

**CODE-SWITCHING IN F.A. THUKETANA'S SELECTED NOVELS (NXEVO-RIRIMI EKA  
TINOVHELE LETI HLAWURIWEKE TA F.A. THUKETANA)**

**BY**

**CHAKE NKHULULEKO**

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**SUPERVISOR: PROF. O.R. CHAUKE**

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## DECLARATION

I declare that **CODE-SWITCHING IN F.A. THUKETANA'S SELECTED NOVELS** is my work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete referencing.

Signature:

A handwritten signature in black ink, appearing to be 'N. Thuketana', written over a horizontal line.

Date: 30/07/2024

## DEDICATION

It is easier to say when I'm acting like I'm talking to somebody else. (Lindemulder, 2021)

*U kurile, u wansati wa xiviri. Evuton''wini u hlanganile na swiganga, swirhelelo, swigodo na mikova laha a wu gonya, u rhelela, u wa u vumbuluka. U bodlomela, u nyupela, u khudlunyiwa kambe eka hinkwaswo a wu pfuka u kongoma vutomi byi ya emahlweni.*

*Namuntlha u ambale tintangu ta vusatintiyela, u yimile u lo njaraa, a xi te lexi taka u havaxerile matlhari ya vutomi.*

*Ndza tinyungubyisa hi wansati loyi ndzi nga yena namuntlha.*

And this time, this is for myself...I'm loving me...

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## ABSTRACT

Most bilingual and multilingual people switch from one language to another during conversations, but writers rarely switch codes when they write. Code-switching has predominantly, among the Vatsonga, been studied in the education sector, particularly in the teaching and learning continuum, and not in literary texts. This study explored the use and impact of code-switching in prosaic literary texts - the novel. The prevailing attitude on the encroachment of one language upon the other especially, in literary texts, raises eyebrows since the texts in question are generally regarded as vehicles for cultural transmission. The practice, therefore, has implications in literary texts written in the medium of Xitsonga. The question is: why do they code-switch? The purpose of this study was to identify and evaluate the use of Code-switching in F.A Thuketana's 3 novels. The study investigates the reasons behind the use of the code-switching technique by characters in the selected literary texts. The study adopted the qualitative research methodology and exploratory design to explore the use of Code-switching in the selected novels. The sample of the study is composed of three novels by F.A. Thuketana, which were selected from the population of Xitsonga novels. They were selected because they display the use of Code-switching in portraying characterisation. The researcher used purposive sampling to select the texts for the study, which includes the following Xitsonga novels by F.A Thuketani: *N'waningingi ma ka tindleve* (1978), *Ndzi ngo tinciki!* (1987), and *A hi fambe M'ghaname* (2011), which are some of the Xitsonga novels in which Code-switching is used. This is a desk-top research; therefore, data was collected from the selected novels. The researcher applied syntactic, semantic and pragmatic analysis to analyse data. The study is essential as it informs readers about the impact of code-switching in literary texts, helping them appreciate it as an effective communication and language development tool. The study serve as a springboard for future researchers on Code-switching and helps people learn each other's languages.

## KEYWORDS:

Code, Code-switching, Language, Bilingual, Multilingual, Xitsonga, South Africa, language development, literary texts, communication, translanguaging, Code-switching, language transfer, language attitude, language proficiency, code-mixing, bi-literacy.

## CHAPTER 1

### INTRODUCTION

#### 1.1 INTRODUCTION

The world is vast and is made up of many different languages and cultures. Therefore, people learn, adapt to and use different languages of their choice. This is done for many reasons, such as better competence, standing one's ground, fitting in and better understanding of what they are saying, among others. For example, South Africa has 12 official languages and speakers hold the rights to use their native languages; yet some people switch to the English language to fit in current situations and affairs, as well as a count of other reasons. The act of switching from one language to another is called Code-switching, and it happens in everyday life. It is essential to understand why people code-switch. The study examines Felix Alois Thuketana's selected novels to identify the reasons that lead to Code-switching in these texts.

Code-switching is a phenomenon closely related to multilingualism, bilingualism, and multi-competence. In this case, one has the right to use their language of choice even at school. This is supported by (Bhatti et. al., 2018; Cheng, 2013; Siddiq et. al., 2020) when they state that in protecting the right of individuals, the *Language in Education Policy* stipulates that where a school uses the language of learning and teaching chosen by the learner, and where there is a place available in the relevant grade, the school must admit the learner. As cited in Mati (2004:4), South African schools and their learners can now choose their language(s) of learning and teaching. The policy environment is favourable and very supportive to multilingual education and bilingual education practices including Code-switching.

Learners are now able to add new language(s) to their repertoires as the policy advocates for an additive and not subtractive approach to language education. The code or language has been used and cannot be separated from human life as an intermediary in communication. The *Language in Education Policy* in South Africa seeks to address the dominance of English and uplift the status and development of African languages. During

the apartheid period, mother tongue schooling for Africans was employed from the passage of the “Bantu Education Act of 1953 to the end of the apartheid era to support the social and educational goals of Verwoedian-style apartheid” (Thompson, 1985).

Numan and Carter (2001:275) define Code-switching as a phenomenon of switching from one language to another in the same discourse. Usually, the languages that are switched are the mother tongue and a foreign language. Coulmas (2005:111) affirms that both bilingual speakers and the speech community differ as to the extent they practise Code-switching in everyday life. This means that people code-switch because of their language differences, as switching codes brings them closer together and provides better understanding.

It is conceded that the phenomenon of Code-switching not only features in real-life situations, but also manifests in fictitious literary works, and the context of this study, in Xitsonga selected novels. According to Gluth (2008:6) Code-switching is “the mixing of elements of two linguistic varieties within a single utterance or text”. This implies that Code-switching is not practiced only orally but it is also practiced in a written form and would involve biliteracy. Thus, the monolingual bias of researchers identifying with one language can cause problems when researching texts containing a language differing from their specialty, and they therefore tend to avoid it (Sebba, Mahootian and Jonsson, 2012:2).

Richards, Platt and Weber stress that Code-switching does not happen only in conversation but also in writing. The fact that a character can write in one language and switch to another is also called Code-switching. Richards et. al. (1985:43) further elaborate on how Code-switching occurs by saying that Code-switching can take place in conversation where one speaker uses one language and another speaker answers in a different language. A person may start speaking one language and then change to another one in the middle of a sentence. Code-switching in literary text has not been studied, even though it has existed for years. This is supported by Sebba when stating that, “while research on Code-switching in written texts does exist, some of the problems have been that the area has no independent theoretical framework but has drawn on framework developed for spoken Code-switching research or frameworks from other

theoretical disciplines” (Sebba, Mahootian and Jonsson, 2012:1). The characters in the selected novels often switch from Xitsonga to other languages like English and Afrikaans. Linguistic studies on intra-sentential Code-switching have indicated that there are lexical and grammatical constraints on switching, though there is much debate and many schools of thought on what these constraints are (Muysken, 1995).

## **1.2 DEFINITION OF KEY TERMS**

### **1.2.1 Language**

Language is a way of communication which consists of sounds, words, and grammar, used by humans to convey meaning, to express their thoughts, and to share information. Language is one of the most fundamental aspects of human society and culture. It is a communication tool through which concepts are conceived, meaning negotiated and knowledge conveyed from one individual to another (Chikiwa, 2016). Language is more than words. By language, we do not mean words, but the grammar that we use to put them together to produce utterances that reflect our impressions of our lives, experiences and environment, as well as enable us to affect people and events around us (Fromkin, Rodman and Hyams, 2013). Language is a system of communication used by people that consists of sounds, words, and grammar.

### **1.2.2 Bilingualism**

This term means being equally fluent in two languages and refraining from using it for someone who knows only a modest amount of a second language (Bialystok, Luke and McBride-Chang, 2005). In the current study, this definition is adopted as it is. Bilingualism refers to the ability of an individual to use two languages proficiently. This means they have a high level of competence in understanding, speaking, reading, and writing in two languages. Bilingualism is considered as a source of creativity in language (Talaat, 2003).

### **1.2.3 Multilingualism**

With South Africa being a culturally and linguistically diverse society, multilingualism is common and a reality that is at the forefront of the LIEP (Department of Education, 1997).

The official status afforded to 12 languages could be interpreted as one of the ways by which the country recognises the linguistic diversity of its citizens. The National Language Policy Framework (2002) defines multilingualism in the South African context as the use of more than three languages by an individual or a group of speakers, but it also means that all citizens of the country should be encouraged to speak each other's languages, inclusive of English and Afrikaans. Wolff (2000: 3) also confirms that multilingualism is a norm rather than the exception in Africa and worldwide.

#### **1.2.4 Translanguaging**

Translanguaging is a concept in linguistic Code-switching that refers to the practice of using multiple languages flexibly and interactively to communicate and understand meaning. It challenges the traditional notion of languages as separate entities and emphasizes the fluidity and creativity of language use. The term *translanguaging* was first used by Williams in 2002 (Hibbert and van der Walt, 2014: 5), it was used to describe acquiring information in one language and articulating or expanding on this information in another language (Hibbert and van der Walt, 2014: 5).

#### **1.2.5 Code**

According to Wardhaugh (1998:86), the term code can be employed to refer to any kind of system that two or more people employ for communication. This means that a code is any language that speakers use for communication. It can also be used as a system by one person, like when a speaker devises a private language (code) to protect some secrets (Wardhaugh, 1998:86). Wardhaugh (1998:86) adds that a code can be used to refer to any kind of system that two or more people employ for communication.

#### **1.2.6 Code-switching**

Nwoye (1993:365) defines Code-switching as "the use of more than one language or variety of languages in the course of a single discourse". Peires (1994:14) refers to Code-switching as "the alternate use of two or more languages in a single piece of discourse"; while Wardhaugh (1998:100) explains it as a conversational strategy used to establish, cross or destroy group boundaries, to create, evoke or change interpersonal relations

with their rights and obligations”. Blom and Gumperz (1972) consider Code-switching as a dynamic linguistic choice that is used to fulfil specific linguistic and social functions within a community. Kieswetter (1995, 10) reports that, from their study of Code-switching between dialects with different social functions in a Norwegian fishing village, it was found that speakers “make linguistic choices according to the linguistic and social constraints of a particular society”. To them, Code-switching means a code choice motivated by linguistic and/or social constraints. These constraints may be a change in the situation or a change in the topic. On this basis, they introduced the technical terms ‘situational switching’ for the first and ‘metaphorical switching’ for the second.

### **1.3 TYPES OF CODE-SWITCHING**

The phenomenon of code-switching occurs in various situations where speakers of different languages are present, and it has types depending on the context. Code-switching is the ability of individuals to select a language according to the interlocutor, the situational context, the topic of the conversation and other factors that influence communication. Speakers are often able to switch languages within an interactional sequence by sociolinguistic rules and without violating specific grammatical constraints (Cantone, 2007). Switching from one language to another can happen intentionally or unintentionally. But whatever the case, the purpose of Code-switching may be cognitive (to bring about better comprehension) or social (to show solidarity with other speakers of the same language). Deibert (2008:3) defines code-switching as the term for different languages coming into encountering one another in a conversation. Furthermore, he explains that bilingual and multilingual speakers tend to code-switch.

Poplack (1980) proposes three types of code-switching, which she labels as tag switching, inter-sentential switching, and intra-sentential switching. The three types of switching were researched in the 1980s to evaluate how they effectively help learners improve their performance at school. Canagarajah (1995) argues that Code-switching helps learners with low levels of proficiency in the L2 and identifies the macro and micro functions of code-switching that are useful in the classroom. Auer (2009) proposes four

types of Code-switching: insertional, alternation, discourse-related, and participant-related.

Mesthrie (1995) states that there are two types of Code-switching, namely: conversational Code-switching and situational Code-switching. He further defines conversational Code-switching as the alternation of languages or dialects that happens within a conversation on one topic, often within speaker's turn. Ammon et. al., (2005), whose definition is similar to Mesthrie's, describe situational Code-switching as "switching that occurs about a change in the situation (topic, participant or setting). Situational Code-switching occurs to some extent in most bilingual and biliterate speech communities, but the members of such communities do not necessarily engage in conversational Code-switching.

Code-switching: Maschler (1998) defines code-mixing as the use of two languages such that a new code surfaces and the elements of the two languages are integrated into a structurally definable blueprint. Liu (2006) defines code-switching as the mere integration of words, phrases, and sentences from discrete grammatical systems. Muysen (2000) defines Code-switching as the quick alternation of several languages within a specific speech event.

Code-switching can take on several forms, which include alteration of sentences, phrases from both languages and switching in a long narrative Kasperczyk (2005:1). Kasperczyk further identifies types of code-switching as intersentential or intrasentential Code-switching. In intersentential code-switching, the language switch is done at sentence boundaries and is practised mostly by fluent bilingual speakers, whereas in intrasentential Code-switching, the shift is done in the middle of a sentence with no interruptions, hesitations or pauses indicating a shift and the speaker is usually unaware of the switch.

In addition, Blom and Gumperz (1972:409) discuss situational and metaphorical Code-switching. Situational code-switching occurs when alterations between language varieties redefine a situation, being a change in governing norm, whereas metaphorical Code-switching occurs when alternations enrich a situation which allows for the allusion to more than one social relationship within the situation. Meyer-Scotton's (1993) Markedness Model is considered an important element for analysing the speakers' habits of Code-

switching as it accounts for the speakers' socio-psychological motivations when Code-switching (Rose, 2006:9).

### **1.3.1 Situational Code-switching**

Situational Code-switching continues without alteration of the topic for the speakers. This is supported by Wardhaugh (1986:106) when he says that situational Code-switching occurs when the languages change according to the situation in which the speakers find themselves - they speak one language in one situation and another in a different one. Wardhaugh's view is supported by Hudson (1996:52) when he states that this kind of Code-switching is called situational Code-switching because the switches between languages always coincide with changes from one external situation, e.g. (talking to a member of a family, talking to the neighbours)

From the above definitions, one can observe that situational code-switching is dependent on the situation. This means that the context in which a conversant finds themselves determines the type of code they should use. For example, when one is in a political meeting or gathering, they will use words like comrades and compatriots (as opposed to friends) when addressing the people. In soccer, one will use words like penalty kick, corner kick and offside. In Xitsonga female initiation schools, one will use words like *xikhobana* (a girl who is in the process of being initiated). If someone is not familiar with the situation involved, s/he will not understand what is being communicated.

Wardhaugh (1986:106) further elaborates on code-switching when he says that "in situational code-switching, no topic change is involved". The language used is controlled by rules that the speakers learn through experience. As far as situational code-switching is concerned, the situation does not change but a language change is required. If a learner at school uses English, and uses Xitsonga at home, this is called situational Code-switching. Speaking English at home might not be comfortable for the learner who speaks Xitsonga at home with his/her parents. Each language in these cases symbolizes both communities (English and Xitsonga).

The reason why speakers decide to preserve their languages is because of the social distinctions they symbolize. It is easy to tell what situation speakers are in by just

observing, for example, if someone is in a class full of learners, or having a meal with a family, the situation can be classified easily, and if the choice of language varies with the situation, it is the situation that decides the language, not the language that decides the situation (Wardhaugh, 1986:106).

### **1.3.2 Metaphorical Code-switching**

According Wardhaugh (1986:106), metaphorical Code-switching is when a change of topic requires a change in the language used, we have metaphorical code-switching. Blom and Grumperz (1971) cited in Hudson (1996:53) support Wardhaugh when they say that in some cases the situation is less clear, either because it is ambiguous or because the speaker decides to ignore the observable external situation and focus instead on less observable characteristics of the people concerned. Such cases, where it is the choice of language that determines the situation, are called metaphorical Code-switching. From the above-quoted paragraph, it could be said that metaphorical codeswitching involves several languages used. Among others, it involves the usage of ambiguity, which is a wide field of study. Fromkin et. Al. (2003:574) define ambiguity as the term used to describe a word, phrase, or sentence with multiple meanings. Ambiguity means a word or a phrase with more than one meaning.

Wardhaugh (1986:106) states that, as the term suggests, metaphorical Code-switching has an effective dimension to it: you can change the code as you redefine the situation, from formal to informal, official to personal, serious to humorous and politeness to solidarity. Metaphorical Code-switching involves the usage of special language, for example, the usage of metaphors in conversations. Metaphorical Code-switching can also function as symbolism in conversations. Fromkin et. al. (2003: 587) define metaphor as a non-literal, suggestive meaning in which an expression that designates one thing is used to mean something else. Fromkin et. al. refers to a metaphor as an expression that has a hidden meaning. For example: The night has a thousand eyes – This does not mean that the night has eyes like a human being, but it simply means that one may be unknowingly observed at night.

## 1.4 Code-switches

For code-switching to happen, code-switches must be involved. Code-switches can take place between or within sentences which involve phrases of words and even parts of words. The switching of words can occur at the beginning of borrowing, which can occur when a new word becomes more integrated or less integrated into another language.

### 1.4.1 Intra-sentential switching

Intra-sentential switching refers to switching in which switches occur within a clause or sentence boundary. Switching within a sentence tends to occur more often at points where the syntax of the two languages aligns, for example:

(i) Ndzi ta ta hi bazi *or* hi thekisi.

(I will come by bus or taxi)

(ii) Maria a nga tsala, *it is the same, handwriting* ya vavasati ya fana.

(Maria can write, it is the same, women's handwriting is the same)

(iii) Wena u *mastermind*, papa wena a nga swi lavi sweswo.

(You are the mastermind; your dad does not like that)

Code-switching can be classified as follows:

### 1.4.2 Inter-Sentential

In inter-sentential code-switching takes place at sentence boundaries. This is seen most often between fluent bilingual speakers. Inter-sentential switching refers to switching outside the sentence or clause. For example:

(i) Ndza vona a xi ndzi tivi kahle xo twa leswaku ku na *Phantom the man who never dies*.

(I can see that he does not know me well, he just heard that there is Phantom the man who never dies)

(ii) A swi ndzi hlamarisi, Phatimana wa ha dla hi vufana naswona u rhandza ngopfu *nice time*.

(It is not suprising, Phatimana is a boy and that he loves nice time)

(iii) *Ndzi lava ya n'wina* signature.

(I want your signature)

### 1.4.3 Intra-Sentential

Intra-word switching refers to switching within a word itself or at the boundary of the morpheme. For example:

(i) Ku *enjoya*.

(To enjoy)

In this example, a Xitsonga infinitive of class 15 prefix ku- (to) and a suffix – a is added to an English verb 'enjoy' to making it "*ku enjoya*".

(ii) Ku *communicata*.

(To communicate)

In this example, a Xitsonga infinitive of class 15 prefix ku- (to) and a suffix –a is added to an English verb communicate to make "*ku communicata*".

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In intra-sentential Code-switching, the shift is done in the middle of a sentence, with no interruptions, hesitations or pauses indicating a shift. The speaker is usually unaware of the shift. Different types of switches occur within the clause level, including within the word level.

### 1.4.4 Tag switching

Tag switching refers to switching at a tag phrase or in which tags and certain set phrases in one language are inserted into an utterance, otherwise in another. There is an insertion of a tag from one language into an utterance that is in another language.

For example:

(i) I siku ro saseka, *isn't it?*

(It is a beautiful day, isn't it?)

(ii) U ta ta, *wouldn't you?*

(You will come, wouldn't you?)

(iii) Tatana u tirha eJoni, *not so?*

(Dad works in Johannesburg, not so?)

### **1.5 Causes of Code-switching**

The people of South Africa are grounded in a rich cultural and linguistic diversity. There are 12 official languages in the country and even though the power of choosing the official language was ceded to each province according to their requirements suited to the linguistic or population groups within that province (Rassool, 2004:203), there has been from centuries ago, and continues to be, an ongoing migration of people between provinces. This migration of people has led to family situations that are often multilingual and consist of a variety of linguistic repertoires within a single family.

Language repertoires are dynamic in nature and Rassool (2004:209) relates evolving language repertoires as phenomena that are caused by people within communities who adapt and accommodate other languages and cultures. De Kadt (2005:19) posits that the displacement of indigenous mother tongues is on the increase because of the spread of English as a language of learning and teaching; it has since disseminated beyond the classroom and into the social lives of the people of South Africa.

