

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Sociolinguistics, according to Spolsky (1998), is the study of language functions within society. It looks at how the use of language is affected by factors such as age, gender, ethnicity, social class, and geographical background. Much more than grammar and lexis analysis, sociolinguistics deals with how individuals use language in real-life situations and how such choices reflect and mould identity and social relationships. As Holmes (2013) indicates, sociolinguistics is responsible for the depth of understanding of how to enable languages to function in diverse, multicultural contexts.

One of the more central phenomena studied in sociolinguistics is code-switching. Code-switching involves switching between two or more languages or varieties within a single discourse. As Hymes (1974) identifies, code-switching is "the alternate use of two or more languages or varieties, or stylistic shifts within the same language. "Hoffman (1991) describes code-switching as "the alternation of languages in one communicative event," emphasizing the non-translational and complex nature of it. Poplack (1980) provides a structural framework with three categories of code-switching: inter-sentential switching (between sentences), intra-sentential switching (within a sentence), and tag-switching (insertion of short tags). Gardner (2009) provides further specification that code-switching has various social functions that involve signaling solidarity, marking social boundaries, indicating a change in topic,

or even adding humor to embellish conversation. These perspectives combined to characterize code-switching as a linguistically complex and socially meaningful strategy by which bilinguals and multilinguals express identity, manage interactions, and navigate communication effectively.

In the last two decades, films and other media have become increasingly important sources of data for the sociolinguistic enterprise, given the growing interest in multilingualism and code-switching. Typically, films depict persons from diverse linguistic and cultural backgrounds and represent authentic linguistic practices through which identity is constructed, emotions are expressed, and real-world language realities are reflected. According to Androutsopoulos (2007), popular media both reflect and create sociolinguistic norms, and film, in particular, often stylises and naturalises code-switching as a way of building narrative authenticity. Montes-Alcalá (2007) also views multilingual cinema as deploying language alternation for the expression of cultural hybridity and authenticity. Bleichenbacher (2008), meanwhile, identifies the indexing of power relations, the expression of intercultural tensions, or the cultivation of intimacy among characters as further functions of code-switching in films. Therefore, code-switching in film represents an important window into the study of how language operates not only as a medium of communication but also as an indicator of social location and cultural identity.

This paper focuses on the Malaysian film *Sepet* (2004), directed by Yasmin Ahmad, as a case study for looking at code-switching within a multilingual cinematic context. *Sepet* narrates the story of a romantic relationship between Orked, a Malay girl, and Jason, a Chinese boy selling pirated VCDs. Situated in Malaysia's

multiethnic society, the film contains dialogues in Malay, English, Mandarin, Cantonese, and Hokkien, offering a rich linguistic landscape for a sociolinguistic analysis. The film's multilingual interactions reflect the everyday reality of Malaysia's linguistic diversity and give insight into how language is used to negotiate identity, ethnicity, and social boundaries. Frequent code-switching in the film reveals the nuanced aspects of the cultural affiliations of the characters, their emotional states, and social relationships. For example, Orked frequently switches between Malay and English within a single sentence, as in (13:08) "So like I saying kan, I think *dalam banyak banyak actors, dia lah yang paling handsome*." This pattern aligns with Myers-Scotton's (1993) Matrix Language Frame (MLF) model cited in Aslam et al. (2021), which explains how a Matrix Language (ML) provides grammatical structure while an Embedded Language (EL) contributes lexical items. In *Sepet*, English often acts as the ML in cross-ethnicity interactions, while Malay insertions add cultural nuance and emotional depth. Given the dynamic multilingual interactions portrayed in *Sepet*, the analysis of code-switching in this film offers more than an insight into the linguistic behaviour of its characters; it serves as a window to the broader socio-cultural realities of Malaysia.

The importance of the study further lies in highlighting how language is used to negotiate identity, express cultural hybridity, and bridge social differences in a diverse society. In this respect, this work would be of relevance to readers, researchers, and educators concerned with how linguistic choices within film could represent real-life multilingual practices and provide a useful model for the analysis of language within media texts. At a more specific level, intra-sentential switching

represents the most structurally complex and socially meaningful type, and this paper contributes toward developing a deeper understanding of how multilingual speakers manage their complex linguistic repertoires. Ultimately, the research enriches sociolinguistic scholarship by showing how code-switching serves not only as a useful communicative strategy but also as a powerful tool in representing identity, emotion, and intercultural relations in contemporary media.

