

The Language Identities of Malaysians as Portrayed in Upin and Ipin

Nur Salawati Mohd Nadzri^{a*}, Hanita Hassan^b

^aLanguage Academy, Universiti Teknologi Malaysia, 81310 UTM Johor Bahru, Johor, Malaysia

*Corresponding author: salawatinadzri@gmail.com

Article history

Received :1 July 2013
Received in revised form :
1 September 2013
Accepted :15 October 2013

Abstract

Malaysian government has proposed the 1Malaysia concept as a means of maintaining the harmonious status in a multiracial country. Several efforts were done in realising the concept through media and one of it is through television animation series. The Upin and Ipin animation series is known to have successfully promoted Malaysian cultures and gained popularity for its vast moral contents, portraying Islamic values and educating Malaysians on the importance of harmonious relationships among people from different ethnic groups and religious backgrounds. This paper aims to discuss the language identities of Malaysians as portrayed in the animation series, of which the focus is on the linguistic elements. In this study, we conducted textual analysis, by which the language identities of the characters were analysed. Our data were 11 parts of the Upin and Ipin animation series that portrayed people from different ethnic groups interacting with each other. The findings show that the characters in the animation use different particles in representing their ethnicity. Besides that, a typical Malaysian speech pattern of the particle *lah* is found to be widely used by all Malaysians, regardless of their ethnic group. The first language interference, code switching and the act of accommodating a Chinese speech style are also discussed in light of Communication Accommodation Theory (CAT).

Keywords: Language identities; linguistic patterns; Communication Accommodation Theory (CAT); modal particles; L1 interference

Abstrak

Menyedari kepentingan mengekalkan dan memelihara keharmonian dalam sebuah negara berbilang kaum, kerajaan Malaysia telah mencadangkan konsep 1Malaysia. Beberapa usaha telah dilakukan dalam merealisasikan konsep ini melalui media. Siri animasi Upin dan Ipin terkenal dengan kejayaannya dalam memperkenalkan budaya orang Malaysia serta terkenal dengan nilai moral serta nilai keislaman yang ditonjolkan untuk mereka yang daripada latar belakang etnik atau agama yang berbeza. Oleh itu, artikel ini membincangkan identiti bahasa etnik di Malaysia yang digambarkan melalui animasi, di mana penekanan diberikan kepada elemen linguistik. Dalam kajian ini, kami telah menjalankan analisis teks, di mana identiti bahasa watak-watak animasi telah dianalisa. Kami telah mengumpulkan 11 bahagian di dalam siri animasi Upin dan Ipin sebagai data yang mempamerkan berbagai etnik berinteraksi antara satu sama lain. Dapatan kajian menunjukkan watak-watak dalam animasi ini menggunakan partikel berbeza dalam mewakili kaum mereka. Selain itu, didapati pola pertuturan rakyat Malaysia seperti partikel *lah* digunakan secara meluas, tanpa mengira etnik. Interferens bahasa utama, *code switching* dan tingkah laku akomodasi gaya pertuturan etnik Cina juga dibincangkan dengan berpandukan Communication Accommodation Theory (CAT).

Kata kunci: Identiti bahasa; pola linguistik; Communication Accommodation Theory (CAT); partikel modal; interferens bahasa pertama

© 2013 Penerbit UTM Press. All rights reserved.

1.0 INTRODUCTION

Malaysia is a good example of a multicultural community living together harmoniously and it is well-known for its colourful cultures including the various festivals, food, ethnicities, traditions, and many more. Compared to other plural societies, Malaysia's population of 28.8 million is quite varied and

colourful, of which comprises of 51 percent Malays, 11 percent the mainly bumiputra natives of Sabah and Sarawak in East Malaysia, 23 percent Chinese, 7 percent Indians and others are about 8 percent (Economic Planning Unit, 2010).