Rassool (2004:207), in a study highlighting multilingual realities and multi-identities, referred to linguistic repertoires as indicating “evidence of vibrant cultural experiences across time and space; they contain memory traces of past migrations, colonialism and, in many instances, also reflect the multilingual ethos of the societies from which they had transmigrated”. This is true for many South African families whose linguistic repertoires include remnants of other cultural groups and languages causing an identification problem in that it is often difficult to pinpoint a single ethnic group and language in a family, and this is passed down to the children who are often not sure of their home language. The long-term practicality of the local languages of South Africa is a cause for concern (De Kadt, 2005:19).

Intermarriage between different cultures often results in children being raised with a dominant language spoken at home. However, these children also face the need to communicate with family members who speak another language. This dynamic can lead to shifts in their communication patterns (Rassool, 2004:209). A multilingual environment, as experienced by most South African students in their classrooms at school and later at their tertiary education institutions, carries with it the “constant choices between codes, varieties and accents, as speakers construct themselves in constantly modulated ways” (De Kadt, 2005:20).

## **1.6 Historical Background to Code-switching**

Code-switching is a linguistic phenomenon in which speakers switch between two or more languages or dialects throughout a conversation, or even within a single sentence. This practice has a long and varied history, originating in social, cultural, and linguistic contexts. Early observations and studies from the 19th and early 20th centuries show that early studies of bilingualism and multilingualism highlighted the presence of Code-switching, but it was not explicitly characterised. Scholars such as Wilhelm von Humboldt and Franz Boas observed the ease with which speakers of many languages switch between languages (Koerner, 2011). Research has been conducted by linguists interested in studying this language phenomenon (Inuwa, Christopher and Bakrin, 2014;

Gulzar, 2010; Ariffin and Rafik-Galea, 2009; Bashir, 2015; Woolard, 2004; Deuchar, 2012; and Makulloluwa, 2013), particularly regarding the social dimensions of Code-switching. The phrase "Code-switching" became more formalised in the 1940s, when linguist Einar Haugen made substantial contributions to the study of bilingualism and language exchanges. Researchers in this era began to document utterances. The code-switching technique has a long and diverse history, stemming from how multilingual speakers instinctively switch between languages, frequently influenced by social settings.

The study of code-switching in sociocultural linguistics began with Blom and Gumperz's (1972) work titled "Social meaning in linguistic structures" (e.g., Myers-Scotton, 1993; Benson, 2001). During the 1960s -1970s, sociolinguistic code-switching researchers focused on Code-switching extensively. Notable scholars such as John J. Gumperz and Dell Hymes investigated how code-switching worked as a communication tactic inside communities, focusing on its significance in social identity and group membership. Gumperz's study focused on the conversational and social purposes of Code-switching, which he saw as the rule rather than the exception in multilingual communities.

During the 1980s and 1990s, research focused on the structural features of Code-switching, including the grammatical limitations and syntactic patterns that determine how languages can be switched. Poplack (1980:583) states that "Code-switching is the alternation of two languages within a single discourse, sentence or constituent." It primarily occurs in bilingual or multilingual communities, where speakers alternate between languages for specific purposes. Myers-Scotton (1993: vii) defines Code-switching as "the use of two or more languages in the same conversation" because each language has a social role to play in bilingual or multilingual contexts. Linguists such as Shana Poplack undertook extensive research on the grammatical norms underpinning Code-switching. This age also saw functional techniques, in which the focus was on why speakers code-switch, such as to communicate group affiliation, accommodate interlocutors, or emphasize specific themes.

However, the early 1980s witnessed increased interest in studying children's Code-switching (Álvarez, 1979; Genishi, 1976; Zentella, 1982, 1997). These studies have shed some light on how bilingual children use different languages according to the addressee

and context. However, these studies do not describe how children develop Code-switching over the years, and how Code-switching is used to extend communicative competence for achieving conversational goals during peer interaction. In the classic code-switching study by Poplack (1980) with Puerto Rican American bilinguals, she analysed adults' conversations in natural settings and speech during a sociolinguistic interview to learn about bilinguals' linguistic competence and their use of Code-switching. Poplack's findings pointed out that Code-switching was used by those individuals whose language skills in both languages were balanced. While Code-switching might be an indicator of bilingual ability in adults (Poplack, 1980), it might indicate the development of bilingual communicative competence in children who are still learning a second language (L2) (Reyes, 2001).

2000 to Present Contemporary research continues to investigate both the structural and social components of Code-switching. Advances in cognitive science and psycholinguistic Code-switching have also begun to reveal the mental processes involved in switching languages. Code-switching is the communicative practice where the speaker skilfully switches from one language to another without disturbing the flow of ideas. Hughes, Shaunessy, Brice, Ratliff, and McHatton (2006:14) expand on the idea that "code-switching is a linguistic feature of stable bilingual communities," suggesting that code-switchers possess a deeper understanding of both languages and cultures.

The increase of global communication and migration has rekindled interest in how Code-switching works in digital communication, such as social media and online conversations. Code-switching frequently reflects and strengthens cultural identities. For example, in colonial cultures, code-switching might be used as a method of resistance or to traverse numerous cultural identities. Globalization has led to more frequent Code-switching, highlighting the dynamic character of language use in a linked world. Code-switching is a widespread phenomenon by virtue of South Africa being a multilingual and multicultural society (Mabule, 2015) Ndimande-Hlongwa and Ndebele (2017) argue for the need to embrace multilingualism through research on its various manifestations, such as Code-switching. Much of the research on Code-switching in a multilingual South African context

focus on the phenomenon as it applies in educational settings and natural conversations (Dladla, 2018; Ndebele, 2012).

Apparently, Code-switching has become socially and communicatively unavoidable in such a linguistic situation as speakers switch between languages for different social and cultural reasons. Bwenge (2007:96) argues that Code-switching is one of the most remarkable forms of language behaviour among multilingual speakers on the African continent. He adds that African multilingualism includes both indigenous African languages and European languages that were introduced during the colonial period.

In South Africa, the English language has had an influence on the indigenous languages of South Africa, and this is evidenced by a considerable number of English words that have been adopted into Afrikaans and other African indigenous languages. According to the 2001 South African Census, 47, 9% of the African/Black population aged 20 or more would have at least some secondary education. This would imply that they would have been taught English and to a lesser extent, Afrikaans at school. Heugh (1999) maintains that English is established throughout South Africa and functions as a lingua franca, a primary language of government, education, business and commerce.

The eradication of apartheid and the granting of official status to African languages brought about a fundamental change in South Africa's social, educational and professional environment. South Africa is now a multicultural society with twelve official languages, namely Sepedi, Sesotho, Setswana, SiSwati, Tshivenda, Xitsonga, English, Afrikaans, IsiNdebele, Isizulu, IsiXhosa and Sign Language. Isizulu in KwaZulu-Natal is mixed with English and/Afrikaans and with other Nguni languages, notably IsiXhosa. With this being said, Reagan (1990:179) states that; it is important that regardless of the nature of future political change in South Africa, it is virtually assured that linguistic diversity will remain a feature of social life for generations to come, and that bilingualism and multilingualism will remain common for many South Africans well into the next century. Lastly, Code-switching is a complicated and dynamic phenomenon with long historical roots. It captures not just linguistic variety, but also the social, cultural, and cognitive aspects of language usage. The study of Code-switching continues to expand, providing insights into how people navigate and manage their multilingual reality.

## **1.7 Research Problem**

Code-switching is a broad term and is evident in languages worldwide, including South Africa, which has 12 official languages. However, despite there being multiple official languages in the country, English remains dominant to the detriment of African languages, which are often marginalised (Mağadzhe, 2019). The English language is vital in all fields, including science, technology, entertainment, and business (Ajmal and Kumar, 2020; Benyo and Kumar; 2020; Kumar 2020a). The reason why people frequently switch to English is that it is understood by many people. The problem is that people are using English to the extent where they forget how to speak their own languages and the young ones think that English is more important than their own African language. This is also leading to the Extinction of African languages. Consequently, people switch from one language to another without reason. Some may think it is because they like the other language or they want to involve the other person in their conversations. This might be true, but there are other reasons behind Code-switching. This study investigated the use of Code-switching in literary texts, which will be analysed to determine the reasons behind the switching. Hence, the study intends to find and analyse Code-switching and the reason for its use in the utterances of characters in Thuketana's novels. This study will help people understand why different authors use code-switching in their texts.

## **1.8 AIM AND OBJECTIVES OF THE STUDY**

### **1.8.1 Aim**

This study aims to evaluate the use of Code-switching in F.A. Thuketana's selected novels.

### **1.8.2 Objectives**

The objectives of the study are:

- To identify the use of Code-switching in the development of F.A. Thuketana's selected novels.

- To determine how Code-switching distinguishes F.A. Thukeana's style in his selected novels.
- To find strategies that can be used to explore the concept of Code-switching in the construction and development of Xitsonga novels.

#### Research questions

- Did Felix Alois Thuketana use Code-switching in his novels?
- How does Code-switching distinguishes Thuketanas style in his novels?
- What are the strategies that can be used to expolere the concept of Code-switchingin the improvement and development of Xitsonga novels?

### **1.9 SIGNIFICANCE OF THE STUDY**

The study of code-switching is important in several areas, including linguistic code-switching, sociolinguistics, psychology, and education. Its significance may be viewed in many many ways which includes Linguistic Significance, Sociolinguistic and Cultural Significance, Cognitive and Psychological Significance and Educational Significance. The study of code-switching is important because it gives a full knowledge of how languages interact at several levels, including cognitive, social, and structural. It contributes to our understanding of bilingual and multilingual communication, influences educational methods, improves intercultural understanding, and pushes advances in language technology. Because of these diverse contributions, the study of code-switching is an important topic of research with extensive ramifications and applications.

The study will be significant to South Africans as well as the world at large. It will help people understand the importance of code-switching and learn each other's languages in the process. The study will educate readers about the impact of code-switching in literary texts and help them appreciate Code-switching as an effective tool of communication and language development. The study will benefit learners in understanding their lessons better and enable teachers to use Code-switching as a strategy to meet the required educational standards. Lastly, the study will serve as a springboard for future researchers on Code-switching.

## 1.10 CHAPTER OUTLINE

**Chapter 1** lays the background for the study and gives an overview of the language dynamic code-switching in South Africa. It also highlights the key research questions of the study and motivates its significance.

**Chapter 2** introduces a theoretical framework that adopts a socio-cultural approach, drawing from sociolinguistic code-switching, linguistic anthropology, and language socialization. It critically reviews literature relating to bi/multilingualism, linguistic repertoires, language ideologies, English hegemony, Family Language Policy and language identity within a multilingual context.

**Chapter 3** presents the research methodology adopted. I motivate for choosing to employ case study and linguistic ethnography as my research designs – I highlight the interpretive nature of my research designs.

**Chapter 4** provides extracts of data drawn from the three selected novels,

**Chapter 5** uses the extracts to generate a discussion on Code-switching.

**Chapter 6** gives conclusions based on the interpretations from the previous chapter.

**Chapter 7** offers recommendations derived from a critical review of the literature and the data analysed in this research. Research questions and answers were included.

## 1.11 CONCLUSION

This chapter provides a brief historical background of Code-switching, originally introduced by Blom and Gumperz in 1972, focusing on the social meanings associated with linguistic structures. Code-switching was then recognised and used by many scholars, where it became popular. It has become useful in all parts of the world until today. Furthermore, the chapter explained the research problem, purpose of the study, research questions, and ethical considerations, scope of the study and significance of the study.

## **CHAPTER 2**

### **LITERATURE REVIEW**

#### **2.1 INTRODUCTION**

This chapter provides the theoretical framework of the study as well as the literature review related to it. A literature review related to this research study is essential, as it provides a relevant context for developing the researcher's argument. According to Hofstee (2006:104), "a literature review is a critical evaluation of the previous writing that is relevant to what you are reading". According to Hofstee's views, a literature review enhances one's understanding of the subject being studied, enabling one to refine or alter previous interpretations of a phenomenon. This chapter explores how researchers around the world have examined Code-switching, as well as a summative recap of the findings that extracted from the reviewed literature.

#### **2.2. ROLE OF THEORY IN THE STUDY**

The theoretical framework shows the beliefs and the researcher's worldview and defines the position the researcher takes in accounting for knowledge interpretation and knowledge making (Imenda, 2014). Theories have an important role in guiding research across several areas. They serve as a basic framework for the research process, guiding the creation of research questions and aiding in the interpretation of findings. Understanding the function of theory is critical for performing sound and relevant research. This section delves into the varied functions of theory in a study, emphasizing its significance in providing a conceptual framework, influencing research design, and interpreting outcomes.

The function of theory in research is diverse and essential. Theories offer a conceptual framework for the whole research process, from developing research questions and methods to evaluating findings and recognizing practical applications. By rooting research in theory, researchers may guarantee that their work is methodical, cohesive, and

valuable to the development of knowledge. Theoretical frameworks not only assist in explaining current occurrences but also set the way for future study and practical applications, making them an essential component of academic investigation.

Sociolinguistic theory is a relevant theory in the proposed study because it focuses on the effect of language in society. The sociolinguistic approach, established by William Labov in 1992, highlights the social factors that encourage or discourage code-switching. It views code-switching as a way to gain insights into social constructs such as power and prestige (Bullock and Toribio, 2009). Based on this, Code-switching is a way in which social classes come to be at a certain level of understanding or accommodating the lower class when it comes to communication. So, Code-switching becomes a link that forges interrelation between the lower and the upper class. This assumes that those in power are much more educationally and linguistically advanced; therefore, they need to code-switch to be understood by those who are not linguistically advanced. Sociolinguistics is more frequently used to suggest a new interdisciplinary field: the comprehensive description of the relations of language and society. My intention was to address linguistic issues, recognising that they ultimately reflect social behavior (Hazen, 2011).

Therefore, the sociolinguistic theory will help to find reasons for the use of Code-switching in the selected novels by Thuketana. It will assist in the evaluation of literature to achieve its uniqueness, thereby looking at all aspects of society, which includes language and the way it is used in society. Much of the recent research on code-switching has shifted focus, aligning with broader trends in sociolinguistics. Scholars are increasingly interested in the stylistic uses of code-switching and its role in constructing identity. These processes involve the conscious use of code-switching (Rampton, 1999).

The sociolinguist by William Stewart and Heinz Kloss, describes how standard language varieties differ between nations. It focuses on the social processes of acquiring language (Mesthrie et al., 2009: 4). Most skills and competencies will enable the speaker to respond well in Code-switching. This is affirmative in that language barriers lead to misunderstanding and this, at times, defeats the intention of the conversation. Manda and Dhaou (2019:246) argue that Code-switching comes with challenges and opportunities that will need new skills and human intelligence. Code-switching demands that the

speaker is also fluent in the language that he or she switches to, and this can be a serious challenge to both participants of the communication process. These changes, therefore, mean that the type of skills, knowledge and competencies of the speaker must match the changing world of work.

## **2.3 LITERATURE REVIEW**

This section reviews previous research on the concept of Code-switching with a great focus on how code-switching as a practice helps people to assert power, pride and status, language learning, ethnic identity, self-emotion, competence, repetition and exclusion, and develop and improve languages. Various functions of code-switching have been discussed; namely, code-switching as a mark of solidarity, code-switching as a strategy for isolating participants, code-switching as an indicator of topic change and next speaker selection, and code-switching as a strategy to signal multiple identities (Gumperz 1982 in Nwoye 1993:386). Since its emergence, many researchers have conducted research about code-switching based on various topical code-switchings. A few studies have been conducted, even though code-switching exists in literature worldwide, including Xitsonga textbooks. Code-switching is used in most Xitsonga texts. F.A Thuketana is one of the authors who used code-switching in his novels to promote language, put emphasis on meaning and provide a better understanding of what one is saying. Code-switching is applied in many different situations for different reasons.

Gal (1998) points out that “code-switching is a conversational strategy used to establish, cross or destroy group boundaries. So, code-switching is a tool that serves to overcome barriers that hinder communication across racial, ethnic and social groups. There are several researchers who conducted research studies on translanguaging, code-switching, language transfer, scaffolding, language attitude, language proficiency, code-mixing, bi-literacy and more. Therefore, their work is more useful in this study because their findings are likely to serve as a point of departure.

### **2.3.1 Code-switching and asserting Identity, Power, Pride, Status and behavior**

Code-switching is a dynamic and intentional language technique that goes much beyond simple communication. It is essential for establishing identity, bargaining power,

expressing pride, and indicating status. By looking at code-switching through these social lenses, we may acquire a better understanding of its importance in the lives of multilingual people and communities. This approach emphasizes the diversity and variety of human communication, which reflects larger social systems and cultural identities.

Code-switching happens for many reasons according to different situations. Some of the reasons speakers' switch their codes are because people assert their identity, and they want to be known for who they are? What they do or where they come from. They code-switch to show the kind of power they have over other people. People switch or mix two languages because code-switching will increase the speaker's status, power and authority. This is mostly done in different situations where one wants to be recognised as to who they are and what they are about or what they have. In the post-colonial period, many bilingual authors choose to write "in between" languages and countries to express their cross-cultural experiences (Sankaran, Deshmukh, Ahamed, and Ahamed, 2018). Moreover, code-switching can also strengthen the speaker in that he/she can feel more powerful than the listener because he/she can use a language that nobody can (Saville-Troike, 1986). This statement supports that other people code-switch just to feel or be seen as powerful people, this happens in situations like for example: in a community meeting where there are uneducated people one will just render their item and ask for an interpreter just to make other people feel like he/she is better than them. This is a display of unnecessary superiority, which in the eye of a wise person can be interpreted as foolishness. This may also contribute to the poor attendance of those who are deemed uneducated, as they feel undermined.

Hakorimana (2003:45) characterises it as "multiple language switching" and Karekezi (1989:88) specifies it as the "Kinyarwanda-French-English trilingual code-switching", especially associated with the speakers' level of education and proficiency in any of the exoglossic languages. Moreover, they agree on three linguistic structures dominant in code-switching utterances. These are, namely, the intra-sentential code-switching which uses grammatical and semantic units like noun phrases, adjective phrases, and adverb phrases; the inter-sentential code-switching, which uses longer clauses or parts of

speech; and the extra-sentential code-switching which uses fully fledged items like proverbs and idiomatic expressions.

Wardough (2006) states that code-switching is a conversation between speakers' turns or within a single speaker's turn. In the latter case, it can occur between sentences or within a single sentence. Code-switching can arise from individual choice or be used as a major identity marker for a group of speakers who must deal with more than one language in their common pursuits. Wardough explains code-switching as a way for the speaker to let people know who they are. This is because when we speak a language, people get to know who they are and where they come from or what they are about. For example, when a woman speaks Xitsonga, people assume she is from Limpopo Province, around Giyani, and that she is likely a native Tsonga speaker who respects others. Here, the argument seems to be misleading because code-switching has a lot to do with language and understanding amongst participants, yet it is, here, used as a way of promoting identity rather than as a tool to facilitate communication.

Sert (2005) mentions that code-switching is used for the expression of emotion and helping teacher to build a conducive relationship with their learners. Hence, one may speak of the contribution of code-switching for creating a supportive language environment in the classroom. Code-switching can be a way to express emotions, especially when someone is speaking their native language and feels offended. In such cases, the person may switch to their own language to better convey how they feel. This is evident when one is furious, he or she ends up switching to the home language to swear or vent his/her emotions. In a classroom situation code-switching is commonly used because in most South African classroom, English as a learning area is an added language.

Senyatsi believes that in many places the language used is the indigenous language which dominates in the community and that if one happens to use any other language, then, they are lowering their self-importance. There is what is called *Huvo* in Xitsonga. *Huvo* is an official gathering of the community and the chief to discuss community issues and give important announcements. The language used is totally the indigenous

language of the village; any use of English or code-switching comes across as “stuck-up” or denoting “self-importance” (Senyatsi, 2012). Senyatsi’s Views are that code-switching is situational and somehow inappropriate in certain conditions, which in fact can be disputed in that in *Huvo* it might happen that amongst that community there are people of different languages, which is mostly the case in most villages, therefore code-switching can be deemed necessary.

Montes-Alcalá (2007) analysed code-switching in Bilingual Blogs where 15 Spanish-English bilingual blogs were analysed to see if the characters would switch freely between the two languages within the texts, and also attempted to explain why they did so and when these switches occurred (Montes-Alcalá, 2007:162). Montes-Alcalá found that the most common type of code-switching occurrence was that of lexical items, specifically nouns or noun phrases, and holds the lack of an exact linguistic equivalent in one language as a possible reason why. However, she stresses that it is more likely the case of the bi-culturalism of the subjects that causes the code-switching, as the code-Switches words all seemed to be linked culturally either to English or Spanish (Montes-Alcalá, 2007:167). Speakers often code-Switch to indigenous languages when communicating in universal languages like English or Spanish.