1.2 Problems of the Study

This study examines code-switching in the Malaysian movie “Sepet,” aiming to understand the types of code-switching employed and the reasons behind their use. Specifically, this explores the following questions:

1. What are the types of code switching used in *Sepet* movie by Yasmin Ahmed?
2. What are the language functions of code-switching found in *Sepet* movie by Yasmin Ahmed?

1.3 Objectives of the Study

To address the research questions above, this study has two main objectives:

1. To find out what types of code-switching are used by *Sepet* movie
2. To find out what the functions of code-switching and identify the matrix language are used in the *Sepet* movie.

1.4 Limitation of the Study

This study is limited to analysing code-switching and identifying the types and functions of code-switching in the *Sepet* movie by Yasmin Ahmad, which consists of three kinds: tag switching, intra-sentential switching, and inter-sentential switching, based on Poplack's theories (1980) by identifying the matrix language frame used from Myers-Scootton (1993) and language function in Leech (1974).

1.5 Significance of the Study

There are two necessary points as the expectation of the study benefit, which are explained below:

1.5.1 Theoretical Significance

Theoretically, this study provides a further understanding of code-switching as a sociolinguistic practice grounded within cultural narratives, through a movie. The research is an addition to the body of sociolinguistic literature, as it provides how media like movies provide authentic data for conducting language use in real multilingual settings. In addition, it makes important contributions to the study of multicultural identity construction and social cohesion, setting the stage for ongoing studies on language and media in multicultural communities.

1.5.2 Practical Significance

Practically, this research can provide additional insight into the use of code switching for the reader, and it also serves as a reference for future researchers interested in analysing the subject of sociolinguistics, particularly in code-switching.

CHAPTER II

REVIEW OF RELATED LITERATURE, CONCEPTS, AND THEORIES

2.1 Review of Related Literature

This section reviews five related studies, two theses, and three journal articles on code-switching, comparing their findings, theoretical frameworks, and methodologies with those of the current research. The analysis focuses on how these studies contribute to understanding code-switching in *Sepet* (2004) by Yasmin Ahmad.

The first, “The Analysis of Code-Switching in the Movie ‘Critical Eleven’” by Hayula (2019) employs Hoffman's theory to examine code-switching phenomena in the Indonesian romantic drama. Hoffman's framework proves particularly suitable for this analysis as it comprehensively addresses both the types of code-switching including inter-sentential switching (between sentences), emblematic switching (inserting tags or exclamations), and establishing continuity with previous speakers and the reasons behind these switches, such as discussing particular topics, quoting others, expressing emphasis, using interjections, clarifying through repetition, and signaling group identity. The study adopts a descriptive qualitative research design, collecting data through observation and documentation of film dialogues, with analysis conducted inductively using Hoffman's categories and validity ensured through triangulation. Results indicate that inter-sentential switching appears most frequently, reflecting the characters' bilingual proficiency, while the predominant reason for code-switching involves discussing specific topics, particularly when expressing technical or emotional concepts more naturally conveyed in

English. These findings demonstrate how code-switching serves as a marker of millennial identity and situational comfort in contemporary Indonesian urban settings. Meanwhile, this study uses Poplack's (1980) theory to identify the types of code-switching and Leech's theory to analyse the language function. This study also adopts a qualitative descriptive method to explain how code-switching affects the social, cultural and multilingual contexts through movie understanding.

The second study by Natalia (2022), “An Analysis of Code-Switching in *Ali & RatuRatu Queens* Movie”, seeks to identify and examine the purposes and forms of code-switching employed by the characters in the Indonesian movie *Ali & RatuRatu Queens*. The research talks about how the bilingual conversation between Indonesian and English is depicted on screen, symbolising the impact of globalisation and cross-cultural contact. This study uses the qualitative descriptive method as recommended by Ary et al. (2006) and Nassaji (2015), aiming to describe naturally occurring linguistic events without variable manipulation. The data source is the Netflix movie *Ali & RatuRatu Queens* of 2021, which depicts the life of Indonesians overseas, in this case, New York, where bilingual and multilingual exchanges tend to occur. The researcher collected the data through repeated observation and recordation, watching the film several times, underlining and copying out lines of dialogue with code-switching, and classifying them according to Waris's (2012) four types of code-switching: (1) inter-sentential, (2) intra-sentential, (3) intra-word, and (4) tag switching. All the cases identified were then analysed by the paradigms of Hoffman (as cited in Silaban & Marpaung, 2020), Muñoz and Mora (2006), and Heeti and Abdely (2016), which explain the communicative, social, and