In response to the colorful society of Malaysia, it is important to promote unity for the country and to retain the harmonious relationship among different ethnic groups that has

been achieved in attaining Malaysia's independence. The 1Malaysia concept, which was introduced in 2009, aims to preserve and enhance the unity of various communities where each ethnic group could accept one another without prejudices. It is hoped that each ethnic group is willing to shed their differences such as languages, religious faiths, traditions and attitudes in making Malaysia a peaceful and developed nation. Besides that, unity is also encouraged in Malaysia as stated by Musa Hitam (2007) that national-building is not just about providing highways, byways, and hospitals, it is also about weaving together national values for citizens to live in peace and harmony.

In order to promote unity in Malaysia, the media plays an important role. Media has a powerful capacity to educate the public by promoting cross-cultural understanding, tolerance and acceptance of other ethnic groups, cultures and religions. Fujioka (1999) states that television is such a powerful socialization agent which provides a vicarious social contact environment through which viewers construct their social reality and develop their attitudes towards other social groups. In some ways, animated television series are making a very constructive contribution by presenting considerate and accurate portrayals of distant places and people including their cultures. Following this, the Upin and Ipin animation series has successfully portrayed and promoted Malaysian cultures and gained popularity for the vastness of moral content and Islamic values (Fadil Abidin, 2010). The animation has promoted Malaysian cultures in making the country become well-known locally and internationally. Besides that, it also promotes unity among the different ethnic groups in the country as the citizens are aware of the intercultural communication in their community.

In addition, the Upin and Ipin animation series has indirectly promoted and educated others on the ideal interaction between different ethnic groups in Malaysia and this is to be aligned with the 1Malaysia concept. Upin and Ipin is a famous Malaysian animation series that centralizes on life in the rural area. It portrays the close knit relations of different ethnic groups, for example, Malays, Chinese and Indians and Malaysians daily life. The characters portray the identity of Malaysians, of which their sensitivity and acceptance of others through respecting and acknowledging other cultures despite their differences. Besides that, the animation is not only confined to Malaysia as its popularity has reached neighboring countries such as Indonesia, Brunei, Singapore, Philippines and some parts of the South East Asia. Besides entertainment purposes, the Upin and Ipin animation series is also responsible for promoting intercultural interaction as well as good moral values. Bandura (2002) mentioned that individuals could pick up values, ideals, and behaviors from observing television programs through the process of modelling.

Having realized the importance to determine the accuracy of the depiction of language identities portrayed in the animation series, this study therefore investigated the linguistic features of the Malaysian society as portrayed in the Upin and Ipin animation series.

■2.0 LANGUAGE AND IDENTITY

Goffman (1963) posits that personal identity is defined by how others identify us and not how we identify ourselves. Most importantly, our language choices are part of our identity construction. This is to say that language takes the most important place in identifying one's roots as when one pronounces a word, anyone can easily identify which nationality that word belongs to. It serves as a mirror that reflects our identity (Anzaldúa, 1987; Johnson, 2000). In the Malay language, it is said *bahasa jiwa*

bangsa (language is the soul of the nation) which means a language reflects the identity of the nation.

Bahasa Melayu or Malay language is the national and official language in Malaysia (Gill, 2002). As a result, even though different ethnic groups have their own language(s), *Bahasa Melayu* is widely used by all Malaysians. Sharing a common language is believed to be one step closer to unity. Hence, *Bahasa Melayu* is the tool used to unite people of different ethnics.

Some of the linguistic patterns may range from pronunciation, pitch, accent, habit of code switching and many more. One of the interesting linguistic features of Malaysians is the use of the particle *lah* which has long been recognized as a linguistic feature of Malaysian and Singaporean English (Bell and Peng, 1983). Its usage has been commented upon not only by members of the speech community but also by non-Malaysians and in turn it has been regarded as one of the criteria of the speech community.

Most importantly, the particle *lah* is only heard in the final position of a sentence or phrase, or in other words, at the end of a sentence or phrase. Its social functions includes as a modifying element and a marker of interpersonal relationships, of which it 'can be considered as a code marker which identifies rapport, solidarity, familiarity and informality between participants in a speech event' (Richards and Tay 1977:146). There are two types of *lah*, a short *la* and a long *lah*. The former is used to show friendship and to express the senders' positive commitment to their claims, which is typically used to indicate self-evidence or obviousness. The latter, on the other hand, functions as a sense of authority and it is more likely to signify disapproval (Kwan-Terry, 1978; Bell and Peng, 1983; Gupta, 1992; Low and Brown, 2005). Evidently, the particle *lah* has various functions and this is the reason for it to be widely used by Malaysians in their conversations.