Gafaranga’s (2001a) findings indicate that Kinyarwanda-French language alternation is the medium used by participants. Besides, it is a practical social action and a marker of social identity since it is part and parcel of the routines of everyday life. He evokes the concept of “ordered collections” which are categories or identities to which a participant belongs in a society. They include nationalities like Rwandese or Burundian, gender groups like male and female, race like black and white, professional groups like students and researchers, etc. To each collection or category corresponds a set of rights and obligations, as well as category-bound activities? Thus, in a bilingual conversation, people may shift from membership of one collection to one or many other categories. The researcher concludes that language alternation occurs when participants negotiate their linguistic identities. For the interaction to be effective, bilingual speakers categorize themselves to adopt various identities, enabling them to carry out their communication activities in a structured way.

The writing in these blogs is shown to expose stylistic and social functions close to those found in spoken conversations, and the reason the characters code-switch is clear to Montes-Alcalá is that the characters do it because they can (Montes-Alcalá, 2007:169). Code-switching represents a way for the characters to express their dual culture, their familiarity with both the English and the Spanish-speaking world, as well as a way for them to express and make use of both their languages (Montes-Alcalá 2007:169). Gardner-Chloros (2009) revealed another common reason that motivates the MalaysianEnglish bilinguals who use Code-switching in their conversation to 'Show Identity'.

As mentioned above, some of the focus on Code-switching research has recently shifted towards the use of Code-switching as a tool in identity construction, where Code-switching is a conscious choice (Dorleijn and Nortier in Bullock and Toribio, 2009:127). With all that is being said, Code-switching has the power to express culture between speakers. This is because language and culture go hand in hand, language is the mother of many things like culture, beliefs, tradition and more. With this focus, one can see that Code-switching is a conscious choice, meaning it can be deliberate and not necessarily used a tool to enhance comprehensiveness amongst the speakers.

This is supported by Laroussi, (2011), Lienard and Penloup after they found that although blogs written by bilingual persons were little affected by intra-sentential Code-switching, monolingual characters used Code-switching to a larger extent. In addition to this, they describe written code-switching in these blogs to show closeness to the readers, as a strong identity claim and to show cultural familiarity rather than just to show that they are proficient in another language (Lienard and Penloup in Laroussi, 2011:86). Laroussi further states that code-switching as a way for the character to bring the readers close to him/her, in other words the character is trying to make readers feel at home. Laroussi, identifies a crucial angle of how code-switching is cleverly used by characters to keep their readers interested. So, their way of using code-switching is not to show off their proficiency but to build a sustainable relationship with their readers.

Some character Code-Switch to show third bilingual identity, and they Code-Switch to help the world understand that 'we are one big family'. This is supported by Mahootian et al(2012) While examining why Code-switching in written media occurs, Mahootian arrives at the same conclusion as Montes-Alcalá (Montes-Alcalá, 2007:169); people code-switch because they can. However, he also states that while it is a way for characters to show their bilingual identity, it is also a small act of rebellion, to stray away from monolingual conventions and to express their views of both language and the world as being more diverse than normally portrayed through mainstream media (in Sebba, Mahootian and Jonsson, 2012:195). This is evident in the modern South Africa where white folks are seen communicating with their employees and friends using Code-switching to try and break the racial barriers.

Mahootian states that language can be a stronger link to identity than ancestry or religion, and that the language, style and register we choose all contribute to who we are and how we choose to represent ourselves (Sebba, Mahootian and Jonsson, 2012:193). Mahootian also states that to understand intentional Code-switching in writing, it is vital to acknowledge the relationships that exist between socio-political power, identity and language (in Sebba, Mahootian and Jonsson, 2012: 195). While examining why Code-switching in written media occurs, Mahootian arrives at the same conclusion as Montes-Alcalá (Montes-Alcalá, 2007:169); people code-switch because they can. However, he also states that while it is a way for characters to show their bilingual identity, it is also a small act of rebellion, to stray away from monolingual conventions and to express their views of both language and the world as being more diverse than normally portrayed through mainstream media (in Sebba, Mahootian and Jonsson, 2012:195).

### **2.3.2 Code-switching, language competence and language performance**

Moodley and Kamwangamalu (2004) reveal that when teachers use Code-switching, they are better able to elicit responses from learners, with relatively fewer monosyllabic responses than when they use English alone. Furthermore, Probyn (2015) reveals that teachers tend to switch from English to isiXhosa at times, when they realize that learners had not fully understood their English explanations and to speed up the learning process.

Shilamba (2012) in her findings from the study done in the northern part of Namibia stressed that teacher's code-switch to promote the performance and participation of their learners, to explain concepts and to emphasise points. Her study reveals that teachers spend about five to ten minutes of their time to Code-Switch to learners' home language in each lesson. Teachers in the Zambezi region in Namibia code-switch to the learners' vernacular to catch their attention and reinforce the concepts they are teaching (Denuga, 2014).

Code-switching is both a reflection and a technique for improving linguistic skills. It exhibits excellent verbal competence, contextual awareness, and pragmatic abilities. While it has its problems, it also provides numerous chances for language growth, cognitive flexibility, and cultural expression. Understanding the link between Code-switching and language proficiency is useful for educators, linguists, and persons navigating multilingual situations, as it emphasizes the complex and dynamic character of language.

Genesee, et.al (Genesee, 2002; Genesee, Boivin, and Nicoladis, 1996) have found that French English bilinguals as young as 2 years of age develop the ability to use and adjust each of their languages differentially and appropriately with parents and an unfamiliar interlocutor as part of their communicative competence. Genesee (2002) goes further to state that "true bilingual communicative competence entails the ability to adapt one's language use on-line by relevant characteristic Code-switching of the situation, including the preferred or more proficient language of one's interlocutor" (p. 174).

Auer (1998) and Jacobson (1998) have pointed out that in many cases, a shift between two languages is explained not so much by the arbitration of social identity, but rather by investigating the comparative linguistic abilities of the speakers. Zentella (1997) refers to this as the crutch syndrome, where a speaker who is bemused in one language keeps on engaging in dialogue using translated synonyms. In a parallel vein, Giampapa (2004) argues that it is not only numerous and shifting identities that are the core cause of code-switching behaviour but that partial competence in certain linguistic domains may also exist. These scholars make these affirmations without analysing the specific contexts in which speakers Code-Switch.

Code-switching allows speakers to engage more effectively in discussions. If it becomes difficult for one to compete in the language being used, they can opt to switch to a more comfortable language. Sometimes speakers are unable to find the appropriate word to use in the language that is being used. Therefore, they switch to another language. Hancock (1997:217) stresses that “to promote communicative competence, learners must get practice in communicative exchanges in the classroom”. So, to improve communicative competence in English, teachers must do more exercises in English in the classroom (Sweetland, 2006; Wheeler and Swords, 2006). With this insight, they can transform classroom practice and student learning in dialectically diverse schools. That should be the case, but reality states otherwise. It is a difficult practice in that language should be understood and that can only happen when the educator and learners code-switch.

So, to improve communication competence in English, teachers must do more exercises in English in the classroom. For that, the English teachers should also be able to speak English fluently when teaching-learning students so that learning is effective. In reality, both teachers and students still perform Code-switching or code mixing even at the highest levels of education for various needs and objectives.

Various researchers have studied Code-switching that occurs in a bilingual classroom over the last two decades. The research began with educational research into the classroom interaction styles of language teachers. The study of Code-switching has generally been done within a sociolinguistic framework where researchers and linguists study the communication symptoms that occur in bilingual and multilingual societies. Hancock (1997: 217) further stresses “to promote communicative competence, learners must get practice in communicative exchanges in the classroom”. In order to promote communicative competence, the learners need to understand the language itself and this may be difficult if Code-switching is disregarded.

Giampapa (2004) argues that it is not only numerous and shifting identities that are the core cause of Code-switching behaviour, but that partial competence in certain linguistic domains may also exist. These scholars make these affirmations without analysing the

specific contexts in which speakers" Code-Switch. This means that speakers use Code-switching to be able to compete in different contexts. This also includes language competence; therefore, Code-switching enhances learner's ability to be competent in language. Reyes (2004) supports this statement by sharing his opinion saying that Code-switching should be regarded as an indicator of bilingual competence by learners rather than as a symbol of cognitive confusion as viewed by some researchers. According to (Trudgill, 2000:105), speakers Code-Switch to manipulate, influence or define the situation as they wish and to convey nuances of a meaning and personal intention.

### **2.3.3 Being More Informative (message-oriented)**

Code-switching increases the informativeness of communication by allowing speakers to select the most appropriate language for clarity, accuracy, emphasis, and nuanced meaning. It is a strategic tool for ensuring that communications are communicated properly and effectively, considering the audience's language and cultural circumstances. Understanding the significance of Code-switching in making communication more informative emphasizes its relevance in multilingual and multicultural environments, as well as its use in education, professional communication, and media.

In some cases, Code-switching is used to properly convey a message to the other speakers, for example, when speakers are having a conversation in English and one wants to make sure that the other speakers understand what he/she want to say, the speaker will immediately switch to another language. This is supported by Holmes (1992:29). People may select a particular variety of a code to make the conversation easier and to discuss a particular topic regardless of where they are speaking from. Hudson (2001:131) stresses that speakers can use language to locate themselves about the people they are talking to, and about people they are talking about. In some languages, the central parts of the grammatical system are dedicated to this important social function. So, it is important to bear these languages in mind as a corrective to the idea that the sole purpose of language is to convey messages effectively. In Code-

switching, the speakers are quite selective when it comes to how they switch. Meaning the Code-Switch is based on the level of the person they are in conversation with.

Mugari (2014) analyses and investigates Code-switching that is displayed in the Zimbabwean urban grooves music and he emphasizes that Code-switching is a music style as well as a linguistic style marker for this youthful music genre. It is further argued in this research that the urban grooves musicians use Code-switching as a unique stylistic device that distinguishes and marks this genre from all other types of Zimbabwean music. Code-switching by these musicians is also regarded as a matter of and an expression of linguistic choice by these young musicians, a clear description of the motive for the switching. When this kind of Code-switching is used, the aim is to attract two or three native speakers at the same time. In this case, the music is listened and enjoyed by many people at the same time and the singer is benefiting. One can also mention that people can be interested in learning another language in the process of enjoying the music. This is also a common phenomenon in South African music, and it breaks new grounds of communication as it opens people's minds in wanting to learn a new language. It promotes multilingualism.

Moreover, Diaz (1983) claims that bilingual learners easily switch to their mother tongue while doing complex tasks in a second language to clarify doubts and misunderstandings encountered in the second language. They also switch to their mother tongue when trying to prove to the teachers that they do understand the content presented.

Bensen and Cavusoglu (2013) posit that code-switching activity in pairs, for example, assists students in elucidating misunderstandings using their first language. Hence, when a partner code-switches during their discussion, the other partner speaks in their native language, exemplifying the notion. In this way, students are engaged in explaining and clarifying concepts to each other (Kasperczyk, 2005). The above scholar supports each other on the fact that Code-switching is used between conversations to clarify concepts and misunderstandings between speakers. This is also affirmed by Rose (2006) who found that learners practise Code-switching to translate a single word, and this was often found to function for meaning clarification. This type of Code-switching, therefore was found to constitute a way in which learners can clarify any misunderstanding.

### **2.3.4 Message repetition and meaning emphasis**

Msimanga and Lelliott (2012) highlighted that in sense-making, students seek to make sense of the task and/or the science content. In this study, learners were making sense of the tasks related to force that were undertaken during the lesson presentation. During the process of sense making, gestures of sense making involving a variety of movements such as movement of hands and arms, adjustment of posture while talking can be observed (Roth, 2001).

Engku Ibrahim et al. (2013) proposed that code-switching is an effective conversational strategy used by bilingual speakers to convey social meanings influenced by various social factors. It also involves the morphosyntactic structures of one or more languages. An analysis done by Engku Ibrahim et. al. (2013) also showed that the teachers had a positive attitude towards Code-switching, and despite the claim that they did not Code-Switch, they did it for pedagogical purposes.

Weick and Sutcliffe (2005) describe sense-making as a process that involves the ongoing retrospective development of plausible images that rationalize what people are doing. It involves turning circumstances into a situation that is comprehended explicitly in words and that serves as a springboard into action (*ibid*). Learning science involves coordinating theory and evidence, and developing reasonable models of that coordination (Crawder, 1996). Through sense-making talk, learners can carry out collective exploration, experimentation and coordination involved in active discovery (*ibid*).

Turkish Danish bilinguals, Jørgensen (1998) found that 7 to 10-year-olds could manipulate their two languages for power-wielding purposes. The children in his study strove to gain control of the conversation when involved in problem-solving tasks. Research findings also indicate that older children code-switch when they learn that elements of the other language convey the meaning of the intended idea more accurately (Halmari and Smith, 1994; Zentella, 1997).

Another function of Code-switching is the repetitive function, which can be linked to the use of Code-switching in this study by the teacher to make accessible the necessary knowledge to the learners for clarity as alluded to by Alenezi (2010) earlier. Teachers' Code-Switch to their native language to clarify meaning and the tendency to repeat in native language might lead to undesired student behaviours (Sert, 2005). A learner who is sure that the instruction in foreign language will be followed by a native language translation may lose interest in listening to the former instruction which will have negative academic consequences as the student is exposed to foreign language discourse limitedly (ibid). However, the teachers' use of Code-switching is not always performed consciously; which means that the teacher is not always aware of the functions and outcomes of the Code-switching process. Thus, in some cases, it may be regarded as an automatic and unconscious behaviour (ibid) which is problematic as it may have unintended negative consequences.

Malatji (2020) undertook a study where the aim was to explore strategies employed by teachers to develop language proficiency of Grade 4 learners. Qualitative case study was adopted to identify and describe the effectiveness of strategies employed by teachers. Data collection was done using semi-structured interviews, non-participant observations and document analysis. Four (4) Grade 4 teachers who teach EFAL at Toronto Primary School participated in the study. The findings indicated that learner-centred strategies such as group work, peer teaching, scaffolding and discussion were effective in engaging learners in the learning and teaching process. Teachers also employed Code-switching and individual instruction as remedial strategies to further facilitate better understanding of the content.

Student's discussion that contributes to meaning making in the classroom involves presenting ideas with multiple stops, starts and revisions, both verbally and gestural (Crawder, 1996). In this study, it was thus anticipated that a learner might be allowed to explain a particular concept such as weight, but may not give a clear explanation right away, moving forward and backward dialogically in the process. These signs could indicate that learners are involved in the construction of knowledge and making sense of

what they are learning. In this study, I was open to the possibility that sense making may be evident in learners' gestures, for example, those showing pulling or pushing.

Inuwa et. al. (2014), explored the use of code-switching among Hausa bilinguals as a conversational strategy manifested effectively to express social meanings influenced mostly by some social variables and morpho-syntactic structures of two languages. Code-switching, the use of two languages in a single discussion, is not a random phenomenon. It is rather an effective tool. Code-switching serves many functions; for example, it is used to emphasise some points, express empathy and solidarity with students and facilitate understanding by quoting others' words (Gulzar, 2010).

Bensen and Cavusoglu (2013) in their study reveal that teachers do make use of Code-switching in language learning classrooms for purposes such as clarifying meaning, saving time in their teaching and motivating students - science education is no exception. When teachers encourage negotiation between languages by reinforcing the practice of Code-switching, students' understanding is enhanced (*ibid*). In all these studies, the notion of Code-switching as a tool to stimulate and support social interaction within the classroom is recognised, providing grounds for exploring Vygotsky's social constructivism as the theoretical framework in conjunction with Shulman's notion of PCK involving a teacher making content knowledge more accessible to learners.

Alenezi (2010) pointed to reiteration as a pedagogic function of Code-switching by emphasizing and reinforcing specific pedagogic messages. This is firstly done in the target language (which is the LoLT) but then learners rely on repeating the message in their first language to convey to the teacher that the message is understood (*ibid*). Bensen and Cavusoglu (2013) posit that Code-switching activity in pairs, for example, assists students in elucidating misunderstandings using their first language. Hence, when a partner codeswitches during their discussion, the other partner speaks in their native language, exemplifying the notion. In this way, students are engaged in explaining and clarifying concepts to each other (Kasperczyk, 2005).

Chin (2006) highlighted dialogic discourse as a sign of sense making by students in a classroom, as it allows students to argue and justify their answers. In this study, learners were required to provide reasons as to why objects fall to earth and compare the effects

of earth's gravitational pull-on different objects as they carry out a practical investigation using objects with different masses and weights. This required them to argue and justify what they had observed during the practical demonstration.

Wells (1999) insists that when students talk in groups or as a whole class, they can learn a great deal from each other and present the significance of what they have done. This can be much easier due to the freedom that communication Code-switching provides to the learners. Zhang (2008) asserts that the quality of student learning is closely associated with the quality of classroom discourse. Since learners are allowed to Code-Switch to their vernacular language, this could provide room for greater interaction between learners, especially when they work in pairs or groups during the lesson.

Code-switching is an important tool for improving communication. Code-switching improves communication efficiency and inclusivity by reiterating essential ideas, assuring understanding, and increasing emotional impact. This method is especially useful in multilingual and multicultural settings because it bridges linguistic gaps and develops stronger connections between presenters and their listeners. Understanding the significance of Code-switching in message repetition emphasizes its relevance in a variety of situations, including education, healthcare, business, and media, demonstrating its adaptability and communication strength.

Code-switching is a sociolinguistic strategy that can help both speakers to build vocabulary in their languages and to make the meaning of some difficult terms understandable. The code or language has been used and cannot be separated from human life as an intermediary in communication (Bhatti et. al., 2018; Cheng, 2013; Siddiq et. al., 2020). Both code variations, code-mixing and Code-switching, are applied to make one's explanations delivered rightly to the other speaker. This means that speakers switch code to make sure that the correct meaning is sent to the other speaker. It is also done when one wants to repeat the same thing in a conversation; it feels satisfying for speakers to repeat the same thing in the indigenous language of the speaker to make sure they get the message. Most people practice this, especially educators whose job is to make sure that learners understand.

Another function of Code-switching is the repetitive function which can be linked to the use of Code-switching in this study by the teacher to make accessible the necessary knowledge to the learners for clarity, as alluded to by Alenezi (2010) earlier. Teachers' code-switching to their native language to clarify meaning and the tendency to repeat in their native language might lead to undesired student behaviours (Sert, 2005). Students often feel like the educator undermines them if he/she always code-switch to the indigenous language.

This is also supported by Bensen and Cavusoglu (2013) by saying: "Where two or more groups with different languages and low language proficiencies in each other's language interact, Code-switching begins providing a means for communication with one another, creating a third space where both languages can be mixed to make the meaning clear". The main aim of language is for communication and in communication, meaning must be negotiated to find the common ground which is understanding, and people achieve that through Code-switching.

Shilamba (2012) in her findings from the study explains that teachers' code-switch to promote the performance and participation of their learners, to explain concepts and to emphasise points. Her study reveals that teachers spend about five to ten minutes of their time to Code-Switch to learners' home language in each lesson. Teachers in the Zambezi region in Namibia code-switch to the learners' vernacular to catch their attention and reinforce the concepts they are teaching (Denuga, 2014). This means that Code-switching is done to promote language performance as well as explaining the concepts in a particular conversation. Learners in a school where there is not enough Code-switching taking place learners tends to underperform, so as a tool Code-switching is used by educators to ensure that learners comprehend.

Inuwa et. al. (2014) explored the use of Code-switching among Hausa bilinguals as a conversational strategy manifested effectively to express social meanings influenced mostly by some social variables and morpho-syntactic structures of two languages. Code-switching, the use of two languages in a single discussion, is not a random phenomenon. It is rather an effective tool. Kamisah Ariffin and Shameem Rafik-Galea (2009) conducted research involving bilingual speakers in Malaysia during a conversation session by

showing that the practice of altering/mixing two languages is not only common but also serves as a communicative strategy. Lin (2013) says that the dramatization of the speech can be expressed through word use or through inventive expressions made by the speakers. Code-switching seems to be embedded in people across all communities; the moment people realize there is a communication breakdown, they use it as a resort.

