow the coach's instruction, who are you to play for the country hah?'*. This particular situation proves the David Crystal's theory (1987) in his first reason on why people code switch. The fact that Eric changed his language in this particular part clearly supports Crystal's first reason of code switching i.e., a speaker may not be able to express him/her in one language so he/she switches to the other to compensate for the deficiency. As a result, the speaker may be triggered into speaking in the other language for a while. Eric also code switched using these sentence *'I never thought of replacing anyone in this team'* which conveyed his dissatisfaction of the accusation made by Ali. Here the switching could also convey attitude, as suggested by Crystal's third reason of code switch. However, due to his cultural background his act of code switch could also mean that he code switched to compensate words of his Malay deficiency, as stated above.

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This scene also shows how people code switched to accommodate conversation to be understood by everyone. For example, Eric switched from his main languages (Chinese, English) to Malay to convey maximum understanding to Ali who ranted in Malay. Tauke also portrayed understanding when he conveyed his anger in Malay to make his statement understood by his team mates. This act of code switching to accommodate understanding of another race/language could be viewed as a tool of unity in a multicultural county. The language tolerance level and comprehension of the language used are the two factors that affect code switch in the situation and alleviate its role in nation building.

SCENE 29 (43.12-47.40)

Rahman: Adik beradik muthu macam mana? (How are Muthu's siblings?)

Tauke: They are fine. Just, *kena marah* by the father lah (Just got scolding by the father).

Rahman: You? Feeling better? Ah Keong, you went disappeared for days and then only show off for my car keys what's wrong with you man?

Tauke: (Long pause)

Rahman: So when are you joining the team?

Tauke: It makes no difference. Even if I go back.

Rahman: Of course it makes a difference. You are the captain of the team.

Tauke: Captain? Me? Team is *kelam kabut* (The team is a mess). It's better without me.

Rahman: Nonsense. You said it yourself last Olympic. *Saya akan memastikan pasukan negara kita kembali ke Sukan Olimpi*k (I will make sure our country's national team will return to the Olympic). Then what? Then pack your bags and leave everything into shambles? *Whaa*! *Hou ye* (Very good)!

Tauke: Sometimes, when you can't move front anymore, then you stop it lah.

Rahman: That's not the Chow Kok Keong that I know. The Chow Kok Keong that I know he won't simply give up. *Pengecut* (coward)!

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This scene is dominated only by 2 actors, Tauke and Rahman. The dominant language in this scene is the English language while the characters code switched in both Chinese and the Malay language. The code switch in this scene is used by Tauke when he explains Muthu's situation to Rahman. The used of the Malay language *'kene marah'* functions to convey the sympathetic feelings he has for Muthu's condition to Rahman as suggested by Crystal. This function is also supported by Gumperz (1982)'s list of code switching functions which is, to capture attention such as empathetic and emotional. When the code switch took place, the words were also accompanied by Tauke's voice tone which conveys concern and frustration simultaneously. Tauke continued with his rant to Rahman and his frustration of the team when he code-switched in Malay using the words *'kelam kabut'* to describe the condition of the national team. Rahman who was infuriated by Tauke's resolution to leave the team despite all of his effort, code-switched by quoting Tauke's words from the previous Olympic when he said 'Saya akan memastikan pasukan negara kita kembali ke Sukan Olimpik' (I will ensure that my team will return to the Olympics). In addition, Rahman also switched to Chinese language *'Whaa, hou ye'* to convey his sarcasm to Tauke when he wanted to give up on the team. The word 'Waa' in Chinese describes a person who is in a state of awe or amazed where by the word *'hou ye'* brings the meaning *'very good'*. As Tauke is a Chinese, Rahman's code switching to Chinese language gave a stronger impact on Tauke where Chinese is his mother tongue. The conveyance of Rahman's frustrated attitude is evident here when he code switched, parallel to Crystal's (1987) 3rd reason for code switching, i.e., to convey attitude to the listener. The use of the Chinese language on his sarcasm also shows the solidarity of Tauke and Rahman and it portrays how they are close and the friendship they have established all this while. Their solidarity is further strengthen when Rahman lastly called out to Tauke and called him *'Pengecut'* which means coward in English. Negative words are usually used to those who are already close and near to us. The expressions that are used by Rahman in this scene largely portrays the solidarity of both Tauke and Rahman as proposed by Crystal's (1987) second reason for code switch which is to express solidarity

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Types of Code Switching

Intersentential

1. Rahman: Nonsense. You said it yourself last Olympic. *Saya akan memastikan pasukan negara kita kembali ke Sukan Olimpi*k. Then what? Then pack your bags and leave everything into shambles? *Whaa*! *Hou ye* (Very good)!