In spite of the similarities that Malaysians share, there are several linguistic features which are distinctive that make them unique in their very own way. The concept of diversity encompasses acceptance and respect, despite a person's demographics or background. It means understand that each individual is unique. The ethnic groups in Malaysia are different in their own way such as their dressing, custom festivals, food, first language, and also their speech styles even when conversing in the national language that is *Bahasa Melayu*. They tend to be influenced by their mother tongue, for example, the occurrence of the Chinese particles, for instance, *haiya*, *mah*, *lu*, and *lor*. The emotional particles, for example, *le*, *ma*, *ne*, *a*, *ya*, and *ba*, which are widely used in Mandarin, Hokkien and Cantonese, function as modal particles or sentence-final particles (Wang Li, 1944; Chia, 1977). In relation to this, this research investigated the different particles used in conversations to signify the characters' ethnic identity.

Apart from the usage of particles to mark the speaker's identity, the interference of the speaker's first language can also be used as a marker of their ethnic identity. For instance, the insertion of *lu* when conversing in Malay shows that the speaker is from a Chinese ethnic. Many Malaysians are bilingual, this is due to the fact that English is the second language and widely spoken in Malaysia, and it was found that bilinguals tend to code switch to English (Ozog, 1987). This research thus also examined the consistency of code switching occurrences when personal pronouns are used in the speech. According to Ozog (1987), personal pronouns are the most frequently grammatical unit expressed in English within the mixed language. When the pronouns I, you and we function as personal pronouns, they are most often accompanied by a Malay verbal group. Overall, the findings of Ozog's study show that Malay is the dominant partner

in the mixed language of Malay-English despite the various education backgrounds of the respondents.

In addition, the first language interference acts as an identification marker of the speaker's identity and this is considered as the divergence strategy according to Communication Accommodation Theory (CAT) developed by Giles, Coupland, & Coupland (1991). There are three main types of accommodation process, "convergence," "divergence," and "maintenance". Convergence is a strategy by which speakers adapt to each other's speech and other communicative behaviors, for instance, by modifying their accent or lexis toward other speakers or mirroring nonverbal signals such as gestures. According to previous studies, convergence may increase perceived attractiveness, intelligibility, and interpersonal involvement of the speaker (Giles, Mulac, Bradac, & Johnson, 1987, Scotton, 1988). Thus, accommodating one's speech could increase the probability for the community to unite as there will be no obstacles for communication interaction between different ethnics.

As for divergence, it is a linguistic strategy by which a member of a speech community accentuates the linguistic differences between himself or herself and his/her interlocutor(s) (Giles, H., Coupland, N., & Coupland, J., 1991). This situation is similar to code switching when speakers switch languages in their conversation to signify their identity. The example of a Chinese speaker code switching to *lu* which means 'you' is one of the frequent word used whenever they code switch to their first language. They maintain their communication in the targeted language but code switch minimally. Anyone in the community could identify that the speaker is Chinese as they are well aware of the Chinese speech pattern or basic vocabularies. However, if the speaker maintains his/her code switch pattern throughout his/her daily conversation and still uses 'lu', he/she is at the stage of "maintenance" in CAT. Maintenance is a type of divergence in as much as speakers maintain their own speech or nonverbal behaviors to maintain their own identity or signal distance from other speakers. In brief, the accommodation theory has three key goals that are; (a) evoking the addressee's social approval, (b) promoting communicative efficiency between interlocutors, and (c) maintaining a positive social identity (Beebe & Giles, 1984).

In summary, this literature review section provides the background information on the characterization of language and identity, and also identification markers that distinguish different ethnic groups. This paper discusses the use of the particle *lah*, different particles to represent different ethnic identities, first language interference and code switching which are found in the Upin and Ipin animation series.