Bensen and Cavusoglu (2013) in their study reveals that teachers do make use of codeswitching in language learning classrooms for purposes such as clarifying meaning, saving time in their teaching and motivating students. When teachers encourage negotiation between languages by reinforcing the practice of Code-switching, students' understanding is enhanced. In all these studies, the notion of Code-switching as a tool to stimulate and support social interaction within the classroom is recognised.

Auer (1998:162) developed the Conversational Approach which is in the first instance concerned with the "sequential implicativeness of language choice in conversation," where the first speaker's choice influences the second speaker's subsequent language and so on. These are 'give and take' relations among participants. Furthermore, there is a limitation of the external interpretation of Code-switching to the advantage of the "speakers' mutual understanding of their utterances as manifest in their behaviour" (ibid). When two people are in a conversation using different languages understand that to get the message across they need code code-switch so that the listener can interpret the message given, so in Code-switching is give and take situation.

Mattsson and Burenhult (1999:9) mention that "the repetition in the first language can be either partial or full and is often expanded with further information, but more frequently Code-switching is used as a repetition of the previously uttered sentences". When a bilingual speaker wants to clarify his/her speech so that it will be understood more clearly by the listener, he/she can sometimes use two languages that he has mastered to say the same utterance.

Diaz (1983) claims that bilingual learners easily switch to their mother tongue while doing complex tasks in a second language to clarify doubts and misunderstandings encountered in the second language. They also switch to their mother tongue when trying to prove to the teachers that they do understand the content presented, although they can hardly explain it in English. This study is premised on Myers-Scotton's (1993) model of markedness, which specifically focuses on Code-switching in an African context, which requires more investigation because African languages do not have the same structure as European languages.

Alenezi (2010) pointed to reiteration as a pedagogic function of Code-switching by emphasizing and reinforcing specific pedagogic messages. This is firstly done in the target language (which is the LoLT) but then learners rely on repeating the message in their first language to convey to the teacher that the message is understood (*ibid*).

Moodley's (2007) study demonstrates that bilingual learners mainly use Code-switching to fulfil a variety of social and academic functions such as explanation and clarification of questions, reiteration, group management and elaboration. The aforementioned functions of Code-switching are like to those in studies by Adendorff (1993) and Moodley and Kamwangamalu (2004). Although Moodley's (2007) study has significant implications for the present one as it demonstrates an important role of Code-switching in the classroom, it has a deficiency, as it demonstrates only switches uttered by learners.

Setati (2000:246) cites a study conducted by Arthur (1994) in Botswana schools, which revealed that strictly using English for instruction, without incorporating the learners' primary language, limited opportunities for exploratory conversation and meaningful understanding. The findings of this study emphasize the importance of using learners' home language in the teaching and learning of Mathematics, as it facilitates better comprehension and engagement.

We have many studies on multilingual communicative strategies outside the classroom that is, codeswitching to negotiate meanings and identities in rural and urban contexts

(e.g., De Fina, 2007; Eastman, 1992); *crossing* to borrow an out-group token to adopt new community relationships and identities (e.g., Hill, 1999; Rampton, 2009); and street signage in linguistic landscapes where multilingual and multimodal resources are deployed with rhetorical effectiveness (e.g., Gorter, 2006).

### **2.3.5 Code-switching as a strategy of excluding/including others from conversation and marking solidarity**

Code-switching is an effective social strategy that may both include and exclude people from talks, depending on the context and goal. It is a tactic for expressing solidarity among a group, strengthening shared identity, and developing intimate interpersonal ties. It can also form in-group and out-group borders, protect privacy and secrecy while marginalizing others who do not share the same language expertise. Understanding the social functions of Code-switching emphasizes its importance in navigating social encounters, creating group dynamic Code-switching, and reinforcing cultural identities.

Sometimes people want to communicate only to certain people or the community they belong to. To avoid the other community or people interfering in their communication, they may try to exclude those people by using the language that not everybody understands (Saville-Troike, 1986). This means that Code-switching can also be used as a strategy. Heller (2007) confirms by saying “Code-switching that occurs in the community is often regarded as a strategy for use in conversations”. According to (Trudgill, 2000:105), speakers Code-Switch to manipulate, influence or define the situation as they wish and to convey nuances of a meaning and personal intention.

Adendorff (1993) treats the Code-switching functions as that of contextualisation cues. In the Biology lesson, switches to Isizulu by the teacher were used as contextual cues to engage learners in the lesson and to validate lesson comprehension. In the English lesson, Code-switching was used to mark solidarity, to facilitate learner participation in the lesson and to ensure that learners understand the lesson presented. In the

Geography lesson, Code-switching was used for classroom management. According to Adendorff (1993:141, citing Gumperz, 1982), "Code-switching is a communicative resource, which enables teachers and pupils to accomplish a wide range of social and educational objectives".

Ndikumwami (1998) analyses the influence of English in the Rwandan military speech community. Like his colleagues in this group of Rwandan researchers, the target population is a specific group, in this case soldiers in the Rwanda Defence Forces. Through the analysis of the soldiers' everyday communication, it is revealed that the group uses a repertoire of Kinyarwanda, Kiswahili, *Kiganda*, *Lingala*, English and French. English is greatly mixed with Kinyarwanda to the extent that the resultant language is neither pure Kinyarwanda nor pure English. The researcher uses the Speech Accommodation Theory and the Conversational Approach as his analytical framework. This is closer to Myers-Scotton's (1993a, 148) virtuosity maxim where speakers "switch to whatever code is necessary in order to carry on the conversation/accommodate the participation of all speakers present".

Therefore, code-switching serves the purpose of linguistic, psychological and social integration into the group. For this, linguistic adaptation plays a great role especially because the participants have different backgrounds and origins. He further adds that switching from Kinyarwanda to an exoglossic language, in some cases, is used to compensate for a linguistic deficiency in Kinyarwanda. His conclusion is that speakers accommodate one another, and that Code-switching is a response to the other speaker's choice of codes.

Early research in the area of Code-switching has identified types of Code-switching and the factors affecting it (e.g., Clyne, 1967; Fishman, 1965; Gumperz, 1964, 1967; Gumperz and Hernández-Chavez, 1975). More specifically, Code-switching varies according to the situation (situational Code-switching) and within a conversation (metaphorical Code-switching). Under the metaphorical category, code-switching varies according to discourse function (e.g., to include or exclude someone from a conversation, to convey intimacy, or to emphasize a message). Azlan and Narasuman (2013) rectified the systematic and predictive reasons for Code-switching in classrooms. They also favoured

Code-switching which is used to convey ideas in a specific situation and enhance the solidarity among L1 users.

Deumert (2005) studied language contact between English and Afrikaans and highlights that Code-switching is a common practice that can be viewed as a marker of community solidarity. This aspect of code-switching is usually applied where speakers are proficient in two languages and they easily switch to show listeners that although they speak the popular language, they still have contact with the local language. Speakers also Code-Switch to highlight that they understand the sociolinguistic use of grammar in both languages, which enables them to use the two languages with caution (Gardner-Chloros, 2009).

Setati and Barwell (2006) conclude that a learner's language is a resource that enhances the learning of mathematics in the classroom. In South Africa, teacher Code-switching marks both her authority and solidarity with her learners. The difference in the teachers' approaches between South Africa and the United Kingdom are related to the learners' exposure to the target language and multilingual background. Unlike in the United Kingdom, English is not the language of the majority in South Africa. In some situations, Code-switching is done deliberately to exclude a person from a conversation. It is seen as a sign of solidarity within a group, and it is also assumed that all speakers in a conversation must be bilingual for Code-switching to occur. Bilinguals do not usually translate from the weaker language to the stronger one. Code-switching is used most often when a word doesn't "come".

Auer (1998) notes the complexity of the linguistic affairs in Israel. It is noted that even though Israel has a single official language which is Hebrew, it is *de facto* tremendously multilingual. In this work, it is noted that 80% of Israel's population speak at least two languages. The additional languages that are spoken are habitually of the immigrants; Hebrew is, thus, seldom spoken prior to the immigration of the bilingual speakers. What is worth noting is that new immigrants constantly import their languages into Israel, a situation that obtains in South Africa, and in Cape Town, to be specific, where the Shona speakers constantly import their language and use it alongside Xhosa, a local language in Cape Town, making the speakers bilingual.

Aung (2010) studied the Code-switching behaviour of the bilingual Indian English speakers in Indian films produced in India. The studied film transcripts of the Code-Switchers dialogues uncovered an array of syntactic and morphological schemes that were employed by the speakers as they Code-Switches between Indian and English languages. These linguistic strategies included insertion and alternation. The current study explores the linguistic strategies employed by the Shona Xhosa bilingual speakers as they Code-Switch in Cape Town. While this study on Indian English Code-switching is inspiring, it is worth noting that Bollywood movie transcripts are not a frank and reliable manifestation of how the bilingual speakers use language in India. Indeed, these movie scripts are products of artistic script characters who have the liberty to depart from the norm for their artistic reasons and to obtain their anticipated effects from the movies. English usage in these studied movie scripts could have been intentionally trimmed down to accommodate the Hindu viewers, making this study unreliable in its linguistic findings.

As Skiba (1997) comments, Code-switching is not a language interference, on the basis that it supplements speech. Where it is used due to an inability of expression, Code-switching provides continuity in speech rather than presenting an interference in language. The socio-linguistic benefits have also been identified as a means of communicating solidarity, or affiliation to a particular social group, whereby Code-switching should be viewed from the perspective of providing a linguistic advantage rather than an obstruction to communication. Further, Code-switching allows a speaker to convey attitude and other motives using a method available to those who are bilingual and again serves to advantage the speaker, much like bolding or underlining in a text document to emphasize points. Utilizing the second language, then, allows speakers to increase the impact of their speech and use it in an effective manner.

Mahootian also states that in order to understand intentional Code-switching in writing, it is vital to acknowledge the relationships that exists between socio-political power, identity and language (Sebba, Mahootian and Jonsson, 2012:195) The first of these is the notion that a speaker who may not be able to express him/herself in one language 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. This type of code-switching tends to occur when the speaker is upset tired or distracted in some manner.

Sebba, Mahootian and Jonsson, (2012:195) code-switching commonly occurs when an individual wishes to express solidarity with a particular social group. Rapport is established between the speaker and the listener when the listener responds with a similar switch. This type of switching may also be used to exclude others from a conversation who do not speak the second language. An example of such a situation may be two people in an elevator in a language other than English. Others in the elevator who do not speak the same language would be excluded from the conversation and a degree of comfort would exist amongst the speakers in the knowledge that not all those present in the elevator are listening to their conversation.

The study by Adendorff (1993) treats the Code-switching functions as that of contextualisation cues. In the Biology lesson, switches to Isizulu by the teacher were used as contextual cues to engage learners in the lesson and to validate lesson comprehension. In the English lesson, Code-switching was used to mark solidarity, to facilitate learner participation in the lesson and to ensure that learners understand the lesson presented. In the Geography lesson, Code-switching was used for classroom management. According to Adendorff (1993:141, citing Gumperz, 1982), “Code-switching is a communicative resource, which enables teachers and pupils to accomplish a wide range of social and educational objectives”.

### **2.3.6 Code-switching and language learning**

Can be called bilinguals or multilingual people in the daily used language (Ansar, 2017; Heller, 2020; Lee, 2016). The code or language has been used and cannot be separated from human life as an intermediary in communication (Bhatti et. al., 2018; Cheng, 2013; Siddiq et. al., 2020). Both code variations, code-mixing, and Code-switching are applied to make teacher explanations delivered rightly to students. In addition to the main aim of the teaching and learning process, code-mixing also needs to use in achieving student comprehension (Jiang et. al., 2014; Kustati, 2014; Mustikawati, 2016). Code mixing has

been a habit for bilingual or multilingual which has a function in the conversation, and it happens when they mix phrases or clauses of another language to support their mind (Fachriyah, 2017; Gosselin and Sabourin, 2021; Green and Wei, 2014).

Code-switching in ELT classrooms is used by both teachers and students. It indicates that has been a normal thing for communicating in English language learning (Fachriyah, 2017). Code-switching in language learning has brought some significant functions to actualise the ideal teaching and learning process (Cahyani et. al., 2018; Fathimah, 2016; Hofweber et. al., 2016). Class discussion, student feedback, material explanation, vocabulary development, checking for comprehension, and many others. Code-switching in class interaction is frequently repeated by a teacher while explaining in a meeting conference or front of the class (Bahous et. al., 2014). Therefore, it is a normal thing if teachers mix and switch their languages to make sure that teaching and learning process will be run properly. The way teacher speaks by mixing and switching language, the level of language comprehension obtained by the student, and the influence of video meeting conferences as online learning media with the use of code-mixing and Code-switching in English language learning (Moetia, 2018; Rahmat, 2020).

It is in line with a previous study conducted to study Code-switching, and code-mixing, and their differences were investigated in this study (Harya, 2018). Bilinguals and multilingual people oftentimes apply this term sociolinguistic in their daily life. Both code-mixing and Code-switching can be seen whether in written or spoken on many situations for instance in the daily conversation and social media interactions (commenting and video meetings). Then it is supported by other research which has conducted a study about code-switching and code mixing in the classroom, Fanani and Ma'u's study is divided into three classes such as Code-switching, code-mixing, and the factor that influence the use of both codes (Fanani and Ma'u, 2018). The factors that influence it: highlighting text, enticing attention, and commanding in the middle of a lesson. Teachers are tended to use the codes because of these things and demands.

In the parts of Code-switching, there are three types of tag-switching, inter-sentential switching, and intra-sentential switching. While Code-switching has three types, code-mixing either. In code-mixing, there are insertion, alternation, and congruent

lexicalization. In explaining the definition of tag switching (Adi, 2018; Kasim et. al., 2019; Mabule, 2015). Intra-sentential switching is a change in a sentence or sequence of utterances that can be placed at the head, middle, or tail (Kebeya, 2013; Koban, 2013; Van Hell et. al., 2015). The change could be in the form of clauses, phrases, or words. Both code mixing and Code-switching are oftentimes used by society while speaking in two or more languages, this study will investigate how these codes apply in an online classroom which is held in facing nowadays issues of pandemic. How teachers speak with mixing and switching language, student language comprehension stage, and how the use of video meeting conferences as online learning media affect the application of code-mixing and Code-switching in English language learning.

Code-switching is an effective approach for language acquisition since it aids understanding, negotiates meaning, and expresses complicated concepts. Code-switching, rather than being a disadvantage, acts as a bridge across languages, assisting learners in efficiently navigating linguistic and cultural disparities. By accepting Code-switching as a normal part of the language acquisition process, students can improve their communicative competence, cultural awareness, and cognitive flexibility, resulting in more adept and confident language users.

Dalvit and De Klerk (2005:3) conducted a study in which 1500 questionnaires were distributed on the Alice Campus of the University of Fort Hare. The aim of the study was to find out the attitudes of the students towards the use of IsiXhosa on campus. The students responded that they are all in favour of IsiXhosa. An integrative orientation towards IsiXhosa was expressed. The integrative approach means that IsiXhosa should be used at the same time with English. However, IsiXhosa could not be used throughout the university studies. Students recommended that it be used only in the first year of study. The reason for using IsiXhosa only for the first year is that it serves as the basis of learning through the second language. The skills which are learnt in the first language will be transferred to the second language. According to Macaro (1997), the switching to L1 necessarily serves some basic functions which may be beneficial in the foreign language learning environment. However, to get main goal in learning a language, the lecturer must create a situation for student to speak in English in the classroom (Rahayu, 2016).

People employ various languages in their communication. Goodman (2006) explains that code-switching occurs when modern topic Code-switching, such as the world of business or politic Code-switching are discussed rather than traditional issues such as narrating stories from the past. It is most prevalent in multilingual and bilingual societies, and its occurrence has some repercussions on the society. Moreover, Boztepe (2003) asserts that code-switching is often frowned by monolinguals and dismissed as gibberish. Boztepe (2003) defines the bilingual that “switches from one language to the other according to appropriate changes in the speech situation (interlocutors, topicCode-switching, etc.), but not in an unchanged speech situation, and certainly not within a single sentence”. (p.2). Dendup (2010) also argues that Code-switching occurs to the learners who are not good in their language. As it is apparent from the above lines; it mostly occurs when one is at the loss of words and it questions one’s fluency.

What Moodley and Kamwangamalu (2004) referred to above is informed by Gumperz’s (1982) interaction model and Myers-Scotton’s (1993) markedness model. Regarding Gumperz (1982), code choices consist of a contextualising cue, which assists the participants to retrieve and to interpret the speakers’ message. Code-switching as a contextualised cue is understood to be a language resource that facilitates learning. According to Myers-Scotton’s (1993) markedness model, Code-switching as unmarked choice potentially elicits proper responses from learners as they participate freely in the classroom, given a chance to express themselves in their mother tongue. Kamwangamalu (1998) proposes code-in-between, in which English is perceived as a code-in-between which facilitates learning and teaching in the classroom context. Kamwangamalu’s findings show that Code-switching occurred among English and Zulu bilingual teachers and learners.

The identified academic and social functions of Code-switching in the classroom serve various purposes, such as explanation, classroom management, and elaborating and reiterative purposes. Moodley and Kamwangamalu’s (2004) study has some implications for the present study because it demonstrates several important functions of Code-switching, which this study seeks to establish. It shows that Code-switching facilitates

teacher-learner interaction. It also demonstrates that by employing learners' home language in the form of inter-sentential and intra-sentential Code-switching, ESL learning is promoted. Similarly, the present study also deals with inter-sentential and intra-sentential instances of Code-switching.

The other reason why the learners' home language is important is indicated by Heugh (2001) also cited in Ralenala (2004:147). Heugh says that in a multilingual society where a language such as English is highly valued, there is only one viable option, and this is bilingual education where adequate linguistic development is foregrounded in the mother tongue while the second language is systematically added. If the mother tongue is replaced, the second language will not be adequately learned and the linguistic proficiency in both languages will be compromised. This shows that the learners' home language may serve as a background for the learning of the second language and learning the subject matter.

Both code variations, code-mixing, and Code-switching are applied to make teacher explanations delivered rightly to students. In addition to the main aim of the teaching and learning process, code-mixing also needs to be used in achieving student comprehension (Jiang et. al., 2014; Kustati, 2014; Mustikawati, 2016). Code mixing has been a habit for bilingual or multilingual which has a function in the conversation, and it happens when they mix phrases or clauses of another language to support their mind (Fachriyah, 2017; Gosselin and Sabourin, 2021; Green and Wei, 2014). Code-switching in ELT classrooms is used by both teachers and students. It indicates that has been a normal thing for communicating in English language learning (Fachriyah, 2017). Code-switching in language learning has brought some significant functions to actualize the ideal teaching and learning process (Cahyani et al., 2018; Fathimah, 2016; Hofweber et. al., 2016).

Code-switching in class interaction is frequently repeated by a teacher while explaining in a meeting, conference or in front of the class (Bahous et al., 2014). Therefore, it is a normal thing for speakers to mix and switch their languages to make sure that the teaching and learning process run properly. The way the teacher speaks by mixing and switching language, the level of language comprehension obtained by the student, and

the influence of video meeting conferences as online learning media with the use of code-mixing and Code-switching in English language learning (Moetia, 2018; Rahmat, 2020).

Canagarajah (1995:174) states that the learners' home language is very important in the cognitive-academic field. He explains this importance by stating that learners may be assisted in their learning of content if they make use of their native language as well as the second language. This is what Cummins (1984) calls the "linguistic interdependence principle." Cummins further explains that proficiency in L1 can enable better proficiency in L2 by activating a common underlying proficiency that enables cognitive/academic and literacy-related skills to transfer across languages.

Code-switching in ELT classrooms is used by both teachers and students. It indicates that it has been a normal thing for communicating in the English language learning (Fachriyah, 2017). Code-switching in language learning has brought some significant functions to actualize the ideal teaching and learning process (Cahyani et. al., 2018; Fathimah, 2016; Hofweber et. al., 2016).

Rios and Campos (2013) argue that resorting to Code-switching at key moments during a conversation may help learners to continue participating and interacting, and in the end might lead them to regain confidence and learn more, and faster. In this case, Code-switching has many potential benefits for second language learners, as it provides a natural shortcut to content and language acquisition. Code-switching works hand in hand with multilingual competence and has a general effect on teaching practice. An implication is that if an atmosphere is created in which the first language competence of an individual is recognised and valued, then this might potentially have an important affective and motivational impact on their approach to learning a second language or learning in a second language (Cook, 1992).