psychological functions of code-switching such as marking identity, providing clarity, and creating emotional tension. The findings revealed 17 instances of code-switching throughout the film, consisting of inter-sentential switching (9 data or 52.9%), intra-sentential switching (3 data or 17.6%), intra-word switching (3 data or 17.6%), and tag switching (2 data or 11.9%), with the most frequent being inter-sentential switching. In contrast, this current study dives deeper into the multicultural framework and applies Poplack's (1980) typology of code-switching and goes further by incorporates Leech's (1974) theory of language functions to interpret the pragmatic roles and communicative intentions. This current study also examines how code-switching in *Sepet* reflects social identity, the Malaysian multicultural context involving Malay, English, and Chinese through communications.

The third, "Code Switching Occurs in *Susah Sinyal* Movie" by Ferdi, Pratiwi, and Antari (2025) draws on Romani's (1989) and Appel & Muysken's (2006) functional theory to classify both the forms and motivations for switching. Appel & Muysken's functions are commanding, expressive, communicative, metalinguistic, and poetic. Their results showed that intra-sentential switching was the most prevalent, with characters often switching between Indonesian and English within the same sentence, particularly in professional or urban settings. Referential, used to clarify meaning, and expressive, used to communicate feelings, were the most common tasks. In *Susah Sinyal*, the study finds that the employment of code-switching is a calculated linguistic decision that mirrors Indonesia's bilingual culture, contemporary urban life, and social interactions. Conversely, this current study shares similar linguistic concerns but diverges in terms of cultural context,

theoretical framework, and communicative goals. This study demonstrates Malaysia's multilingual reality with Malay, English, and Chinese. Using Poplack's (1980) framework to categorise the kinds of code-switching and Leech's (1974) model to understand the communicative purposes, the current research places a strong emphasis on how intra-sentential switching predominates the conversations. This current study goes beyond both studies' findings that code-switching in movies is intentional and significant by depicting language alternation as a representation of In Malaysia, multicultural coexistence and interpersonal interaction are not simply a question of style or circumstance.

The fourth, "An Analysis of Code Switching in Indonesian Movie 'Bridezilla'" by Hendrayani, Paramartha, and Juniarta (2021). The data was collected to investigate the types and functions of code-switching used by the speakers in the Indonesian film *Bridezilla*. The researchers employed a descriptive qualitative method, collecting data through document analysis, supported by a checklist analysis form and note-taking for coding instances of code-switching in the movie script. The data were analysed based on the Miles and Huberman (1984) interactive model, including data reduction, data display, and conclusion drawing. Analysis was guided by Heeti and Abdely's (2018) typology of code-switching (Tag, Inter-sentential, and Intra-sentential) and Hoffman's (1991) theory of language function, including functions such as interjection, quotation, personalisation, and clarification. The findings revealed 35 instances of code-switching, spearheaded by tag-switching (13), intra-sentential switching (12), and inter-sentential switching (10). Under function, interjection (28%) and personalisation/objectivization (25%) were

the most prominent functions, demonstrating that the characters switched codes mainly to express emotions, emphasise points, or adapt to social contexts. The study finalised that English usage in Indonesian speech reflects foreign language influence on the speakers' first language and represents sociolinguistic change in urban communication. In contrast to this current study explores the phenomenon from a more universal multilingual and sociocultural context, rather than one based on only structural categorisation. Theoretically, this current study suggests a framework approach by cross-analysing Poplack's (1980, in Romaine 1995) code-switching typology and Leech's (1974) language function theory. Even though this study also uses a qualitative descriptive method, this study focuses on analytical richness through the use of frequency counts, functional percentages, and contextual interpretation of each switch, showing not just how frequent code-switching is, but why it occurs in interpersonal and cultural interactions.