■3.0 METHODOLOGY

The Upin and Ipin animation series was investigated using textual analysis in which the aim was to determine the linguistic features of Malaysian identity. The data were analysed to examine the similarities and differences in the linguistic features of different ethnic groups. Having realized that the media plays an important function for cultural production, by which the meaning of ethnic (ethnicity) is articulated and re-presented (Hall, 1996), The Upin and Ipin animation series was therefore chosen due to its popularity and the plot that reflects Malaysian society.

The conversations in the animation series were systematically chosen, of which 11 parts of the series were transcribed for the analysis. The selection was based on the occurrences of different particles used as identity markers in ethnic speech style and the occurrences of common particles used by all ethnic groups.

Besides that, the Communication Accommodation Theory (CAT) introduced by Giles, Coupland, & Coupland (1991) was also used in analyzing two out of the three accommodation processes which are "convergence," and "divergence." The two accommodation processes were found to be more relevant to the aim of this study. The maintenance process was not used in the textual analysis as the characters' speech styles were designed by the animators. Maintenance could only be determined through a natural speech used by the community and not through fictional characters in the animation series. Convergence is the process when one alters his/her speech style to suit other speech styles. Divergence, on the other hand, is the act of strengthening one's ethnic identity by temporary switching to their first language for their identity recognition. Hence, the study investigated the presence of both accommodation processes as a means of analysing the linguistic identity of different Malaysian ethnic groups, which is depicted in the Upin and Ipin animation series.

Generally, this study analysed the selected scenes in the Upin and Ipin animation series using linguistic analysis. The focus was on the common particles and different particles used by different ethnic groups. In addition, this study also investigated the presence of 'convergence' and 'divergence' in the characters' speeches. The aim of this study was to determine the depictions of the different Malaysian ethnic language identities in the Upin and Ipin animation series.

■4.0 FINDINGS AND DISCUSSIONS

This paper discusses the common particles used by all ethnic groups and also the specific particles used by certain ethnic groups in Malaysia. Besides that, the act of speech accommodation by a Malay character accommodating a Chinese speech style is also discussed. In addition, the discussion on first language interference and code switching, which are found in the animation series, is also included.

4.1 The Use of Particles in Ethnic Representation

The findings of this study show that particles are frequently used by all ethnic groups in the Upin and Ipin animation series. The characters are portrayed to use the typical speech styles of Malaysian ethnic groups, especially the speech styles which belong to the three major ethnic groups; Malays, Chinese and Indians. This is to say that there are several characters representing different ethnic groups which are shown in the animation series. The Malay characters are Opah, Kak Ros, Fizi, Ehsan, Upin, Ipin, Cikgu Jasmin, and Tok Dalang. Mutu, Jarjit, and Raju are the characters to represent the Indians, whilst the Chinese ethnic group is represented by Mei Mei and Ah Tong.

The findings show that there are two types of particles used. The specific particles are used as a means of divergence strategy to connote that the interlocutors belong to different ethnic groups. On the other hand, the common particles, which are shared by all ethnic groups, are used as a means of convergence strategy.

The common particle used by all ethnic groups in Malaysia is the particle *lah* which has long been recognized as a language feature of Singaporean and Malaysian English (Bell and Peng, 1983). This study found that the characters in Upin and Ipin, regardless of their ethnic groups, use the particle *lah*. It is important to note that the conversations are in Malay. Almost all of the scenes in the animation portray the different ethnic groups use the particle *lah* in their conversations and this thus signifies that the particle is widely used among Malaysians, regardless their ethnicity. The extracts in Table 1 are isolated dialogues taken from the Upin and Ipin animation series from season 1 to season