The identified academic and social functions of Code-switching in different situations serve various purposes, such as explanation, classroom management, and elaborating and reiterative purposes. Moodley and Kamwangamalu's (2004) study has some implications for the present study because it demonstrates several important functions of Code-switching, which this study seeks to establish. It shows that Code-switching facilitates teacher-learner interaction. It also demonstrates that by employing learners'

home language in the form of inter-sentential and intra-sentential Code-switching, Language learning is promoted. This also means that Code-switching promotes language learning.

The present study was conducted in a similar environment, a multilingual classroom context. Kgomoewana's (1993) argument is twofold. Firstly, his study puts forward English as a hindrance to learning. Two alternatives are set for the above argument: to replace English with the mother tongue or to develop teachers' and learners' proficiency in English. The study attributes Code-switching to a lack of English proficiency by both teachers and learners and perceives mother tongue instruction as the facilitator of learning. However, about the second option, the present study demonstrates that it is not always the case; it shows the effectiveness of Code-switching when properly used.

Kgomoewana (1993) concludes with suggestions, including that, with an English-only approach, learners will not develop fully. Although Peires (1994) perceives Code-switching as an aid to second language learning, there is no evidence in her study demonstrating Code-switching instances in an ESL classroom context. Nonetheless, the study points out that, in ESL classrooms, Code-switching is an asset, not a deficit, to bilingual speakers. Peires (1994) concludes that, in a bilingual learning environment, students benefit from Code-switching. What Moodley and Kamwangamalu (2004) referred to above is informed by Gumperz's (1982) interaction model and Myers-Scotton's (1993) markedness model. About Gumperz (1982), code choices consist of a contextualising cue, which assists the participants to retrieve and to interpret the speakers' message. Code-switching as a contextualised cue is understood to be a language resource that facilitates learning.

Kieswetter (1995) focused on learners who were mainly Isizulu-speaking. The study found patterns of Code-switching like those of learners at the KaNgwane High School. Kieswetter (1995) attributes Code-switching use to the fact that these learners are influenced by the bilingual background in which they are brought up and the school. It was noticed that learners were fluent in English; this was attributed to the neighbouring schools as well as their environment.

In addition, all instances of Code-switching were by learners and none by teachers. The present study investigated both academic and social functions of Code-switching by teachers and learners. Ncoko (1998) investigated the effects of an English-dominated classroom setting on the language used by African learners in multiracial junior primary schools. The study was conducted in two Gauteng former Model C primary schools: Blairgowrie Primary School and Greenside Primary School. Gauteng is well known for its multicultural and multiracial population. The population of this province includes South Africans (Blacks and Whites) and expatriates. Thousands of these expatriates come from other African countries, such as Zambia, Nigeria and Zimbabwe. In a multilingual school situation, learners' regular interactions occur within English and African languages. Ncoko's (1998:2) hypothetical view is that if pupils in multiracial schools are going to interact regularly, Code-switching is unavoidable.

The study conducted by Peires (1994) attempts to show the role of Code-switching in second language learning. The study commends the present education system for advocating multilingual classrooms in redressing inequalities emanating from the apartheid government policy. According to this policy, there were only two official languages, English and Afrikaans. Peires (1994) adopted Myers-Scotton's marked choice and unmarked choice approaches. According to Peires (1994), the former is influenced by the students' proficiency in both English and isiXhosa at Walter Sisulu University, while the latter indicates normal and anticipated switches by the students.

Peires (1994) looks at instances of Code-switching for social purposes in his study. The discourses he discusses occur mainly in social situations and not in classroom settings. However, according to the researcher, social functions complement academic functions even though they do not have a direct bearing on learning and teaching. Although Peires (1994) perceives Code-switching as an aid to second language learning, there is no evidence in her study demonstrating Code-switching instances in an ESL classroom context. Nonetheless, the study points out that, in ESL classrooms, Code-switching is an asset, not a deficit, to bilingual speakers. Peires (1994) concludes that, in a bilingual learning environment, students benefit from code-switching. In the current study, in

analysing classroom discourse, code-switching functions that are academic and social are identified.

### **2.3.7 Code-switching and language development, Improvement and Language promotion.**

Code-switching is a dynamic and varied linguistic phenomenon that helps to enhance and promote language in a variety of circumstances. It boosts vocabulary learning, grammatical competency, and fosters fluency and proficiency across languages. Additionally, Code-switching protects historical languages, celebrates linguistic variety, and promotes inclusive language policies and practices. Individuals and communities who accept code-switching as a natural and beneficial part of language use encourage linguistic empowerment, cultural revival, and social inclusiveness.

### **2.3.8 Code-switching can work to develop, improve and promote our languages**

Chikiwa and Schäfer (2016) investigated teachers' code-switching practices between IsiXhosa and English, and then proposed that it must be done consistently and with precision to support learners from diverse backgrounds. Teachers are expected to play a leading role in allowing learners to employ code-switching, which serves as a strategy to promote linguistic and cultural diversity in multilingual communities.

In research into the forms of languages attained at different periods in the lives of the members of the influential in Nigeria, Ayeomoni (2006) studies the Irele and the Okitipupa areas of Nigeria. This study establishes that bilingualism manifests itself in the early childhood years of primary school kids who start code-switching at this early age. Given this background, the study encourages English language teachers to formulate the means of stopping the consequences of Code-switching from affecting the acquisition of this language by young speakers. The current study, however, does not view Code-switching as a harmful interference, but rather a way of developing language as it looks at the linguistic constraints on the Code-switching of the Shona Xhosa speakers in Cape Town, a phenomenon that has hitherto not been tapped into.

Palmer (2009) argues that some teachers in the United States of America (USA) regard Code-switching as a sign of linguistic weakness and that it must be discouraged to help learners acquire proficiency in English, which is regarded as a language of power. However, the situation in the USA is vastly different from that in SA, where learners struggle to acquire an average level of proficiency in English to enable them to interact with the teacher. Code-switching serves a sociolinguistic purpose where learners easily switch from their first language (L1) to L2 to help them improve their performance.

Students become bilingual and biliterate. Bilingual programmes encourage learners to understand, speak, read and write in more than one language. In contrast, submersion programmes attempt to promote skills in a new language by eliminating them from a known language, which may limit learner competence in both. Based on the following points, it is clear that Benson (2004) prefers bilingual education, especially when learners are competent in the first language, because she believes that mother tongue-based bilingual schooling can be properly implemented.

Nel and Müller (2010) give priority to the teachers' limited level of language proficiency in South Africa as having a huge impact on helping learners acquire appropriate knowledge as outlined in policy documents. Davis and Renert (2013) argue that proficiency in the L2 must be supplemented by the teacher's broader disciplinary knowledge in Mathematics. Code-switching, which helps them to articulate all content prescribed for learners.

The esoteric nature of mathematical code-switching vocabulary and unique symbols makes it challenging for learners who have very low proficiency in English (the LoLT) to understand the subject content presented. Learners should have sufficient vocabulary knowledge, which is a key factor to help them succeed in learning mathematical code-switching (Kenyon, 2016). On the other hand, teachers fail to clearly explain some of these mathematical terms and unique symbols to the learners due to limited proficiency in English. Hence, they find themselves in difficult positions when they realise that learners fail to understand and they are forced to Code-Switch to promote curriculum access, classroom discourse management, and interpersonal relations (Ferguson, 2003).

Code-switching also helps learners to build good vocabulary in mathematics in both languages, which is one of the pillars of promoting multilingualism as well as African languages. Mother tongue-based bilingual programmes use the learner's first language, known as the L1, to teach reading and writing skills along with academic content, while the second or foreign language, known as the L2, should be taught systematically so that learners can gradually transfer skills from the familiar language to the unfamiliar one. Bilingual models and practices vary as do their results, but what they have in common is their use of the mother tongue at least in the early years so that students can acquire and develop literacy skills in addition to understanding and participating in the classroom (Benson, 2004:2).

### **2.3.9 Code-switching for changing the topic**

Code-switching is an effective technique for altering the topic of conversation, promoting seamless transitions, conveying emotions, and communicating topic changes in multilingual situations. Whether employed to refocus attention, show enthusiasm, or manage social dynamics, Code-switching improves communication by allowing for linguistic flexibility and accommodating participants' different language preferences. Accepting Code-switching as a normal part of language use enhances connections, promotes inclusion, and facilitates successful communication across linguistic and cultural divides.

Sert (2005) pointed out different functions of Code-switching in the classroom, such as the use of Code-switching for topic switch, affective functions, and repetitive functions. All of these agree with Ferguson (2009). According to Sert, Code-switching for topic switch is when the teacher alters his/her language according to the topic that is under discussion. At this point, it is also suggested that a bridge is constructed from the first language to the foreign language for making sense of concepts (Sert, 2005). The second function of Code-switching by Sert is an affective function in which it is used for the expression of emotion and helping teacher to build a conducive relationship with their learners. Hence, one may speak of the contribution of Code-switching for creating a supportive language environment in the classroom.

Studies show that Code-switching happens when speakers want to change from one topic to the other. This is supported by Gumperz (1982) when he stresses the significance of dialogue in Code-switching, giving hints about conversational contributions such as conviction, reassurance and a shift of topic using data solicited mostly from conversations in Kenya. This means that code-switching helps with conversational contributions such as shifting from a particular topic to another, this can from one topic to another.

Similarly, Holmes (1992) says that features of bilingual speech, such as interference, code mixing, and Code-switching, are normal phenomena because bilinguals often find it easier to discuss a particular topic in one language rather than another. Hoffman (1991) adds that Code-switching is potentially the most creative aspect of bilingual speech. This situation may be the basic reason why people do Code-switching in their conversation.

According to Sert, Code-switching for topic switch is when the teacher alters his/her language according to the topic that is under discussion. At this point, it is also suggested that a bridge is constructed from the first language to the foreign language for making sense of concepts (Sert, 2005). Sert supports that Code-switching paves the way to understanding concepts. Milroy and Gordon (2003) say the instance of switching code is the use of multiple languages alternately by bilingual speakers. Bilingual and multilingual people generally tend to switch language codes during their conversations. Code-switching that occurs in the community is often regarded as a strategy for use in conversations. Sometimes this strategy is used in terms of stylistic influence, which relates to its use for reinforcing or weakening speech acts such as requests, denials, switching topic Code-switching and clarifications (Heller, 2007).

Code-switching allows a speaker to meet another speaker halfway, establish common ground and show flexibility and openness (Wardhaugh, 2011). This means that Code-switching can make one free and open in a conversation. Furthermore, Wardhaugh (2011) explains that in black South African townships, people are prepared to accommodate each other and believe that it is important to do so because the issue of communication is at stake. Most people tend to code-switch because they understand the importance of accommodating other people in conversations, writing and music.

According to Wardhaugh (2011:417), “Code-switching shows one to be a cooperative person, someone who can recognize that everyone does not have the same background”.

### **2.3.10 Code-switching fro lack of word equivalence/proficiency and friendship**

Code-switching is the borrowing of words from another language to express a concept or describe an object for which there is no obvious word available in the language by using. He adds that there are some causes for people to use code-cwitching (Holmes, 1992). Kieswetter (1995, 11) cites Fishman (1972), who stated that, in code-switching, “different language varieties are associated with different domains or social situations, and these reflect the different types of relationships and values that exist for a particular speech community”. He further supports Kachru’s (1978) definition of code-switching as “the complete switch of one language to another quite separate language, where the switch is determined by the situation, the participants and the function” (ibid, 12). Code-switching is not an accidental phenomenon, but rather a deliberate choice for well-determined purposes. This is emphasised by the ‘sociolinguistic principle’ established by Hurtado (2002:6) when he asserts that speech varieties that speakers choose and draw from their repertoire “are not random; rather, they are shaped by factors which come from the communicative system of the community itself”. Thus, speakers use code-switching to achieve specific goals.

Scientific evidence from studies with young Spanish English bilinguals (McClure, 1981; Zentella, 1997) report that younger children show more lexical item ‘Code-switching’ than older children. A common assumption to explain this finding is that children code-switch when they do not know the word in one language. Hence, they draw on the other language. It is incorrect, however, to assume that all cases of this type of Code-Switch are the result of incomplete knowledge of one of the languages. In some cases, children might be momentarily unable to access a word for a concept in the language in use but can access one more readily in the other language. On the other hand, older children seem to manipulate their linguistic codes for a wider variety of stylistic purposes and situational demands than younger children do (Zentella, 1997).

Munyazikwiye (2003) analyses Code-switching to English and French in a small sample of Kinyarwanda political speeches. Data are extracted from a limited number of political speeches delivered in Kinyarwanda in 1999 and retrieved from the recorded archives of Radio Rwanda. The research is based on some premises of the Conversational Approach and Speech Accommodation Theory. He identifies the motive for Code-switching as communicative, including overcoming linguistic deficiency and poor performance in Kinyarwanda, metalinguistic functions and the need for technical terms, and cultural borrowings to express new foreign realities coming into Rwandan culture. They relate to Auer's (1998:186) self-repair technique, which resolves "the performance error" in the matrix language and keeps on the flow of conversation. Some scholars have called this 'crutching'. Social motivations are limited to the expression of the speaker's feelings of anger, excitement or power.

Sankoff and Poplack (1981) shed more light on the equivalence constraint by arguing that code-switching occurs at points where the placement of lexical items from one language into another does not infringe the syntactic rules of either language. Hara (2006) seems to have given the equivalence structure the strongest criticism within the South African context by flatly contesting its universality as it was inapplicable to the Chichewa-Chitumbuka languages of Malawi. The overall argument that the Equivalence Constraint is not universally valid is tested against the milieu of the Shona Xhosa code-switching context in Cape Town.

Moodley (2007) and Arthur (1996), and Kgomoewana (1993) maintain that code-switching practices result from a lack of proficiency in the foreign language medium on the part of the teachers or learners. They state the reasons and cause as incompetence and limited exposure to the target language. According to Kgomoewana (1993), extensive use of Code-switching in the learning-teaching environment is due to low proficiency in English and limits learners' acquisition of the target language.

## **2.4 CONCLUSION**

The role of theory in this study has been discussed followed by literature review where different scholars supported different functions of code-switching such as: Code-switching and asserting identity, power, pride and status, code-switching and language competency, being more informative (message oriented), message repetition and meaning emphasis, code-switching as a strategy of excluding others from conversation and marking solidarity, code-switching and language learning, code-switching and language development, improvement and language promotion as well as code-switching for changing the topic.

The reviewed literature very much reflect to what the candidate is trying to prove which is that people or characters use code-switching for different reasons at different situations and times. Different scholars have indulged in this topic and all of them come to the same conclusion if not the same.

## **CHAPTER 3**

### **RESEARCH METHODOLOGY**

#### **3.1 INTRODUCTION**

This chapter lays out the methodological framework used in the study. In light of this, this chapter documents the research process and concerns itself with the development of research procedures countersigned throughout data collection and analysis. Beginning with the research questions that guided the study and a description of the research design, next, the data collection procedures discuss step by step of the data collection. This chapter deals with the research methodology of the study, which includes the research design, setting, population, sample and data-collection instrument. It also juxtaposes the qualitative and quantitative research methodologies, justifying the choice, for this study, of the qualitative over the quantitative methodology. The chapter also focuses on the research design and methodology procedures used in this study, beginning with a discussion of the qualitative research design and methodology.

Included also are details of the population selected for the study, a description of texts, sampling procedures, qualitative instrumentation used, data collection methods and finally, the treatment and analysis of data. This chapter is divided into four sections: research design, participants and researcher reflexivity, data collection methods, data analysis and ethical considerations. The methodology underpinning this study is an interpretive approach. It is one that undertakes to understand a phenomenon from an individual's perspective, and to investigate interaction between individuals within a sociocultural context (Creswell, 2009: 8, in Scotland, 2012:12). Following that the section on data size and population explains the basis of sampling and the selection condition of research participants. After that, the chapter provides a summary of the role of the researcher, followed by a report on the research setting, time, period and cost incurred

during the collection of data. The final part of this chapter discusses research ethical procedures, reflexivity and limitations of the study.

### **3.2 RESEARCH METHODOLOGY**

Research technique is the systematic procedure or strategy that researchers use to perform studies, collect data, evaluate information, and draw conclusions. It includes the theoretical framework, study design, data collection methods, and data analysis techniques employed to answer research questions or objectives. Research methodology provides a road map for performing scientific research, guaranteeing that the findings are rigorous, valid, and dependable. By adhering to a well-defined research technique, researchers may perform systematic and rigorous investigations that contribute to knowledge in their domains. The research technique used is determined by the study questions, objectives, and contextual circumstances, with researchers picking the most relevant approaches to successfully meet their research aims.

According to Schwardt (2007), a research methodology is a theory of how an inquiry should proceed. It involves an analysis of the assumptions, principles and procedures in a particular approach to inquiry. Research methodology refers to the logical sequence of the study process and how the research is conducted. According to Burns and Grove (2003:488), research methodology entails the design, setting, sample, methodological limitations, and the data collection and analysis techniques in a study.

There are three research paradigms namely, qualitative research, quantitative research and mixed research. A model of study describes a paradigm (Morgan, 2006). According to Johnson and Christensen (2012), there are three major research paradigms specified as qualitative research, quantitative research and mixed research (a combination of both qualitative research and quantitative research). There are two common and broad research methodologies, namely, quantitative and qualitative research. While the quantitative research method was first used in the 1930s, the qualitative research method emerged later in the 1970s after scholars realised there were gaps and weaknesses associated with the quantitative research method (Flick 2009, 11). According to Creswell (1994, 1), qualitative research is a process of appreciating a social or human problem

based on building a multifaceted, holistic picture formed with words, detailed narratives from selected informants and the procedure is conducted in a natural setting. Tashakkoni and Teddlie (2003) refer to a quantitative paradigm as the first movement, a qualitative paradigm as the second movement and lastly, the third methodological movement is referred to as the mixed methodology. The three research paradigms have unique advantages and disadvantages. Thus, preference of one paradigm over the other does not guarantee that one will not encounter challenges during the process of investigation. A brief description of the three research paradigms is given below.

### **3.2.1 Qualitative research**

A definition of qualitative research is simply the study of a phenomenon. Qualitative research is discussed as a reflection of human behaviour, attitudes or experiences and the meaning they bring to their attitudes and behaviour (Burns and Grove, 2009). Sociology, anthropology, psychology, education, and health sciences all make extensive use of qualitative research methods. Boeije (2010, 11) identifies three key elements that make up the qualitative approach as “looking for meaning, using flexible methods that enable contact and providing qualitative findings”. Kothari (2004, 35) describes it as “the discovery of ideas and insights” about the phenomenon under consideration. Here, the phenomenon that takes place is switching from Kinyarwanda to English, French and Kiswahili among the Rwandan bilingual speakers. It is especially well-suited for investigating complicated social phenomena, comprehending human behavior, and developing ideas for future research. Researchers who use qualitative research methods can gain new insights, question preconceptions, and contribute to a better knowledge of the social environment. Maykut and Morehouse (1994:2) describe qualitative research as generally examining people’s words and actions in a narrative and descriptive way, more closely representing the situation as experienced by the participants.

Qualitative research emphasises and respects research subjects as people, not just study objects (Denscombe 1998, 105), interpreting their experiences, how they construct their worlds and what meaning they attribute to their experiences (Merriam 1988, 15). Glaser and Strauss (1967, 27) point out that qualitative research is a descriptive and interpretive approach that enables the researcher to choose issues to discuss in the social context of the interview, on tracing the processes and sequence of events in a specific setting. To understand people better, they must not be viewed as individual entities that exist in a vacuum, but it would be more beneficial to explore their world within their life context and environment (Bryman 2001, 40). Although qualitative and quantitative research methodologies differ, they should not be viewed as competing and contradictory but should be regarded as complementary methodologies appropriate to different types of research questions or issues (Snape and Spencer 2003, 15).