The fifth from Damayanti (2024) in her thesis entitled "An Analysis of Code Switching Found in Angela Tanoesoedibjo's Instagram Caption." This research focuses on identifying and analysing the types and functions of code-switching in Angela Tanoesoedibjo's Instagram captions, specifically examining the use of Indonesian-English code-switching in the written category. This study is categorised as descriptive qualitative research. The data were collected through observation and note-taking techniques. The analysis used Poplack's theory in Romaine (1995) to classify the types of code-switching and Leech's (1974) theory to analyze the language functions found in the captions. The findings of the study revealed all three types of code-switching: (1) Tag Switching, (2) Intra-sentential Switching,

and (3) Inter-sentential Switching. It also identified five main functions of code-switching: (1) Informational, (2) Expressive, (3) Directive, (4) Aesthetic, and (5) Phatic functions. The dominant type found was intra-sentential switching, which occurred 27 times, followed by inter-sentential switching (7 data) and tag switching (3 data). The study concluded that Angela Tanoesoedibjo uses intra-sentential switching to reach a broader audience, highlight key points, and create connection and solidarity in a multilingual social media environment. Meanwhile, this study provides a further analysis of social, cultural and multilingual examples of how the multicultural impact connects each other through language. It also dives into an analysis of the MLF model and which languages are commonly used in the conversation. Unlike the study before that used captions as a data source, this study provides movie analysis that shows how people actually speak and interact, making them a rich resource for language study.

Lastly, from Yu Jin, N., & Abd Karim, A. (2012) in the article entitled “Code Switching in Sepet: Unveiling Malaysians' communicative styles.” Although Sepet has previously been researched, the current study by Lee et al. (2012) is mainly about the communicative strategies employed by the characters, with heavy reliance on borrowing, affective functions, and contextual social meanings. Their analysis leans heavily on Holmes' (2008) functional approach and includes reasons for switching, but it lacks significant structural classification of the code-switching types involved and does not ground the typology clearly within existing theoretical frameworks like the model developed by Poplack. In fact, the earlier study conflates

instances of lexical borrowing with code-switching, despite the fact that borrowing and code-switching are conceptually different linguistic phenomena.

In contrast, the present investigation deliberately eschews the analysis of borrowing and focuses strictly on intra-sentential switching, which is theoretically posited to be the most complex and structurally demanding variety of code-switching. This research uses a theoretically sound and more integrated framework for analysis, combining Poplack's structural typology, Hoffman's (1991) categories, and Myers-Scotton's Markedness/MLF model in an analysis of both the form and the sociolinguistic motivations of switches. This allows the current research to examine how languages are embedded within one another in *Sepet* in more detail and in a way that is not investigated in prior research.

2.2 Concept

The concept is closely linked to several key materials relevant to the topic. Through this understanding, the aspects being analysed are connected. This study focuses on the concepts of code-switching and Instagram captions as the basis of analysis.

2.2.1 Code-Switching

Code-switching happens when a speaker shifts between two or more languages or language varieties within the same conversation, sentence, or even phrase. This is a common and natural behaviour for bilingual or multilingual individuals. People often switch languages depending on who they're talking to, where they are, or what they're talking about. These shifts aren't random; they help speakers communicate more clearly, express emotion, show belonging, or connect with their

audience. Beyond structure, code-switching carries deeper social meanings. Myers-Scotton (1993) views it as a tool speakers use to manage interactions, signal politeness, or indicate group membership. Gumperz (1982) noted that people often switch languages to highlight tones like being formal, friendly, or emotional, depending on the situation. Heller (1992) also emphasised how code-switching reflects broader issues like cultural identity, social status, and power dynamics. Overall, code-switching gives speakers the flexibility to draw from all their linguistic resources, helping them communicate more effectively in multilingual environments.

2.2.2 Movie

Movies are one of the most dynamic and engaging forms of storytelling. They combine visuals, dialogue, sound, and music to create emotional and immersive experiences. More than just a form of entertainment, movies often reflect the values, struggles, and social realities of the cultures they portray. Whether it's a romance, drama, or comedy, movies often show how people actually speak and interact, making them a rich resource for language study, especially when it comes to multilingual or multicultural dialogue.

Based on (Carroll, 1985) the term “movies”, as used here, does not refer to film or cinema as a whole, but rather to a corpus of cultural works that includes, among other things, film and cinema. including industrial documentaries, medical training films, ballistics tests, experimental films, modernist art films, propaganda films, and more, in addition to narrative movies and commercials. Instead, the movies describe well-liked, mass-market films produced by what one may term Hollywood. The "classical" style, which has been given this moniker, is used to create

foreign films. style," regardless of whether it is American, Italian, or Chinese, and regardless of whether they are intended for television or the screen.