3. The extracts illustrate the use of the particle *lah* by most of the characters in the animation.

Table 1 The use of particle *lah*

No.	Character	Item
1.1	Mei Mei	heei, ini salah lah! banyak dekat!
1.2	Mail	ow, aku tak tahan lah , tengok ayam goreng mak aku.uww, sedap!
1.3	Raju	maner ader, kamu la berat sangat
1.4	Ipin	haus lah pulak
1.5	Mutu	yer la Tork Darlang, itu piala dunia sudah mau mur la . saya banyak suka hati, banyak orang datang
1.6	Tok Dalang	haa betul jugak cakap awak tu, aku memang tunggu sangat piala dunia ni.maklum lah empat tahun skali.betul tak Ah Tong?
1.7	Upin	ape la uncle Mutu, tanye pun tak boleh.huh!
1.8	Ehsan	Eh, Jarjit! Bangun lah! sedapnye kau tido.orang dah siap dah
1.9	Cikgu Jasmin	haa dengar tu murid murid, orang agama lain pun ade berpuase.tetapi dengan cara mereka lah .sebabnya banyak kebaikan macam cikgu cakap tadi.haa Mail, boleh tak puase?

From the data shown in Table 1, the characters are portrayed using the Malay language as a means of communication among the different Malaysian ethnic groups. As mentioned earlier, this is due to the fact that *Bahasa Melayu* is the national and official language in Malaysia (Gill, 2002:37). Besides that, the different characters in the animation frequently use the particle *lah* in their conversations. Nevertheless from the eleven selected scenes analysed it was found that only four characters, for example, Opah, Kak Ros, Ah Tong, and Fizi, did not use the particle *lah* in their speech. Opah is Upin and Ipin's grandmother, whereas Kak Ros is their elder sister. Fizi in the animation is Upin and Ipin's schoolmate, who is Malay. Ah Tong is a Chinese elderly resident, who lives in the neighborhood.

The act of sharing the same particle is known as the "convergence strategy" as introduced by Communication Accommodation Theory (CAT) (Giles, Coupland, & Coupland, 1991). Convergence is a strategy by which speakers adapt to each other's speech and other communicative behaviors, for instance, by modifying their accent or lexis toward other speakers or mirroring nonverbal signals such as gestures. There are studies which found that convergence may increase perceived attractiveness, intelligibility, and interpersonal involvement of the speaker (Giles, Mulac, Bradac, & Johnson, 1987, Scotton, 1988). Thus, accommodating one's speech could increase the probability for the community to unite as they accept the action of parody to accommodate their speech. This is to say that the characters in the animation depict the use of particle *lah* as a means of portraying solidarity besides its familiar rhythmic pattern (Richard and Tay, 1977; Agustin, 1982).

As for the typical Chinese particles, The two Chinese characters, Ah Tong and Mei Mei, were observed throughout the episodes to determine the typical Chinese particles. Ah Tong is an elderly person and Mei Mei is one of Upin and Ipin's close friends. Table 2 highlights the Chinese particles used in the animation:

Table 2 Specific particles used by the Chinese characters

No.	Character	Item
2.1	Mei Mei	tak boleh tak boleh, nanti tak boleh besar ma
2.2	Mei Mei	huh! haiya , bukan itu macam. saya punya emak sama bapak, tanam sayur ma. Saya taw la
2.3	Mei Mei	yela,dier memang hari hari makan sama saya ma
2.4	Mei Mei	ya lor ,kenapa?
2.5	Mei Mei	tak bole! you punya tuhan taw ow , nanti haa, you punya tuhan malah, mana boleh main main!
2.6	Mei Mei	ya lor , banyak bakhil ow
2.7	Ah Tong	betut betut memang betut, saya pun memang suka tengok ow
2.8	Ah Tong	ehh itu Afrika Selatan mesti menang ow
2.9	Mei Mei	ya lor , ini namanya tolong menolong

The particles used by the Chinese characters found in the data (refer to Table 2) are *ma*, *ow*, *lor*, and *haiya*. According to Wang Li (1994), there are several Chinese emotional particles, for instance, *le*, *ma*, *ne*, *a*, *ya*, and *ba*, and they are used as modal particles or sentence-final particles. This thus means the particles used by the Chinese characters are adopted from the Chinese emotional particles.

Similarly, the findings also show that the Indian characters also use the typical Indian particles, for instance, *deei* and *aiyoyo*. The speech of the Indian characters, Jarjit, Raju, and Uncle Mutu, was analysed to examine the typical particles used by Indians. Table 3 illustrates the use of Indian particles in the Upin and Ipin animation series.