It is the complementary side of these two methodologies that enriches the research processes where both methods are adopted. The qualitative research deals with more descriptive and objective data than figures and numbers (Neuman, 2000). Thus, the researcher might get unpredictable answers from the participants. Therefore, he might draw different conclusions and valuable data. In other words, the researcher who uses qualitative data can get some new findings based on the participants' answers and views. Denscombe (1998) supports this by saying the researcher might use and create new ideas based on samples ideas. Mackey and Gass (2005) add to that, saying that qualitative research has the potential to form new ideas and hypotheses. This, in turn, might give meaning to the data. As Gray (2007: 319) indicates saying the qualitative research is "a rigorous and logical process through which data are given meaning".

Du Plooy-Cilliers, Davis and Bezuidenhout (2014) outline that the aim of conducting qualitative research is to reconnoitre a phenomenon, understand it and provide a comprehensive description of the data collected. Ethnography and case studies are some of the qualitative research designs used by qualitative researchers for their studies. A distinguishing factor of qualitative research from other research paradigms is the study of

interactions for a focus group or the selected participants of the study (Blackmon and Maylor, 2005).

In most instances, the data collection methods used by qualitative researchers include interviews, field notes and observations. Undertaking the research process and applying the qualitative research paradigm compels the researcher to analyse data thematically, through qualitative content analysis or discourse analysis, depending on the nature of the study. The interpretation of the data appears in the form of a narrative, wherein the researcher extensively interprets the events that transpired in the field. Accordingly, data collection tools and methods of conducting research should be considered to obtain rich data. Time consumption is a commonly known disadvantage of conducting qualitative research.

In this study, the researcher adopted a qualitative research methodology. Berg (2012) asserts that a clear representation of a qualitative research methodology is the description. A qualitative research methodology gives detailed information of an investigated phenomenon. In qualitative research methodology, the information outlined focuses on the behaviour of people in their usual conduct (De Vaus, 2014). A qualitative research methodology has been selected as the main approach for the study because of its advantages and strengths. In fact, four main aspects have prompted the choice of the approach, namely, its use of natural data, holistic nature, flexibility and focus on participants. The argument is supported by Boeije (2010, 32) who posits that, in qualitative research, firstly events are naturally observed as they are produced by speakers in real contexts of everyday life. Secondly, the contexts of data do not exclude any situation of real life, which explains its holistic nature. Thirdly, there is flexibility to adjust research tools according to the field and the progress of the study. Lastly, participants' perspectives and experiences are reflected in the research data and findings.

Furthermore, Gimode (2015:72) reports Bogdan and Bilken's (1982) argument that "qualitative research takes place in a natural setting, enabling the researcher to study human behaviour through observation and one-on-one interaction". This emphasizes the

fact that qualitative research always obtains data from a natural setting where a specific community displays its ways of life, attitudes and interactions.

Furthermore, Gimode (2015:72) reports Bogdan and Bilken's (1982) argument that "qualitative research takes place in a natural setting, enabling the researcher to study human behaviour through observation and one-on-one interaction". This type of research paradigm permits the researcher to observe the practices of people to understand their daily behaviours. Tong et. al. (2012) affirm that it is through qualitative research that a researcher can analyse and observe experiences and behaviours of people. A natural study is what distinguishes qualitative research from quantitative research (Bryman, 2012). The authenticity of the chosen research methodology is what made the researcher adopt it. The drive to use qualitative research was to enable the researcher to extensively describe the experiences of the participants and understand the factors that influence their behaviours

Holloway (2005:293) refers to methodology as a framework of theories and principles on which methods and procedures are based. Qualitative methodology is dialectic and interpretive. During the interaction between the researcher and the research participants, the participants' world is discovered and interpreted using qualitative methods (De Vos, 2002:360). Hence, methodology in research can be the theory of correct scientific decisions (Karfman as cited in Mouton and Marais, 1994:16).

According to Polit and Hungler (2015), methodology refers to ways of obtaining, organizing and analyzing data. Methodology decisions depend on the nature of the research question. Methodology in research can be considered the theory of correct scientific decisions (Karfman, 2011). Mouton (1996:35) describes methodology as the means or methods of doing something. Polit and Hungler (2004:233) argue that methodology refers to ways of obtaining, organising and analysing data. Decisions about the applicability of any type of methodology depends on the nature of the research question.

Henning (2004:36) describes methodology as a coherent group of methods that complement one another and that could fit to deliver data and findings that will reflect the research question and suit the researcher's purpose. Research methodology refers to

ways of obtaining, organising and analysing data that would reflect the overall research design and strategy (Johnson and Christensen, 2004:163).

The qualitative approach will be used to evaluate Code-switching in F.A. Thuketana's selected novels. Qualitative research is concerned with various aspects of individual activities to give reason and understanding of a specific action. This research method is fitting for this study because of its "valuable and trustworthy accounts of educational settings and activities, the contexts in which these are situated, and the meanings that they have for participants that have nothing directly to do with causation." (Maxwell, 2012:655). The qualitative research method is a multi-method approach involving an interpretative, naturalistic approach to its subject matter (Creswell, 1998:8). The qualitative research approach is grounded in the interpretative social sciences paradigm. Qualitative forms of investigation tend to be based on the recognition of the Importance of the subjective, experiential 'lifeworld' of people. Such reflection is the province of phenomenology reports (Babbie and Mouton, 1995). Also, qualitative or inductive research commences in real-world settings, that is, in the empirical social world, where data about real phenomena are gathered, then analysed, and theoretical constructs are either generated or modified. From the various types of formats of the qualitative research methods listed by Mokgwathi (2010:90), namely case study, ethnography, phenomenological study, grounded theory, content analysis and historical study, the preferred qualitative research method is content analysis.

Beins and McCarthy define qualitative research as an investigation where data do not consist of numerical information, but rather of narrative or textual information, often in the natural setting. Qualitative research can be described as a research strategy that usually emphasises words rather than quantification in the collection and analysis of data (Bryman, 2001:20). Qualitative research is a type of educational research in which the researcher relies on the views of the participants through asking broad questions, general questions, collects data consisting largely of words from participants; describe and analyses these words for themes; and conducts the inquiry in a subjective, biased manner (Creswell, 2012). Qualitative research adopts a person-centred and holistic perspective. It develops an understanding of people's opinions about their lives and those of others. It

also helps the researcher to generate an in-depth account that will present a lively picture of the research participants' reality (Holloway, 2005:5). In qualitative research, the researcher is required to be a good listener, nonjudgmental, friendly, honest and flexible.

Hennik, Hutter and Bailey (2010) define qualitative research as an approach that allows the researcher to examine people's experiences in detail through utilizing a specific set of research methods, such as in-depth interviews, observations, document analysis and people's experiences. The qualitative research approach represents the views and perspectives of participants which highlight the importance of the participants' experience and voices in the study (Yin, 2016). According to Matthews and Ross (2010:141), the approach is normally used to explore people's opinions, behaviours and actions on a particular phenomenon.

Yin (2011) states that a qualitative study involves studying the meaning of people's lives under real-world conditions. People perform in their everyday roles or express themselves through their diaries, journals, writing and even photography. Capturing participants' perspectives may be a major purpose of a qualitative study (Yin, 2011). The approach also provides a whole understanding of a particular topic at hand (Merriam and Grenier, 2019).

Qualitative researchers stress the socially constructed nature of reality, the intimate relationships between the researcher and what is studied, and the situational constraints that shape inquiry (Denzin and Lincoln, 2011). A qualitative approach believes in multiple realities, is committed to the participants' viewpoints, limits disruption of the natural context of the phenomenon under study, acknowledges the participants in the research process and reports data in a literary style rich with participants' commentaries (Streubert-Speziale and Carpenter, 2014). De Vos, Strides, Fouche and Delport (2011:64) argue that the qualitative approach is used to answer questions about complex phenomena to describe and understand the phenomena from the participants' point of view.

### 3.3 RESEARCH DESIGN

The study adopted Lazarsfeld's descriptive research design. Descriptive research can be used to evaluate social, environmental and personal issues (Sharma, 2019). Descriptive research designs or naturalistic observation are employed during this research. The descriptive research design was specifically chosen due to the nature of the current research that demands that we portray the naturally observed phenomena and it facilitates the answering to the questions of what, when, who, where, and how. According to Cresswell and Cresswell (2014), descriptive research gives specific details of a situation, social environment or relationship (Cresswell and Cresswell, 2014). Therefore, will evaluate reasons for the use of Code-switching in F.A. Thuketana's selected novels. Research design is the conceptual structure within which research will be conducted (Dawson, 2002); a plan of what you are going to observe during the research process (Babbie, 2004) or a set of guidelines and instructions to be followed in addressing the research problem (Mouton, 2002). Phenomenological designs describe the meanings of a lived experience, bracket, or put aside all prejudgments and collect the data on how individuals make sense of a particular experience or situation (McMillan and Schumacher, 2010).

Research design is a plan that describes the most suitable way to conduct a study (Terrell, 2012). Polit and Hungler (1999:155) describe the research design as a blueprint, or outline, for conducting the study in such a way that maximum control will be exercised over factors that could interfere with the validity of the research results. A research design is defined as structure within which the study is implemented (Burns and Grove 2001:223). Bless, Higson-Smith and Kagee (2006:71) define a research design as "... operations to be performed, to test a specific hypothesis under a given condition". A research design, according to Fisher-Wellman and Bloomer (2009:46), is best described as the plan according to which the respondents of a study are selected, as well as the means of data collection or generation.

Babbie (2008:74) describes a research design as a plan or blueprint for conducting the research. The research design also entails a detailed plan according to which research is

undertaken (Mouton, 1996:107). This means that research design simply means procedures or rules that need to be followed when choosing participants for particular research. Vosloo (2014:316) maintains that a research design focuses on the end-product and all the steps in the process to achieve that outcome. In this sense, a research design is viewed as the functional plan in which certain research methods and procedures are linked together to acquire a reliable and valid body of data for empirically grounded analyses, conclusions and theory formulation. The research design thus provides the researcher with a clear research framework; it guides the methods, decisions and sets the basis for interpretation.

Descriptive research provides an accurate account of characteristics of Code-switching of a particular individual, event or group in real-life situations (Polit and Hungler 1999:189). It may be used to develop theory, identifying problems with current practice, justifying current practice, making judgments, or determining what others in similar situations are doing (Waltz and Bausell 1981:7). The purpose of a descriptive design is to provide the perceptions and views of the respondents about the phenomenon studied (Burns and Grove 1993:293). This study attempted to evaluate Code-switching in Felix, Alois Thuketana's selected novels.

### **3.3.1 Characteristics of an exploratory descriptive research design**

According to Uys and Basson (1991:38), an exploratory descriptive research design has the following characteristics of code switching:

- It is a flexible research design that provides an opportunity to examine all aspects of the problem being studied.
- It strives to develop new knowledge.
- The data may lead to suggestions of hypotheses for future studies.
- It is usually a field study in a natural setting.

### **3.3.2 Planning**

When planning a qualitative study, the researcher sets guidelines for purposeful data selection. The researcher must analyse the research problem and research questions to determine the data collection strategies. The researcher also must:

- decide on the research site and participants where the researcher might get answers to the target questions.
- decide on the best sources of information.
- write letters requesting access to the research site.
- Plan dates to complete the work.

### **3.4 SAMPLING**

Sampling refers to the selection of a subset of persons or things from a larger population, also known as a sampling frame (Scott and Morrison, 2007:219), to represent a particular population (Fluri, Wuersch, Plinzger and Gall, 2007:166; Kraska and Neuman (2011:246). Walter et. al., (2012) refer to sampling as a group of people or things chosen out of a larger number and is asked questions or tested to get information about the larger group. Sampling is a procedure whereby the researcher recruits research participants from the population (Sigh and Masuku, 2012). As Rasinger (2008:47) observes, it might be impossible to collect data from all people being researched because populations are usually too large to be studied in their entirety. Therefore, every researcher breaks down the population into smaller groups and these groups that are targeted to provide data for the research are defined as a sample. Therefore, according to Rasinger (2008:47), a sample is part of a population selected to represent the whole population in a study.

Qualitative sampling is done to increase the utility of information obtained from a small sample (McMillan and Schumacher, 2010:326). Maree (2007:79) defines sampling as the process used to select a portion of the population for the study. Sampling is the process used to determine the type and number of respondents who will be included in the study (Nkosi, 2008). It is important to consider the nature of the population to be studied before selecting the appropriate sampling technique (Mokgwathi, 2010:102). According to Nkosi

(2008:29), sampling enables the researcher to study a small number of units in the target population to obtain data that are representative of the whole target population (Nkosi, 2008:29)

Sampling can either be probability or non-probability (Patton, 2014). Sampling is a very vital element in conducting research. It is defined by Mason (2002:120) as the 'principle and procedure used to identify, choose, and gain access to relevant data sources from which you will generate data using your chosen methods'. Moreover, sampling is necessary in generalising findings. Verma and Mallick (1999) state that the more representative the sample is the more reliable and valid it becomes. purposive sampling was done by choosing the most relevant novels by F.A Thuketani which have Code-switching.

Polit and Hungler (1999:43, 232) refer to population as the totality of all subjects that conform to a set of specifications, comprising the entire group of persons that is of interest to the researcher and to whom the research results can be generalised. Population refers to the set or group of all the units to which the findings of the research are to be applied (Shukla, 2020). LoBiondo-Wood and Haber (1998:250) define a sample as a portion or a subset of the research population selected to participate in a study, representing the research population. Creswell (2014) describes a population as a set of units or a group of individuals with some commonalities that the researcher is interested in studying. The term population refers to a group of people, objects or events with some common features that the researcher is interested in researching (Brynard and Hanekom, 2014). Population refers to the set or group of all the units to which the findings of the research are to be applied (Shukla, 2020).

Since the qualitative method has been used in this study, sampling was not done randomly. Instead, Creswell (1994:10) advises that one important aspect of qualitative research is to avoid random selection of informants. Therefore, the participant population for this study was selected using purposive sampling. Blaxter et. al. (2001, 161) define purposive sampling as a method that involves carefully and purposefully selecting participants of the study from a targeted population because of some defining characteristics of Code-switching that make them the holders of the data needed for the

study. The researcher utilised the probability sampling method, a technique that ensures every individual in a population has an equal opportunity to be selected (Cresswell, 2014). Purposive sampling, which is a type of non-probability sampling technique to select three Xitsonga Novels. Brink (1996:134-135), Brink and Wood (1994:135-138), Burns and Grove (1999:238) and Welman and Kruger (1999:61-62) point out the following characteristics of Code-switching of non-probability sampling:

- Every person who meets the criteria is asked to participate. In this study, for example, all the adolescent mothers who visited the two designated well-baby cliniCode-switching were asked to participate in the study.
- It is a less complicated and more economical procedure than random sampling.
- The researcher's judgment is used to select individual subjects who meet the eligibility criteria.

A purposeful sampling strategy is typically used when focusing on a limited number of informants, who were selected strategically so that their in-depth information will give optimal insights into an issue about which little is known. Maruster and Gijsenberg (2013:80) argue that: Qualitative research uses non-probability samples for selecting the population of the study. In a non-probability sample, units are deliberately selected to reflect particular features of our groups within the sampled population. The sample is not intended to be statistically representative: the chances of selection for each element are unknown but, instead, the characteristics of Code-switching of the population are used as the basis of selection. Qualitative research is generally based on non-probability and purposive sampling (Maree, 2007:79). Purposeful sampling increases the likelihood that the variability common in any social phenomenon will be represented in the data (Maykut and Morehouse, 1994:45). In purposive sampling, the researcher selects elements from the population that will be representative or informative about the topic of interest (McMillan and Schumacher, 2010:138).

The main purpose of sampling is to achieve representation; the sample should be assembled in such a way as to be representative of the population from which it is taken (Gilbert, 1993; Jennings, 2001). Jennings (2001:136) defines population as "all the study subjects (family, friends, employees and managers) or the study units (housing structure

and appliances in the case of this research) that are the focus of the research project”. The sample of the study is three novels by F.A Thuketana, which were selected from the population of Xitsonga novels. They were selected because they display the use of Code-switching in portraying characterisation. The researcher used purposive sampling to select the sample of the study, which includes the following Xitsonga novels by F.A. Thuketani: *N’waningingi ma ka Tindleve* (1978), *Ndzi ngo Tinciki!* (1987), and *A hi Fambe M’ghaname* (2011) because they are the most relevant and useful texts for this study.

### **3.5 DATA COLLECTION**

To collect data for a qualitative investigation, different measuring instruments are employed. Polit and Hungler (1999:267) define data as “information obtained during an investigation or study”. Data collection refers to the collection of information to be used in the study (Babbie, 2014). Walter et. al., (2012) explain data collection as the process of gathering and measuring information on targeted variables in an estimated systematic fashion, which then enables one to answer relevant questions and evaluate outcomes. McMillan and Schumacher (2001:41), qualitative data collection is primarily in the form of words rather than numbers.

Data collection instruments include different types of interviews (standardised open-ended, semi-structured and structured), observations and content analysis or review of documents (Cooper and Schindler, 2011:183). Data collection instruments refer to devices used to collect data such as questionnaires, tests, structured interview schedules and checklists (Seaman 1991:42). Data gathering is the precise and systematic collection of information relevant to the research sub-problems using methods such as interviews, participant observation, focus group discussion, narratives and case histories (Burns and Grove, 2003:373). The empirical phase involves collecting data, followed by data analysis preparation (Polit and Hungler, 2004:51). Data collection starts with the researcher deciding where and from whom to collect data (Talbot, 1995:472). A researcher conducting a case study would probably collect data using a combination of documents, archival records, interviews, direct observation, participants’ observation, and physical artefacts (Ausband, 2006:766).

The study is a desktop study in nature; therefore, data will be collected from the three selected novels by F.A Thuketani: *N'waningingi ma ka Tindleve* (1978), *Ndzi ngo tinciki!* (1987) and *A hi Fambe M'ghaname* (2011). This will include extracts from novels where Code-switching occurs. The researcher read all three novels by Thuketani Felix, Alois, after reading, she went back to reading but this time to highlight the texts where there is some sort of Code-switching. In this study, a textual analysis is be used to collect data. According to McKee (2000), textual analysis is a way for researchers to gather information about how other human beings make sense of the world. It is a data gathering process for those researchers who want to understand how members of various cultures and sub-cultures make sense of who they are and how they are fit into the world in which they live (McKee, 2000). The purpose of textual analysis is to describe the content, structure and functions of the messages contained in texts, while allowing the researcher to select the types of texts to be studied, acquire appropriate texts, and determine which approach to employ in analysing them (Frey, 1999:225).

Secondary research is research based on secondary resources that already exist (Veal, 1997; Jennings, 2001). Data collection refers to the process of collecting data in a systematic manner (Matthews and Ross, 2010).

Data collection refers to the collection of information to be used in the study (Babbie, 2014). In this study, a textual analysis will be used to collect data. According to McKee (2000), textual analysis is a way for researchers to gather information about how other human beings make sense of the world. It is a data-gathering process for researchers who want to understand the ways in which members of various cultures and sub-cultures make sense of who they are and how they are fit into the world in which they live (McKee, 2000). In this study, a textual analysis data collection method was used to collect data on Code-switching in F.A. Thuketani's selected novels

### **3.6 DATA ANALYSIS**

Data collection is the process where the researcher familiarising herself with the data and tries to figure out where it falls under according to the themes produced by the data. Data analysis is a tactic in which data collected is put to use by the researcher. McMillan and

Schumacher (2001) state that data analysis involves selecting, linking and interpreting data related to the investigated phenomenon. Data was analysed through thematic analysis. The six steps of Braun and Clarke (2006) were followed in this study to analyse the collected data. Thematic analysis has been employed due to its flexibility. The use of thematic analysis requires the researcher to analyse the data by formulating themes and later produce a report.

Maykut and Morehouse (1994:128) state that the process of data analysis is one of culling for meaning from words and actions of the participants in the study, framed by the researcher's focus of inquiry. Ultimately, all fieldwork culminates in the analysis and interpretation of some set of data, be it quantitative survey data, experimental recordings, historical and literary texts, qualitative transcripts or discursive data (Mouton, 2001:108).

Data analysis is a mechanism for reducing and organising data to produce findings that require interpretation by the researcher (Burns and Grove, 2003:479). This is where data is collected from the participants and then analysed to reach a particular conclusion. Jorgensen (1989:170) states that analysis is a breaking up, separating, or disassembling of research materials into pieces, parts, elements, or units. With facts broken down into manageable pieces, the researcher sorts and sifts them, searching for types, classes, sequences, processes, patterns or wholes. This process aims to assemble or reconstruct the data in a meaningful or comprehensible fashion, putting the data in separate themes. According to Blanche and Durrheim (1999), qualitative data analysis tends to be primarily an inductive process of organising data into categories and identifying patterns.