According to Monaco (2009), a movie is a layered medium where what characters say and how they behave reveal much about their identity, setting, and relationships. Altman (2004) also notes that movie dialogue is crafted to sound authentic, making it ideal for observing real-world language use, including how people switch between languages. In a multicultural setting like Malaysia, films often reflect the real-life code-switching behaviour of bilingual communities.

2.3 Theories

In sociolinguistic studies, Code-switching kutipan poplack is a common linguistic phenomenon in bilingual and multilingual communities where speakers alternate between two or more languages within the same interaction. This alternation can occur across sentences, within a sentence, or as short inserts. Code-switching is not random; rather, it is guided by structural rules and influenced by various social and communicative motivations.

2.3.1 Types of Code-Switching

One of the most widely recognised typologies of code-switching is proposed by Poplack (1980), who classifies it into three structural types: tag-switching, intra-sentential switching, and inter-sentential switching. This classification helps to identify the linguistic patterns involved in bilingual speech.

2.3.1.1 Tag-Switching

Tag-switching refers to the insertion of a tag or fixed expression from one language into an utterance that is otherwise entirely in another language. According

to Poplack (1980), tags are syntactically independent elements, meaning they do not interact with or alter the grammatical structure of the sentence. Because of this independence, tag-switching is considered the least complex form of code-switching and can be produced even by speakers with limited bilingual proficiency. Poplack illustrates this with examples such as

“I could understand *que* you don’t know how to speak Spanish, ¿*verdad?*”

“I could understand that you don’t know how to speak Spanish, right?”

(Poplack, 1980: 589)

where the Spanish tag ¿*verdad?* is added to an English sentence without violating grammatical rules. This type of switching primarily serves pragmatic and interpersonal functions, such as seeking agreement, emphasising a point, or maintaining conversational rapport.

2.3.1.2 Intra-Sentential Switching

Intra-sentential switching occurs within a single sentence or clause and involves switching languages at the level of words or phrases. Poplack (1980) identifies this type as the most structurally complex because it requires speakers to follow the grammatical rules of both languages simultaneously. This form of code-switching demonstrates a high level of bilingual competence, as improper placement of switches may result in ungrammatical constructions. Poplack provides the example,

“Why make Carol *sentarse atrás pa’ que* everybody has to move *pa’ que se salga*”

“Why make Carol sit in the back so that everybody has to move so that she can get out?”

(Poplack, 1980: 586–587)

which shows English and Spanish elements integrated smoothly within the same sentence. The grammatical coherence of this utterance supports Poplack's (1980) claim that intra-sentential switching is systematic and constrained, reinforcing the view that bilingual speakers possess sophisticated linguistic control.

2.3.1.3 Inter-Sentential Switching

Inter-sentential switching involves a change of language between complete sentences or independent clauses. In this type, each sentence typically follows the grammatical system of one language, making it structurally less demanding than intra-sentential switching. However, Poplack (1980) emphasizes that inter-sentential switching still reflects bilingual competence, particularly at the discourse level. It is often used to mark topic shifts, emphasize ideas, or express emotions. A well-known example is

“Sometimes I'll start a sentence in Spanish *y termino en español*”

“Sometimes I'll start a sentence in Spanish and end in Spanish”

(Poplack, 1980, p. 588)

where the speaker switches languages at a clear syntactic boundary. This example demonstrates that inter-sentential switching is deliberate and meaningful, not accidental, and plays an important role in bilingual communication.

2.3.2 Matrix Language Frame Model (MLF)

Carol Myers-Scotton developed the Matrix Language Frame (MLF) Model in 1993 as a grammatical theory of code-switching. The model describes the structural arrangement of two or more languages within a single bilingual or multilingual

statement. Myers-Scotton claims that code-switching is governed by a methodical set of grammatical rules rather than occurring at random.

According to the MLF Model's (1993) core premise, one language operates as the Matrix Language (ML) in every bilingual sentence, while the other language operates as the Embedded Language (EL). The main language that gives the utterance its morpho-syntactic frame, including word order, grammatical relations, and functional components, is the Matrix Language. On the other hand, the Embedded Language adds lexical or content morphemes, like nouns, verbs, or adjectives, which are placed into the framework created by the Matrix Language.