Table 3 Particle used specifically by the Indian characters

No.	Character	Item
3.1	Mutu	deei , ini punya budak banyak kacau.jangan kacaulah orang tua mahu cerita
3.2	Mutu	aiyoyo , England maner kuat Tork Dalang, maner boleh menang. Itu Brazil lagi kuatla, saya mau Brazil jugak menang
3.3	Mutu	cheet !maner boleh
3.4	Mutu	deei , aperla! Malaysia maner ader masuk piala dunia

Although there are three Indian characters in the animation, only Mutu was found to use the Indian particles in his speech. Mutu is an elderly Indian man and the particles used are *deei*, *cheet* and *aiyoyo* to accentuate his Indian identity. However, there was no research available on the particle specifically used by Indians to support the findings. The particles mentioned are believed to be related to the Indian society because those particles are only used by the Indian character in the animation, which was known as Mutu. Most importantly, these three particles are typically known to be used by the Indian community in Malaysia.

It is very obvious that the divergence strategy was used by the Indian and Chinese characters in the animation. This is to help viewers identify the characters' identity through their speech style. Divergence is a linguistic strategy used to accentuate the linguistic differences among ethnic groups (Giles, Coupland & Coupland, 1991). Although the characters converse in the Malay language, the purpose of portraying specific particles, used by certain ethnic groups, is to indicate the different ethnic speech styles.

4.2 Speech Accommodation in Intercultural Communication

Extract 4.1 in Table 4 highlights the use of speech accommodation, that is, the act of mirroring others' speech style. The extract taken from the data clearly shows that Ipin, a Malay character, uses the Chinese particle *ma* in his speech when interacting with the Chinese character, Mei Mei.

Table 4 Speech accommodation is used to suit other ethnic speech styles

No.	Character	Item
4.1	Ipin	haa tak boleh tak boleh, ini cacing ma (Accommodate: Chinese speech), kenape tak boleh Mei Mei?

It is very clear that the Chinese particles are used in the interaction between the Malay and Chinese characters. Ipin uses the particle *ma* when interacting with his Chinese friend, Mei Mei. In addition, Ipin also mimics Mei Mei's Chinese accent. Nonetheless, Mei Mei is not offended by his action and continues with her conversation. The Upin and Ipin animation series only shows the Malay character accommodates the Chinese speech style. In other words, there is no accommodating process takes place in the conversation between the Indian and Chinese characters. This thus obviously resembles the real world conversation, in which the Malays always accommodate the Non-Malays when they are conversing in the Malay language, in terms of the word choice, pronunciation and intonation.

The act of accommodating is categorized as part of the "convergence strategy". The "convergence strategy", in the Communication Accommodation Theory (CAT) by Giles, Coupland, & Coupland (1991), as mentioned earlier, is a strategy by which speakers adapt to each other's speech styles and other communicative behaviors. This is done by modifying their accent or lexis to suit other speakers or mirroring nonverbal signals such as gestures. Studies have shown that convergence may increase perceived attractiveness, intelligibility, and interpersonal involvement of the speaker (Giles, Mulac, Bradac, & Johnson, 1987, Scotton, 1988). This thus means accommodating one's speech could increase the probability for the community to unite. It could be concluded that the Malaysia spirit is enhanced through the adjustment of others' speech pattern into their register.

4.3 First Language Interference and Code Switching in Intercultural Communication

In spite of the similar linguistic features that Malaysians share, there are several distinctive characteristics in the speech styles of different ethnic groups. The diversity of speech styles is due to the first language interference which could be clearly seen when the non-Malay characters, in the Upin and Ipin animation series, converse in Bahasa Melayu. Besides the usage of particles, which was discussed earlier, the first language interference plays a pivotal role to mark the speaker's identity. As mentioned earlier, language is the most crucial element in identifying one's roots, for example, anyone can easily identify to which nationality that word belongs to by means of pronunciation. It serves as a mirror that reflects our identity (Anzaldúa 1987; Johnson 2000). Extract 5.1 in Table 5 shows the first language interference found in the data.