Qualitative researchers believe that the researcher's ability to interpret and make sense of what he or she sees is critical for understanding any social phenomenon; in this sense, the researcher is an instrument in much the same way that a sociogram, rating scale or intelligence test is an instrument (Leedy and Ormrod, 2005:133). According to TurnBull et al., (2012) data analysis is the process of transforming raw data into usable information, often presented in the form of a published analytical article, to add to the statistical output. According to Guest et. al. (2006), data analysis is a process of analysing and interpreting data to make meaning to it.

For this study, a content analysis was followed to understand the procedures and importance of qualitative data analysis (Gunn, 1994). The focus must be on those patterns of interactions and events that are generally common to what the researcher is studying (Babbie, 1995). This type of analysis formed the core of analysing the qualitative data collected during this study. The descriptive method of data analysis is relevant because it provides a very useful initial examination of the data, even if the ultimate concern of the researcher is inferential (that is, involving population estimation or hypothesis-testing (Tustin, 2010:522). Tustin (2010: 522) points out that the purpose of data analysis is to:

- Provide preliminary insights into the nature of the responses obtained, as reflected in the distribution of the values for each variable of interest.
- Help to detect errors in the coding and the data capturing processes.
- Provide a means of presenting the data transparently with tables and graphs.
- Provide summary measures of 'typical' or 'average' responses as well as the extent of variation in responses for a given variable.
- Provide an early opportunity for evaluating whether the distributional assumptions of subsequent statistical tests are likely to be satisfactory.

According to Corbin and Strauss (2008), data analysis is a process of examining and interpreting data to derive meaning, gain understanding and develop empirical knowledge. Creswell (2014) defines data analysis as a process of examining and interpreting data to derive meaning, gain understanding and develop empirical knowledge. In this study, the thematic textual data analysis method was used to analyse the collected data. Nuendorf (2002:10) refers to textual analysis as a summarising, quantitative analysis of message that relies on the method scientific including attention to the objectivity, inter-subjectivity, a priority, design, reliability, validity, generalisation, replicability and hypothesis testing and is not limited as to the type of variable that may be measure or the context in which the message are created or presented. Cystal (1985:71) says that Textual analysis is the skill of deconstructing media text, that is, a detailed examination of how a text has been constructed to convey the message.

Conclusion and recommendations were made from all the data that was analysed. In this study, the thematic textual data analysis method was used to analyse the collected data. Conclusion and recommendations were made from all the data that was analysed.

### **3.6.1 Familiarising oneself with data**

After collecting data, the researcher familiarised herself with it by rereading to become immersed and closely familiar with the content. The researcher did this to search for meanings and patterns of behaviour in the data. Furthermore, the researcher transcribed data into written form (Thomas and Harden, 2008), generating an initial list of ideas about what was in the data and what was interesting about them. This process was important for organising the data into meaningful groups and for the identification and synthesis of potential patterns.

Organising data is the first thing that was done before the data was analysed. The researcher collected data by herself, hence she was familiar with it before the analysis took place. The researcher read documented data, which was in the form of field notes. The documented data was read cautiously and devotedly several times to be familiar with the content and to also have a profound understanding of the data. Going through the documented data made the researcher convey meaning to the notes that were compiled during data collection. The researcher read the field notes, which included responses from the interviews conducted and recordings of the classroom observations. Additionally, the researcher listened to interview recordings and transcribed them into writing. The researcher ensured that there were no distractions during transcription as it was done in a discreet setting. The listening of recordings was done repeatedly while transcribing to guarantee the precision of responses. Riessman (1993) highlights that transcription is a way of becoming familiar with data.

### **3.6.2 Generating initial codes**

Babbie (1995) states that the most general guide to analysing qualitative data involves looking for similarities and dissimilarities. After the researcher has read and familiarised

herself with the data and generated an initial list of ideas about what is in the data and what is interesting about it, the researcher will organise the data into meaningful groups and indicate potential patterns. The researcher further sorted different codes into potential themes and organised relevant coded data extracts within identified themes so that they could be merged with the data in the context of viability aspects of each candidate theme (Huff, Melnick, Tomaszewski, Thiessen, Jagoda, and Fesmire, 2014).

In this step, initial codes were produced. The generation of codes for the study was based on the data that was collected. The generation of initial themes is guided by organising the data into meaningful categories (Tuckett, 2005). The initial codes were constructed through phrases and sentences. The generated codes outline detachments of the data that are vital and have helped in achieving the objectives of the study. The researcher formulated initial themes and ensured that the selected data to be analysed made a great contribution to the study. The generation of codes is for data to be manageable.

### **3.6.3 Searching for themes**

A theme is defined as the central idea with which the novelist or playwright is concerned, and upon which he comments through the medium of his story and his plot (Heese and Lawton 1988:126) In this stage, the researcher will sort different codes into potential themes and organise all the relevant coded data extracts within the identified themes so that she can work with the data and review the viability of each candidate theme. According to Silverman (2005:178), data reduction includes “selecting, focusing and simplifying the data,” and data display is done through ‘data coding’ which leads to the formulation of main themes of the study. Boeije (2010:72-3) further adds that data must be prepared through their organization, transcription and manipulation before analysis. A researcher organises the raw data into conceptual categories and creates themes or concepts, which are then used to analyse data (Neuman, 1997:420). Themes were formulated and the researcher noted the different categories of data and aligned them to the relevant theme or codes constructed. A theme is a representation of similar data that will be outlined in the content. Different contents of the data were fit into their relevant themes. The researcher then read all the organised extracts for each theme and considered whether they formed a clear pattern.

### **3.6.4 Reviewing themes**

The researcher reconstructed and revised the themes that were initially created. Data was ensured that it is placed in the correct theme that suits it. In this step, the researcher rejected other themes, whereas others were joint, depending on the interpretation of the collected data in context. The reviewing of themes was relevant to what the study sought to achieve. The researcher will review themes to improve them by splitting, combining or discarding the coded data. She then reviewed themes to improve them by splitting, combining or discarding irrelevant information.

### **3.6.5 Defining and naming themes**

The researcher will further refine the themes for analysis, and analyse the data within them (Thomas and Harden, 2008). The data was analysed using a textual analysis methods, where texts were analysed to get meaningful points related to the study. Brief names that bring meaning to the different categories of data were set. Names given to themes appeared to be comprehensive as they are a representation of the analysis of the content.

### **3.6.6 Producing the report**

Producing the report begins when the researcher has a set of fully worked out themes and involves the final analysis and writing of the report. Finally, she focused on a set of fully worked-out themes, which led to the final analysis and write-up of the research report. The researcher then wrote a report based on what she found on the data. She wrote the report based on the themes of the date, for the information to be clear to all. Data analysis was presented and interpreted. The process of analysing the collected data was related to the obtained literature of the examined phenomenon. Data was documented in detail and findings were reported in writing. A report of analysis and representation of study findings is presented in Chapter 4.

## **3.7 QUALITY CRITERIA**

### **3.7.1 Credibility**

Credibility is the equivalent of internal validity in quantitative research and is concerned with the aspects of truth value (Korstjens and Moser, 2018). According to Morrow (2005), credibility refers to the idea of internal consistency, where the core issue is how rigour is ensured in the research process and how what has been done is communicated to others. Credibility refers to how truthful and believable the findings of the study are (Hadi and Closs, 2016). According to Turnbull, Lea, Parkinson, Phillips, Francis, Webb, Bull and Ashby (2012), credibility refers to the quality that somebody or something has, which makes people believe or trust them. To ensure credibility, the researcher will link the findings of the study with the literature and objectives. Du Plooy-Cilliers, Davis and Bezuidenhout (2014) refer to credibility as a clear interpretation of obtained data from participants correctly. The researcher interpreted the collected data the way it was without being biased. The use of different research instruments aids in making research findings credible (Shenton, 2004).

### **3.7.2 Transferability**

The term “transferability” means the extent to which qualitative results can be generalised or transferred to other contexts or settings (Guba and Lincoln, 2005). Turnbull et al., (2010) define transferability as things that can be moved from one place to another. The proposed study will maintain a clear audit trail where desk research notes and other research documents are properly acknowledged, especially about content of the sampled programmes. The applicability of findings to other contexts would mean results obtained would be comparable. Purposive sampling has been used in the study; hence, Transferability can be assured, given that the participants shared similar characteristics of Code-switching.

### **3.7.3 Dependability**

Walter et. al., (2012) contend that dependability means being relied on to do what you want and need. Dependability involves participants' evaluation of the findings, interpretation and recommendations of the study, such that all are supported by the data as received from all participants of the study (Korstjens and Moser, 2018). The researcher will ensure that the research process is conducted logically and is well-documented. To ensure the dependability of the study findings, the researcher will follow scientific research methods to collect data through the content analysis of documents. This will help to keep a paper trail for the data collection and analytical processes, including the records of coding, sorting and the synthesis of the data.

### **3.7.4 Confirmability**

The term “confirmability” is described as the degree to which the results or findings can be corroborated or confirmed by other researchers (Guba and Lincoln, 2005). Walter et. al., (2012) describe confirmability in research as an element that can be considered true or correct, especially by providing evidence. The researcher will attain confirmability of the study by ensuring that the data and interpretations of the findings are not figments of the researcher’s imagination but are derived from the data collected. Miles and Huberman (1994) state that, a key criterion for confirmability is the extent to which the researcher admits his or her predisposition.

This aspect looks at how the findings of data are represented. Trochim (2006) validates that confirmability has to do with the analysis and findings being a depiction of the methodology used to collect data and the data itself. To ensure confirmability, the researcher clearly outlined a thorough methodology of the study to the readers as recommended by Shenton (2004).

## **3.8 ETHICAL CONSIDERATIONS**

Ethical consideration involves evaluating the moral implications of decisions, actions, and policies, especially when they impact individuals, organisations, or society. It entails

examining the possible influence on stakeholders and ensuring that activities adhere to ethical ideas and standards. EthicCode-switching refers to principles that help the researcher to conduct their research in a morally acceptable manner, whereby participants are protected from harm (David and Resnik, 2020). Babbie (2004) defines ethicCode-switching as codes or rules that govern the practices of a profession. Bless, Higson-Smith and Kagee, (2006) view ethicCode-switching as moral standards that the researcher should uphold in all stages of the research.

Research ethics are rules and standards that govern the conduct of researchers while doing their research, interacting with informants and other sources of data (Harkness 2004, 53). Ethical research involves getting informed consent from informants whom one is going to interview, question, observe or take material from (Spradley 1980, 20). It also involves explaining the agreements on the use of the data being collected and how the findings shall be disseminated. More importantly, it involves honouring agreements with informants and promises to the informants by the researcher (Blaxter et. al. 2000, 158). Ethical considerations are very relevant to this study because it is using someones work which needs to be protected.

Ethical considerations are very important points to consider in conducting a research. EthicCode-switching is defined as 'what is or is not legitimate to do, or what moral research procedure involves' (Neuman, 2000: p 90). Ethical issues are very important to observe because human subjects are involved (Hofstee, 2006; Leedy and Ormrod, 2005). However, McMillan and Schumacher (2001:420) state that a research design should not only consider the selection of information-rich respondents and effective research strategies, but must also be sensitive to ethical principles and adhere to research ethics.

Dencombe cited in Grix (2010) outlines the role of ethics in research as that which deals with what has to be done and what needs not be done. It generally calls for an honest perception of phenomena, rather than a sensible perception. There are number of ethical issues that might arise when conducting research and the researcher should take into consideration. Coehn, Manion and Morrison (2000) indicate that each part of the research might face an ethical problem and in order to avoid the ethical dilemmas, the researcher should take these ethical issues into account. The ethicCode-switching help to guide a

researcher to make morally sound decisions in instances where s/he is alone in the field. The researcher must obtain relevant permission before the study can commence (Robson, 2003). This study does not require ethical clearance because it will not use human subjects. Nevertheless, permission to conduct the study was sought from the University of Limpopo's Turfloop Research EthicCode-switching Committee (TREC).

### **3.8.1 Protection from Harm**

Strydom (2011) argues that participants can be harmed either physically or emotionally. In this study, there is no harm anticipated because there are no participants.

### **3.8.2 Anonymity and plagiarism**

The researcher did not share any personal information with anyone, and subjects identified will be presented as anonymous. To avoid plagiarism, all sources such as articles, books, book chapters, dissertations and theses will be acknowledged, cited and referenced.

## **3.9 CONCLUSION**

In this chapter, the research design and methodology were set out as informed by the study objectives. The qualitative research design was used to ensure the achievement of the aim of the study. Data were analysed thematically following a systematic process involving sorting, sifting and the development of patterns. Sampling was made purposefully because the researcher personally selected novels suitable for the study. Finally, the study applied measures to ensure the trustworthiness and objectivity of the study. The next chapter focuses on data presentation and analysis.

## CHAPTER 4

### DATA PRESENTATION, ORGANISATION AND TRANSLATION

#### 4.1 INTRODUCTION

This chapter represents the data collected from the three selected novels by Felix, Alois Thuketani. It represents all the texts found in the novels that have Code-switching in them. These are parts of the texts where the character felt like switching from one language to the other. The texts are represented according to the novels being analysed. These texts are also translated into the English for better understanding by speakers of other languages.

#### 4.2 N'WANINGININGI MA KA TINDLEVE

##### 4.2.1 Code-switching to fit in a particular situation or conversation

- *Ndzi na n'wina entirhweni lowu, it can die I don't carry about, ndzi lava mail musi, what is gooder than money after all?*

*I am with you in this job, it cans dies I don't carry about, and I want money, what is better than money after all?*

- *U ta chavisiwa hi ndlela yihi, how shall we afraid him?*

*How are we going to scare him, how shall we make him fear us?*

- *Take him easy Galachana, los him*

*Take him easy Galachana, leave him*

##### 4.2.2 Asserting power, identity, behaviour and status

- *Natuurlik ja, ku hlamula Galachana. "ons gaan jou sat maak.*

*Of course yes, says Galachana. "We are going to bore you.*

- *Ek sal never nie squeal nie, ek is moes nie 'n moegie nie*  
*I will never not squeal, I am not tired.*

- No ndzi khoma va nge ndzi khomi, ek sal baie ver gaan  
They will not even arrest me, I will go *very far*.

- *Doropa leri hinkwaro ri ri well yena*  
The whole town speaks of him very *well*.

- Xihoxonyana, xihoxonyana, ek sal jou penal baet, ku hlamula Phatimana.  
Little mistake, *I will penalize you*, answered Phatimana.

- U nga vi enghenelela loko ndzi vulavula na mana, szy is moes mym.  
Don't interrupt me when I am speaking to my mother, this is my mother.

- Ndzi ri sweswisweswi. Phela a ndzi ri mindzuku bya vila mina, ek is ou phantom  
ek, ndza bukuta mina.  
I say now. Not tomorrow, *I am phantom I*, I beat.

- Matlharhi ya yini? Ek sal jou dovol, ku hlamula Phatimana  
Fighting for what? *I will fool you*, answered Phatimani.

- Ek is ou phatom ek, ek is die McCoy hier.  
*I'm phatom, I'm the real one here.*

- Kasi a wu ndzi twi na? ek sal jou nya maak  
Don't you hear me? *I will make you go.*

- *Laha kona mi nge endleri kona, estrue!*  
You are not going to do it hear, *estruel*!

- *Na wena loko u lava ku famba u ngo ho famba, jy Kan maar dak, ek chee nie Om*  
*nie.*  
If you also want to go you can go, you can do it, I don't care.

- Ndzi ri wa famba bra Gala, my ma hoor my, jy tavalaza ou bra Gala.  
You are good brother Gala, *my mother hears me, and you work hard* brother Gala.

- Wa famba my bla, wa famba estrue. A kuna xo karhata, ons het die mazuma  
You are going my brother, you are going for sure. The is nothing difficult, *we have the money*

- *Va ku hlongolele yini evuthicareni? fy praat stof hey! Sonny, u tiehleketeta loko u vulavula na mina.*

Why did they fire you at teaching place? *Stop talking dust hey! Sonny*, think when you talk to me.

- Fou topie het regtig geskrik, hy is really geterror  
*Was really scared, he was really terrorised.*

- *Loko a ri Khegu a swi n'wi khate ngopfu, a hleka a sa a huma ni mihloti a va a ku, heyi! It laughs me.*

Khegu was very excited, she laughed until she had tears, *heyi! It laughs me.*

- *Dis jou topie se walk daardie.*  
*That's your father's walk.*

- Fulle moenie excited wees nie, Manghezi, wat van die kare, u yi kumile?  
*Don't be too excited, Manghezi, what about the guys, did you find it?*

- And a nga suki kona ku nga si ba ma four ya ni mpundzu.  
*And he doesn't leave until around four in the morning.*

- Fy moenie worry my bla, ndza ku tiva, ku vula Phatimana "ek ken eintlik ook die vhuung, hy jol moes daardie minora, ou katinga"  
*Don't worry my brother, I know you, says Phatimana "I actually also know the vhuung, he jol had that minora, old katinga"*

- U tycoon musi, tycoon yo kota wena yi nga ka yi nga tsandzeki ku hima swimalana swo tano swo kutsula n'wana wa yona  
You are a tycoon, a tycoon like you can never fail to popout that kind of money for his daughter.

- Ek se bra Gala, ku vula Phatimana

*Hello brother Gala, says Phatimana.*

- Va mina vana a va pasa hi first class. Na swona ndzi dya nhloko my boy. A ndzi na magugu loko byela sonny boy.

My children passed with *first class*. Plus I think my *boy*. I do not rush *sonny boy*.

- Hi tirhisa medulla oblongata hi tirhisa lexi.

We use *medulla oblongata* we use this.

- Ne tihubeni ta mathicara va swi tiva leswaku ndzi na logic, va ha ndzi rila hi comana ni ni sweswi.

Even at the teachers conference they know that I have logic, they miss me even today.

- U ndzi kanganyisa u ku u huma ticountry u vula ku yiva?

U are lying to me saying you go to other countries while you mean stealing?

- Sis, u nga ndzi byeri hi ta thyaka relero. Vuthicara mina! Dit sal die dag wees.

Sis, don't tell me about that rubbish. Me, teaching! *That will be the day!*

- Wat se tot? hoe kom moet jy shaken voor jy heir jom.

*What's up? how come you have to shake before you hear me*

- Dis ek, net ek Allen wat die guiter hier moet slaan, jy notch?

It's me, only me, who has to beat the guitar here, you understand?

- Ek notch ou bra Gala, ndza swi twa

(I understand brother Gala, I hear you).

- Loko ndzi ku vita ju moet gou spin, u fanele ku ta hi ku dledla, ku vula Galachana hi ku ya emahlweni ni ku dzudza Phatimana.

(When I call for you you must come fast, you must come running, says Galachana continue speaking to Phatimana).

- Ndza swi twa boss, ndzi swi twa ou bra Gala, a ndzi nga ha engeti Gala, ek is gehoor, sorry ou bra Gala, sorry boss, a ndzi nga ha engeti.

(I hear you bos, I hear you brother Gala, I will never do it again Gala, *I have been heard*, *sorry brother Gala*, *sorry boss*, I will not do it again).

- Ku tirhe wena bra Gala hikuva hi tirhe hi miehleketo ya wena  
(You are the one who did the job *Gala* because we used your thoughts).

- Naswona u rhandza ngopfu nice time ni byalwa.  
(And you like *nice time* and alcohol).

- Hi wena mufambisi bra gala, jy is die shot.  
(You are the leader *brother gala, you are the shot*).

- Ndzi munhu wa ti " *country*"  
(I am a person of "countries")

- Hi swona mufundhisi, ri perile, mi rungula *jofrou*  
(*Its ok Pastor, send our greetings to your wife*).

- Ndza vona a xi ndzi tivi kahle, xo twa leswaku ku na phantom, ek is ou bra  
phantom ek, phantom the man who never dies  
I see that he does not know me well, he only hear that there is Phatmon, I am brother  
*phantom, Phantom the man who never dies*.

#### 4.2.3 Code-switching and Repetition for message meaning

- Vununa bya vona byova sweswi va nga ambala maburuku, they are man by  
trousers  
(Their manhood is only represented by the trouser they are wearing, *they are men by trousers*).