2. Rahman: That's not the Chow Kok Keong that I know. The Chow Kok Keong that I know he won't simply give up. *Pengecut!*

Intrasentential

1. Tauke: They are fine. Just, *kena marah* by the father lah

2. Tauke: Captain? Me? Team is *kelam kabut*. It's better without me.

SCENE 55 (81.25-85.36)

Tauke: Aku tak patut buat keputusan untuk semua orang. Korang pilihlah macam mana nak sekarang? Kalau nak berhenti, kita berhenti je. (I should have not made the decision on your behalf. You guys choose what do we want to do now.)

Muthu: Kejap, apa korang cakap ni ha? Tak dapat masuk Olimpik? Terus tak nak main lagi dah? Hah? Aku lagi sanggup kalah hari ini dari aku mengalah untuk selama lamanya sebab kecewa tak dapat masuk Olimpik. Korang dengar tak kat luar tu? Dengar? Setiap orang yang datang kat luar tu, datang nak tengok kita menang. Tapi, ada korang kisah? Sebab bola, bapak aku sampai hari ni dia tak mengaku aku anak dia. Tapi kenapa aku nak main jugak? Sebab aku tahu, benda ini ada masa depan. Sebab aku nak bapak aku rasa bangga. Aku nak adik beradik aku rasa bangga. Aku nak penyokong kita rasa bangga. Aku nak negara kita rasa bangga. Tapi kalau kita kalah sekarang, macam mana kita nak hadap muka mereka besok? Ah, macam mana? Korang ingat tak apa komander cakap? Setiap kali pergi perang, kita kena buat yang terbaik. Sebab ini merupakan kali terakhir. Hanya satu peluang je yang kita ada. *Just one last chance!* Sama ada kita hidup, atau mati. (Wait, what are you guys talking about? Cannot play in the Olympic Games and you guys want to give up, huh? I would rather lose today than giving up forever from disappointment for not being able to go to the

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Olympics. Can't you guys listen to that? LISTEN? Every single one out there, they come just to see us win. But, do you guys care? Because of football, until today my father doesn't want to admit that I am his son. But do you even care? You know why I still want to play? Because I know football does have a future. I want to make my father proud. I want my siblings to be proud, I want to make our supporters proud. I want to make our country proud. But, if we give up now, how are we going to face all of them later? How? Don't you guys remember what the commander told us? Every time we go for war, we have to give our very best. Because this is the last time. There is only one chance. ***Just one last chance***. It is either we are alive, or we are dead.)

Ah Chai: Aku nak hidup! Aku nak menang! Aku sudah jadi pemain simpanan bertahun-tahun. Bapak aku pun tak pernah kisah. Sekarang, kau? Kau? Kau pun sama? Korang dapat ***chance*** untuk main, tapi tak nak main. Sakit hati aku! (I want to live. I want to win. I have been a reserved player for many years. My father doesn't even mind. But now, you? you? you? and you too? You guys get the ***chance*** to play, but you refuse to. It's so frustrating!)

Tauke: Selama ini, aku tak pernah putus asa, sebab aku ada impian. Kau semua orang pun ada impian, kan? Kalau kita boleh menang Olimpik, satu hari nanti, Malaysia boleh sampai ke ***World Cup***. Apa kata, kita tunjuk kepada orang luar, yang sokong kita, orang yang kita sayang, orang yang kita kenal, kita menang untuk diorang. Boleh tak? (All this while, I had never given up, because I have a dream, all of you have your own dreams too right? If we can win Olympic, one day, Malaysia can surely qualify for the ***World Cup***. Why don't we just show to the whole nation, those who support us, to the ones that we love, the ones we recognize, we win for them. Can't we?)

Muthu: ***Tauke, I'm in***. Korang tak nak main, aku main! (Tauke, I'm in. You guys don't want to play, I will play)

Unidentified Player: Aku pun. (Me too)

Sanjeet: Tauke, I'm with you.

Abu: Li, ini masa kita. (Ali, this is our time)

Ali: (Controlling his sadness, trying to decide). Kita menang sama-sama. Kita kalah pun sama-sama. Betul tak? (We win together, we lose together. Don't we?)