Table 5 First language interference found in Upin and Ipin

No.	Character	Item
5.1	Ah Tong	eh, lu ingat sapa menang eh?

Extract 5.1 clearly shows that Ah Tong uses the pronoun, 'lu', the second person pronoun in Chinese, instead of *awak*. 'Awak' is the second person pronoun in Bahasa Melayu. The pronoun, 'lu' belongs to the character's first language which is identified as Hokkien. In the animation series, the purpose of portraying the first language interference is to signify the character's identity. This is to say that anyone could easily identify that Ah Tong is a Chinese from the Chinese second person pronoun 'lu' used. The animation therefore depicts the characters using mainly Bahasa Melayu with minimal first language interference to assist viewers in identifying the ethnic speech style.

The pattern of first language interference used by Ah Tong is similar to the Malay-English code switch, in which the English second person pronoun 'you' is frequently used in the Malay conversations. Table 6 consists of some extracts taken from the animation series that show the characters code switch from the Malay language to English.

Table 6 Code switching in the Upin and Ipin animation series

No.	Character	Item
6.1	Mei Mei	tak bole! You punya tuhan taw ow, nanti haa, you punya tuhan malah, mana bole main main!
6.2	Mei Mei	you kena puasa sampai habis!
6.3	Jarjit	hurm, marvelous! tapi kalau ada dua bendera, lagi bagus. ho ho ho, marvelous! marvelous! ho ho ho

From the data shown in Table 6, it is obvious that code switching happens when the Chinese and Indian characters use English words when conversing in Malay. The code switch shows that the Chinese and Indian characters are Malay-English bilinguals since they code switch in English when conversing in the Malay language. The pattern of code switching used by Mei Mei in Extracts 6.1 and 6.2 shows that she is more comfortable to use the second person pronoun 'you' in English instead of 'awak'. Similarly, the findings of Ozog's study (1987) on the syntax of mixed language of Malay-English bilinguals show the similar pattern of code switching, that is, the use of 'you' instead of 'awak'.

Interestingly, Jarjit code switches using the English word 'marvelous' instead of the Malay word 'hebat', which has the same meaning with marvelous. The reason for Jarjit to use the word 'marvelous' might be that he is more comfortable with the word *marvelous* compared to *hebat* in Malay. Furthermore, he often uses the word *marvelous* to show excitement and satisfaction, and the word has become his trademark.

Interestingly, the findings show that the Malay characters in the Upin and Ipin animation series speak in perfect Malay and do not code switch to other languages. Nonetheless, the Malays in Malaysia, regardless of their education background, usually code-switch depending on the situation (Ozog 1987). Thus, the depiction of Malay characters' speech style in the animation series does not represent the reality of the Malay ethnic speech style. Given the fact that the Malaysian Education Ministry policy is to "memperkasakan Bahasa Melayu, memperkukuhkan Bahasa Inggeris", or in English, to uphold Bahasa Melayu and to strengthen the English language, therefore, there is not much of

code switching depicted in the animation. The characters in the animation are depicted using mainly *Bahasa Melayu* with minimal code switching and this is to portray some of their first language speech styles as well as vocabulary.

5.0 CONCLUSIONS

In general, the characters in the animation practised both CAT speech accommodation strategies, convergence and divergence. For the convergence strategy, the characters from different ethnic groups share some common particles and speech styles. The common particle that they share is – *lah*. All of the linguistic features, which are shared by the different ethnic groups, represent the Malaysian language identities. However, the animation only portrays the Malay characters, which accommodate others' speech styles, whilst other ethnic groups do not practise speech accommodation. For the divergence strategy, on the other hand, the animation series show different ethnic groups use particles from their first language. In addition, both Chinese and Indian characters' speech styles are influenced by first language interference and code switching. The use of first language interference and code switching in the Upin and Ipin animation series is to portray the different ethnic speech styles and to strengthen the characters' ethnic identity.