The MLF Model also makes a distinction between system morphemes and content morphemes. Semantic ideas are conveyed by content morphemes, which can come from either the Embedded Language or the Matrix Language. However, system morphemes are grammatically dependent and are only available from the Matrix Language. This distinction allows researchers to objectively identify the Matrix Language using grammatical data rather than just frequency. The MLF Model offers a methodical approach to analyzing code-switching by identifying which language regulates sentence structure and how other language components are embedded. Researchers can show that code switching is governed by strict grammatical rules by determining the Matrix Language and Embedded Language in every bilingual statement.

2.3.3 Functions of Code-Switching

This research uses Leech's (1974) theory of language functions, which views language as a multifaceted system rather than merely a means of information

transmission, to explain why speakers switch languages in certain communicative contexts. Leech argues that all linguistic choices are driven by communicative objectives, and that these objectives influence how language is organized and employed in actual conversation. In multilingual situations, code-switching becomes a strategic linguistic tool that allows speakers to accomplish diverse communicative tasks more effectively. When viewed through Leech's functional framework, code-switching can be understood as a deliberate and meaningful phenomenon that reflects the speaker's intentions, social relationships, and emotional needs.

2.3.3.1 Informational Function

The use of language to express facts, thoughts, and propositional content is the focus of the informational function. This function emphasizes clarity, accuracy, and effectiveness in communication, according to Leech (1974). Speakers in bilingual encounters may frequently find themselves in situations when specific ideas, words, or phrases are better or more spontaneously encoded in one language than in another. When communicating complicated concepts, technical jargon, or culturally specific references, the informational function of code-switching enables speakers to choose the linguistic code that most accurately conveys the intended meaning. This kind of code-switching is driven by the need to eliminate ambiguity and establish a common understanding, proving that linguistic inadequacy is not the cause of language alternation but rather cognitive and communicative efficiency.

2.3.3.2 Expressive Function

The speaker's feelings, views, and sense of self are all connected to the expressive function. According to Leech (1974), language is used not only to describe the world but also to express the speaker's inner thoughts and subjective viewpoints. When speakers believe that one language is more emotionally resonant or better capable of conveying their thoughts in multilingual settings, they frequently switch between them. By changing languages, speakers can emphasize emotional meaning, express honesty, or identify with a specific cultural or emotional position. This shows that, under the expressive function, code-switching is a deliberate decision that improves emotional communication and reveals the speaker's affective orientation.

2.3.3.3 Directive Function

The directive function utilizes language to sway the behavior or conduct of others, for example, through commands, requests, recommendations, or advice. According to Leech (1974), speakers frequently modify their language in order to control social distance, politeness, and power dynamics. Code-switching may be used as a practical approach in bilingual environments to make requests more palatable, demonstrate respect, or boost the likelihood of adherence. Speakers can lessen the perceived strength of an instruction or align their speech with the social conventions of the interlocutor by changing languages. This suggests that code-switching has an interpersonal purpose in that it strikes a balance between politeness and authority in social interactions.

2.3.3.4 Aesthetic Function

The inventive and stylish usage of language is emphasized by the aesthetic purpose. Leech (1974) claims that language may be appreciated for its form, rhythm, and expressive beauty, notably in artistic or performance settings. Code switching can be used in bilingual communication to enhance linguistic expression by adding variation, contrast, or stylistic nuance. Literary works, films, music, and other artistic mediums, in which language selection enhances aesthetic effect, are particularly susceptible to this function. When used under the aesthetic function, code-switching shows the speaker's or writer's awareness of linguistic form and that bilingual language use can improve creative depth and artistic merit.

2.3.3.5 Phatic Function

The goal of the phatic function is to foster and sustain social interactions, not to transmit data. According to Leech (1974), many common utterances are used to foster social unity, show friendship, or keep a conversation going. By expressing solidarity, shared identity, or group membership, code-switching often serves this purpose in multilingual communities. Speakers strengthen interpersonal connections and foster a feeling of belonging by switching languages in greetings, small discussion, or informal conversation. The function of code-switching as a social tool that fosters harmony and mutual recognition during multilingual interactions is highlighted by this usage.