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The whole team: (Shouting) Ya! (Yes!)

Ali: Betul tak? (Am I right?)

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Tauke expressed his regrets by switching his code into the Malay language, in order to make everyone understands of his speech. This is parallel to David Crystal's second reason of why people code switch. That is to express solidarity, whereby the character who understands and respects the multicultural members of the team chose the code that would be understood by others. Given that his team members reciprocated his speech with the same code, it suggests that they have a good relationship and bond as proposed by Crystal's second reason.

The scene continued with Muthu, the goal keeper who expressed his anger and frustration over Ali's decision to quit playing in the game which had somehow influenced few other players. Muthu, in this situation had switched his language into the Malay language even though he is an Indian. He clearly wanted to express his devastation and what he has been holding on all this while. This is supported by Karen Kow (2003) in her studies that one of the reasons why people code switch is because he/she wishes to create a communication effect; which is also among reasons mentioned in a study by Muthusamy (2009). Muthu code switched to English to express frustration and the criticality of the moment when he said *'Just one last chance'*. This act of code switch is driven to convey attitude to other speakers, as suggested by Crystal. He put extra emphasis by repeating *'hanya satu peluang je yang kita ada'* in English. This is supported by Gumperz (1982) where people code switch to emphasize. Muthu further code switched to convey his attitude of determination when he said *'Tauke, I'm in'* and successful impacted his team mates to change their minds and join the game. Another player, Ah Chai also contributed to the data though minimally. He code switched from Malay to English by deploying the word *'chance'* in his sentence. Being a Chinese, this may due to the fact that he lacks the Malay vocabulary for the word *'chance'* and substituted the word in English instead. This supports the theory by Crystal (1987) that people code switch due to incompetence in a particular language of exchanges.

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Given that most of them code switched from their conversational language choice (Tauke – English, Chinese, Muthu – English, Tamil) to Malay language as a whole, from this scene it can be deduced that a new code switching style has emerged which is the **language switch based on races**. From this excerpt, those whose Malay language is not their mother tongues employ the language to have a platform for the whole team to understand and comprehend. As most of the players are Malay, the language is used to convey the messages. This is proportional to Crystal's (1987) second reason for code switching which is to express solidarity. From this act of code switching to achieve maximum understanding, it indirectly promotes unity as it shows the tolerance of the language used despite the multiracial background of the users.

Types of Code Switching

Intersentential

1. Muthu: Sebab ini merupakan kali terakhir. Hanya satu peluang je yang kita ada. ***Just one last chance!*** Sama ada kita hidup, atau mati.

2. Muthu: ***Tauke, I'm in***. Korang tak nak main, aku main!

Intrasentential

1. Korang dapat ***chance*** untuk main, tapi tak nak main. Sakit hati aku!

CONCLUSION

Although the types of code-switching made up part of the objectives in this study, the main purpose of the paper is not to show or quantify code switching that has taken place. Rather, it is to highlight its appeal in using code switch and how Malaysians can relate to the movie until it garnered box office nationwide. From the three types of code switching mentioned, intersentential and intrasentential are immensely used in the movie, which basically demonstrated the preferred pattern of language used in this interactional context.

The movie has successfully portrayed the real code switching scenario as well as the types of code switching used. Despite the main genre of *Ola Bola* is sports, a number of

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related scenes have somehow given a relatively big impact on the value of unity, patriotism, solidarity, friendship, and family ties among many others. The choice of casts comprising of various ethnic backgrounds has genuinely portrayed the beautiful essence of the Malaysian society in terms of the versatility of the languages used in Malaysia. As movies are popular entertainment hence could be one of the best medium of communication which could influence the thoughts of the nation both intellectually and emotionally, it is hoped that there will be more Malaysian movie makers who would venture into producing movies such as Ola Bola as the effort would significantly contribute to building and enhancing the nation's strength and solidarity.

It is also worthy to note that although this movie is based on true events, the setting of this movie took place in the year of 1970's to 1980. The speech of the era now in terms of code switching types and reasons may have widen and cover bigger factors, hence may differ from the era from the 80's. Further studies can be developed from recent movies on the improvised/additional style of code switch to further show the latest code switch style in Malaysia and its impact on nation building, particularly with respect to solidarity and unity of its multilingual speakers.

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