References

- Anzaldúa, G. 1987. *Borderlands/La Frontera: The New Mestiza*. San Francisco, CA: Aunt Lute Books.
- Augustin, J. 1982. Regional Standards of English in Peninsular Malaysia. In J. Pride Rowley, (ed.). *New Englishes*. Newbury House
- Bandura, A. 2002. Social cognitive theory of mass communication. In J. Bryant & D. Zillman (Eds.), *Media Effects*. 2nd ed. Mahwah, NJ: Erlbaum. 121–153
- Beebe, L., and Giles, H. 1984. Speech Accommodation Theories: A Discussion in Terms of Second Language Acquisition. *International Journal of the Sociology of Language*. 46: 5–32.
- Bell, R.T., and Larry G.S. Peng. 1983. 'Today la? Tomorrow lah'; the LA Particle in Singapore English. *RELC Journal*. 14(2): 1–18.
- Chia Siew Hock. 1977. An Investigation Into Language Use Among Secondary Four Pupils in Singapore. In William Crewe. (ed.). *The English language in Singapore*. Singapore: Eastern Universities Press. 157–70.
- Economic Planning Unit. 2010. Official Website of Economic Planning Unit. Retrieved from <http://www.epu.gov.my/home> on October 20', 2010.
- Fadil Abidin. 2010. *Upin dan Ipin vs Acara Anak di Televisi Kita*. Retrieved from http://www.analisadaily.com/index.php?option=com_content&view=article&id=46365:upin-dan-ipin-vs-acara-anak-di-televisi-kita&catid=78:umum&Itemid=139 on Nov 27, 2011.
- Gafaranga, J. 2001. Linguistic Identities in Talk-In-Interaction: Order in Bilingual Conversation. *Journal of Pragmatics*. 33:1901–1925.
- Gardner-Chloros, P. 1997 Code-switching: Language Selection in Three Strasbourg Department Stores. In Coupland, N., and Jaworski, A.(eds.). *Sociolinguistics: A Reader and Coursebook*. Basingstoke: Macmillan Press. 361–362.
- Giles, H., Coupland, N., and Coupland, J. (eds.). 1991. *Contexts of Accommodation: Developments in Applied Sociolinguistics*. Cambridge, UK: Cambridge University Press.
- Giles, H., Mulac, J., Bradac, J., and Johnson, P. 1987. Speech Accommodation Theory: in the First Decade and Beyond. In M. McLaughlin.(ed.). *Communication Year Book 10*. Beverly Hills, CA: Sage. 13–48.
- Gill, Saran K. 2002. *International Communication: English Language Challenges for Malaysia*. Serdang: Universiti Putra Malaysia Press.
- Goffman, E. 1963. *Stigma: Notes on the Management Of Spoiled Identity*. New York: Simon & Schuster.
- Gupta, A.F. 1992 'The Pragmatic Particles of Singapore Colloquial English'. *Journal of Pragmatics*. 18: 31–57.
- Hall, S. 1996. When was "the post-colonial"? Thinking at the limit. In I. Chambers & L. Curti (Eds.). *The post-Colonial Question: Common Skies, Divided Horizons*. London: Routledge. 242–260.
- Johnson, F. L. 2000. *Speaking Culturally: Language Diversity in the United States*. Thousand Oaks, CA: Sage Publications.
- Low, E. L. and Brown, A. 2005. *English in Singapore: An Introduction*. Singapore: McGraw-Hill Education (Asia).
- Musa Hitam. 2007. Introduction. In Zaid Ibrahim (ed.). *In good faith*. Petaling Jaya: ZI Publication.
- Ozog, A.C.K. 1987. The Syntax of the Mixed Language of Malay - English Bilinguals. *RELC Journal*. 18(1): 72–89.
- Richards, J. C. and Tay, M. J. 1977. The La particle in Singapore English. In W. Crewe, (ed.). *The English Language in Singapore*. Singapore: Eastern Universities Press. 141–155.
- Sert, O. 2005. The Functions of Code Switching in ELT Classrooms. Retrieved from <http://iteslj.org/Articles/Sert-CodeSwitching.htm>.
- Wang Li .1944. *Zhongguo Yufa Lilun [Theory of Chinese Grammar]*. Shanghai: Commercial Press.