- Ndzi nge tlheleri, not me.  
(I'm not going back, *not me*)

- Ni ku dakwa u dakwile yo bloody bastard.  
(You are also drunk you bloody bastard)

- A ndzi na mhaka mina, ek chee nie om nie  
(I don't care, *I don't care*).

- Ek se, ndzi tshikeni, ndzi tshikeni, cut my uit, ku vula Phatimana hi rito ro komba ku kwata

(I say, leave me alone, leave me alone, cut me out, says Phatimana angrily).

- Kambe nkarhi wolowo yena a a titwa a ri bra phantom, the man who never dies  
(But at that time he felt like *brother phantom, the man who never dies*)

- Galachana a a ri wanuna wa vavanuna, “ die really big brain” ku vula ka vona loko va n’wi phata

(Galachana was the man of men, “the *really big brain*” according to them when the praise him).

- Mufundhisi, vok off! Nyawuka, hatlisa u famba

(Pastor, *fuck off!* Hury up and go)

- Ek is ou phantom ek, ek is ou phantom the man who never dies, ek is never nie geworry nie. A ndzi chavi ku pfuka ehansi ka mufundhisi mina. Notch hier mufundhisi, muti lowu wu ri welle mina, verstaan? Dis my khushemba, dis my dlha.

(I am phantom, I am phantom the man who never dies, I am never not worried. I am not afriad of a Pastor. Cove here Pastor, this is my home, understand? It's my place, it's my home).

- Out, ndzi lombe.

(Out, give me space).

- Mufundhisi, hatlisa u huma u famba, out!

(Pastor, hurry up and leave, out!)

- Huma, out! Ku vula Phatimana hi ku hluhlurheta mufundhisi Nkuna. Come on out!

Out! Says phushing Pastor Nkuna. Come on out!

- Cut my uit, ek wil nie weer widie nie, ku vulla Phatimana hi ku dedeleka a ya enghena ekammarini ya yena, ndzi ba phela mina, ek is ou phantom ek.

*(Cut me out, I don't want to be with you again, says Phatimana entering his room, I can beat, I am Phantom).*

#### 4.2.4 Code-switching to Change topic

- *And kantsongo a pfule bokisi, mi n'wi vonile hi mukhuva lowu a a kanakana hi wona?*

*(And he could have opened the box, did you see the way he wasn't sure)?*

- *And van'wana va vona va hlekisa njhani.*

*(And some of them are so funny).*

- *And u nga ki u ringeta vutlhari Phatimana.*

*(And don't even try anything Phatimana).*

#### 4.2.5 Code-switching to sound very convincing

- *U hi byerile boos, ku hlamula Phatimana hi rito ro rhurhumela, "estruu ou bra Gala, a ndzi nwanga ngopfu, ek het maar net 'n maar ana tot gevat".*

*(You told us boos, says Phatimana with a shaking voice, "for sure brother Gala, I did not drink a lot, I only took a maar ana tot).*

- *Aaawu bra Gala, ju qhaza my net daar, ku vula Phatimana hi, ons moet af gaan, ons moet die lewe gaan meal.*

*(Wow brother Gala, you got me right there, says Phatimana jumping up and clapping his hands).*

#### 4.2.6 Code-switching to show respect and appreciation

- *Fa, we have to go down, we have to go eat life*
- *Dis muchin met my boeta, ndzi na wena entirhweni lowu ou bra Gala*

*(It's the baby with my brother, I am with you on this job brother Gala).*

- *Ou bra Gala, wa ndzi fambela hi leswa mabyongo, my ma hoor my*

*(Brother Gala, I like the way you think, my mother hears me).*

- *Wat van die mazuma bra Gala?*

*(How about the money brother Gala)?*

#### **4.2.7 Code-switching to make fun of others**

- Feese, hier is 'n moegie van 'n thiza, ku hlamula Phatimana hi ku hleka, "mara ku nga ka ku fika nkarhi lowu u nga si ehleketa hi leswi u nga ta endla swona hi share ya wena; vandag jy het my regtig gebeat. My ma hoor my, jy is 'n regte moegie.

*(Festivals, here is a tired of a teacher, says Phatimon laughing, "So until now you don't know what you are going to do with your share; today you really beat me. My mother hears me, you are a real tired).*

- Im sure a wo bvinya miehleketo ya vana va vanhu, va endleli va nga ku pfutsekisa.

*(Im sure you are not ruining other people's minds, do it for them before they chase you away).*

- Heyi! Na swo swilungu leswi swa va Khegu hayi kho! It can dies I don't carry about.

*(Hey, Khegu's English! It can die I don't carry about).*

- *Hmmmmmm! This food is very much delirious, sadly I have no appendix.*
- *liiiyo! Appendix ku vuriwa ape*

*Yooo! By Appendix she means ape?*

- *You drink me today, I don't pay you boys because I am so applied. You pay not any cent, never mine liquor is expense these our days*
- *Don't thank me, it's necessary.*

#### 4.2.8 Code-switching to prove a point

- Fy moenie laf wees nie, hi rihi ndzi nga tshama ndzi khoma hi rhumbyana? Fy is mal he!

(*Don't be a coward, when did I once shake? You is crazy huh!*)

- Ek is nie bang ek, ndzi lo timiyelela.

(*I am not afraid, I am just quiet*).

- Eheee, die moegie die, kambe a wu chava?

(*Eheee, the foolish, you were scared*)?

- A ndzi nga chavi mina, a ndzo ho dya nhloko my boy.

(*I was not scared, I was still thinking my boy*).

- 'U la ku ndzi hlekisa for sure' bisimusi wena?

(*Surely you want to make me laugh. You business*)?

#### 4.2.9 Code-switching to make one feel less

- Hi nga hatla u yi tirha teach.

(*Work on it fast teach*)

- Tshika ku phyaphyarha hi famba boy boy, ku vula Manghezi hi ku pfula rivanti a huma.

(*Stop talking and lets go boy boy, saaays Maghezi Manghezi opening the door and going out*).

- Ehee, logic yi nga kwihi buti ntlunya, u na logic wena?

(*Ehee, where is the logic you stupid, do you have logic*)?

- Humesa hi nwa u tshika ku phyaphyarha u nga ri vuswa u ri buti pavama, my boy, my boy, ndzi boyi ya wena mina?

(*Take it out and stop talking we want to drink, my boy, my boy, am I not your boy*)?

- Nita ku dlaya boy, nita dlaya sonny boy,"

(*I will kill you boy, I will kill you sunny boy*).

- “come on teach, come on teach, dlaya teach, dlaya Manghezi, xi dlaye teach, xi pane teach, dlaya u ta ta ndzi koka ndzi huma teach”.

(Come on teach, come on teach, kill Manghezi, kill it teach and come help me out).

#### 4.2.10 Code-switching because of lack of word equivalence

- Leswa mahlo ya yena ya ku kula swi humele wonge i ti to light ta ford Galarks.

(His big eyes were like the lights of a Ford Galarks).

- *U fanele ku ta u karhi u dima, u ba bright, a na u dima u ba bright, leswaku hi ta swi tiva leswaku hi wena*

(You need to dim the lights, *switch on the bright lights*, and you are dim and bright, so that we will know that it is you).

- Xi kona, ku vula Khegu hi ku suka a yima a ta a vuyile ni bodlhela rin'wera whisky ni tingilazi ta mune to nwela eka tona

(There is something, says Khegu standing up and coming back with another bottle of *whiskey* and four drinking glasses).

#### 4.2.11 Code-switching for pleading

- Miyela ndzi ku phutserile, miyela big girl.

(Keep quiet you are well reped, quiet *big girl*).

- Byi ri vu sorry bra Gala, jy is die boss bra Gala, u xikwembu xanga bra Gala. Mara u ni vutoya kee!

(All he says was *sorry brother Gala, you are the boss bra Gala*, you are my god brother Gala. But you are a coward!)

- Fy praat nou stof, ku vula Phatimana hi ku wutla ximehlwana ni nghilazi a chela a nwa.

(*Now you talk dust*, says Phatimana grabbing a glass and himself a drink and drank it).

- Kambe wo namba u tiendla Galachana, jy moet weet dat jy is niks.

(You make yourself Galachana, *you must know that you are nothing*).

- Dyana letere hi xa Dolly, dyana girlana.

(Eat the sweet Dolly, eat my girl).

- Ice cleam ke, na yona mi ta ya hi xavela? Ku vutisa Basani na Dolly mi ta ya n'wi xavela ice cleam?

(*What about the ice cream*, are you going to buy for us? Asked Basani, will you also buy ice cream for Dolly?)

- Tsutsuma big girl.

(Run *big girl*).

- U ta xava ni petrol a ta ta chela laha movheni a baleka hi wona.

(You will also buy *petrol* so he can put in the car and run away).

#### 4.2.12 Code-switching because some things sound better in the original language

- A nga profeti wo hoza moya.

(He is very good in prophecy)

- Amanga loku, ku hlamula Mukhalabye Sayiwana hi ku vulavulela ehansi.

(These are lies, says the old man Sayiwana in a very low voice).

- *Va swi haxe ni Hi radio! Ek is binne ek is binne.*

(They even mentioned it on the *radio! I'm inside I'm inside*).

#### 4.2.13 Code-switching for making people believe what you're saying

- Alleluyaaa! My pine apple, my nation, my sweet inspiration, gumshin my wages.

(*Hallelujah! My pine apple, my nation, my sweet inspection, imagination my wages*).

- *Xikwembu xi ri n'wana loyi mi n'wi lavaka u kona wa hanya...nthihihiii...my incarnation green fly, pine apple, oh! My home, oh! My God yerusalen, come God injection disprin, alleluyaaaa! Xikwembu xi ri n'wana loyi u yiviwe hi wansati ni wanuna. Modimo wa manation, oh! Nthihihiii! Man! Sympathetic man! Mu alleluyaaa....*

(God says the girl you are looking for is alive...nthihihiii... *my incarnation green fly, pine apple, oh! My home, oh! My God yerusalen, come God injection disprin, alleluyaaaa!* God says the child was kidnaped by a man and a woman. God of nations, *oh! Nthihihiii! Man! Sympathetic man! Mu alleluyaaa ....*)

#### 4.2.14 Code-switching to express feelings

- Natuuurlik ja, kasi ndzi vulavula na mani un'wana kwala?

(*Of course yes, who else am I talking to here?*)

- Ek wil vokol hoor van jou af. A ndzi ki ndzi lava ku twa nchumu hi wena. Phela a ndzi vulavuri na wena, ek widie nie met jou nie, hou jou bek, zyyyp!

(*I want to hear nothing from you. I don't want to hear anything about you. I am not talking to you, which i not with you, shut up, zip!*)

- Mufundhisi se voet, ek chee nie Om nie.

(*Mufundhisi my foot, I don't care*).

- Ringeta ku n'wi miyeta man!

(*Try to keep her quiet man!*)

- Wa ndzi xixitela yo bloody bastard.

(*You are peeing on me you bloody bastard*).

- Ndza ku rhandza jaa! Ek is mal, maal oor jou.

(*I love you so much! I'm crazy, grinding on you*).

- Wat meen jy? A wu swi voni kahle!

(*What do you mean cant you ee properly?*)

- A ndzi ku tshembi! Is hoe moen jou Angel? U vula njhani loko u ku a ndzi ku tshembi? Ek trust jou Angel, ek trust jou, jy is moes 'n man sy Cherie, hoe kan ek jou nie trust nie?

(I don't trust you! *How is your Angel?* What do you mean you don't trust me? *I trust you Angel, I trust you, you must be a man, how can I not trust you?*)

- *Aaag, man Angel maaan, vercheet van daar die kind maaan. Rivaala maaan (Aaah, man Angel maaan, get rid of the child maaan. Rivaala maaan).*

- *Ou Phantom en ou Angel. Angiii! Net van ons twee. (Phantom and Angel. Angiii! Just the two of us).*

- *Ndzi lava ku ku teka Angel-Rose, u ri yini hi swona? Fy moet ou bra Phantom sy vrou wees.*

(I want to marry you Angel-Rose what do you say about this? *Fy must bra Phantom be his wife*).

- *And ndzi ta ku teka. Ons sal 'n warme wedding maak, ho! Hooo! Hulle gaan 'n ding sien, dit sal 'n wedding en 'n half wees.*

(And I will marry you. *We'll make a hot wedding, ho! Whoo! They are going to see a thing, it will be a wedding and a half*).

- *Miyela baby, u nga rili. (Quit baby, don't cry).*

- *Ek trust jou man Angel, my ma hoor my ek trust jou, en ek val vir jou. (Trust your husband Angel, my mother hears me I trust you, and I fall for you).*

- *"O.K., o.k., Angel, u la ku tiva hi ta Khensani? Ndzi ta ku rungulela hikwaswo murhandziwa wanga, miyela baby, miyela u nga rili ndzi ta ku byela hinkwaswo my love.*

(*"OK, ok, Angel, you want to know about Khensani? I will tell you everything my love, quiet baby, quiet don't cry I will tell you everything my love*).

- *A wu si tiphina my dear, lawa a ya ri matlangwana. (You have not yet had fun my dear, this was small).*

- Feeese man Angii, Kan jy dan nie die topie dodge nie? Ek meen....  
(*Feeese man Angii, can't you dodge the topi? I mean....*)
- Estrue Angel, a wu hembu?  
(*Serious Angel, you are not lying?*)
- Estrue, ku hlamula Dzunani hi ku pfula rivanti ra movha a huma.  
(*Serious, answered Dzunani going out of the car.*)
- O.K. Angel, a hi hlangane ko mundzuku eka Khazamula hi nkarhi wa four ni ndzhenga, ku vula Phatimana hi ku thintha movha.  
(*OK Angel, lets meet tomorrow at Khazamula's place around four in the afternoon, says Phatimana starting the car.*)
- Dzunani my dear u tirhile, u tirhile hakunene murhandziwa. U tirhile murhandziwa, and a ndzi tivi leswaku ndzi nga ku khensa hi yini?  
(*Dzunani my dear you did a great job, you really worked. You worked my love, and do you know that I will not criticize you?*)
- Vo tikarhata Khensi my girl, ndzi nge ku dlayi.  
(*They are wasting their time Khensi my girl, I will not kill you.*)
- Etlela Khensi, etlela ntombhi ya mina, sleep good my girl.  
(*Sleep Khensi, sleep my girl, and sleep well my girl.*)
- Tshama ehansi man yo bloody bokor, ku vula Galachana hi ku suka a yima a susmetela Manghezi ehenhla ka sofa.  
(*Sit down man, your bloody stuiped, says Galachana standing up and pushing Manghezi on the sofa.*)
- Miyela man! Tshika ku tiendla wansati man Manghezi.  
(*Quiet man! Stop making yourself a woman man Manghezi.*)
- Ndzi ri a wu yi ka helo yo blacksam! Tshama ehansi hi luka mano.  
(*You are not going anywhere you blacksam, sit down lets make a plan.*)
- A hi si khomiwa man teach, a hi faneri ku phuphurhuka

(We are not yet arrested *man teach*, we shouldn't be shaking).

- Miyela u yingisa man Manghezi.

(Shut up and listen man Manghezi).

- Phatimana, hi nga pfula rivanti leri man.

(Phatimana, open this door *man*).

- U nga phuphuruki man hi ta ku pfuna, ku hlamula Galachana.

(Don't panic man we will help you, says Galachana).

#### 4.2.15 Code-switching for admiration

- No, no boss, you drink me still. A ndzi mi hakerisi

(*No, no boss, you drink me still*. I am not making you pay).

- Khegu a ya ku rin'wana wee! Na rona a ra ha ri rova fihluta, a ra ha ra you drink me still ku vula yena n'wini

(Khegu went a take another free bottle, *you drink me still* says Khegu herself).

- Galachana a bambateriwa ha kambirhi ha kanharhu, a a ri die boss, die really mccooy, die real big brain, ou bra Gala.

(Galachana was pampered, he was *the boss, the really fire, the real big brain, old bra Gala*).

#### 4.2.16 Code-switching for believing in oneself

- Feeeesees! Bra Gala, estrue wa ndzi fambela, jy is die regte big brain.

(*Sprite! Brother Gala, of course you make me happy, you are the real big brain*).

- A ku na xihoxo lexi ndzi nga xi kombaka, ku hlamula Phatimana, " ek is regtig saits"

(I don't have even one mistake to show, answered Phatimana, "*I am really saits*).

- *Swi tshike eka mina boss, ku hlamula Khegu, I'll really be afraid him. Go in pieces boss, good lucky.*

(Leave it to me boss, answered Khegu, *I'll really be afraid of him. Go in piece boss, good luck*).

- *Nuna wa mina a nga tlangi wa dlaya, he is first class kill and very dangerose.*

(My husband is a killer and he doesn't play, *he is first class kill and very dangerous*).

- *Loko u swi lava you must keep shut*

(If you want it *you must keep shut*).

- I am not yours woman, a ndzi nsati wa wena wa swi twa

(*I am not your woman, I am not your wife do you hear me?*)

- Of course bra Gala, u nyikiwile, wa tifambela hi leswa mabyongo leswi.

(*Of course, brother Gala, you are gifted; you are good with you thoughts*).

- Xi onhe hi leswi xi nga n'wana wa tycoon, sweswo ntsena.

(The only sin she committed was being the child of a *tycoon, that's* it).

- Ek e teach, jy bore ons nou, ku vula Phatimana loyi a a twa a siringeka loko Manghezi a ha tama a dya nkarhi hi ku n'an'a hi tlhelo ra n'wana loyi hikuva se yena a a lava ku famba.

(*Teach, you drill us now*, says Phatimana, who was irritated when Manghezi was still eating when Phatimana wanted to go).

- You must count and check your words before you speak to me. Phela ndzi nga ku tala ehehla sweswi, sweswi-sweswi.

(*You must count and check your words before you speak to me because I can beat you now-now*).

- U ta ndzi tala ehenhla, wena na Mani? Sonny....

(You will beat me, you and who? *Sonny....*)

- Famba ndzi ta ya tilatanyana Manghezi. Oh! I'm so exhauspipe

(Go, I want to rest a bit Manghezi. *Oh! I'm so exhausted*)

#### 4.2.17 Code-switching for making one feel comfortable and spatial

- Un'wana ni un'wana, ngopfu-ngopfu vavanuna va karhi va vitiwa my darling kumbe sweetie.

(Everyone especially men were being called my *darling* or *sweetie*).

- A sa a vulavula a nga titwi a ku 'daar's cherrie for jou', ku hava ni nhwanyana ni un'we laha doropeni leri la fanaka na Angel-Rose, she is the queen of them all.

(He spoke without hearing himself and says ' *there's cherry for you*', there is no lady like Angel-Rose in the whole town, *and she is the queen of them all*).

- Kutani a ku: Amper na Stella baby, maar doll! Namuntlha u ndzi famberile, met jou ma se ma, ek gaan jou 'n warme two piece koop.

(Then he says: *Amper and Stella baby, but doll!* Today you did well, *with your mother's mother; I'm going to buy you a warm two piece*).

- Hina hi ta ya yi kuma njani? Ku vutisa Khegu "how shall we get it this money, that is me want to?"

(How are we going to get it? Asked Khegu "how shall us get it this money, that is me want to?" )

- Baby, hambi u nga ri yona, u xifaniso xa yona.

(*Baby*, even when you are not it, you resemble it).

- 'As for! Vito ra mina ndzi Rose

(As for my name is Rose).

- I wa mina, new from the box, xana wu kahle?

It is mine, *new from the box*, is it nice?

- *Money is not a problem baby, the problem is how to spend it.*

- *Huuu, money is not a problem? As for! nkarhi lowu hina van'wana hi ngo yi rila hi comana. Ndza vona u fanele u hola lomu u tirhaka kona.*

(*Huuu, money is not a problem? If so! Some of us are looking for the money. im sure you earn a lot where you are working*).

- Mali yo rhiyiwa my dear, munhu u fanele ku tirhisa lexi.

(Money should be trapped *my dear*, a person must use this).

- Ek se Angel-Rose, a hi rivalenyana hi ta Mali hi vulavula hi ta hina vambirhi.

(*Hello Angel-Rose lets forget about money and talk about us*).

- Ek Val baby, ek Val van six floor af, xana u ri yini hi swona?

(*I'm falling baby, I'm falling from six floors, what do you say about it?*)

- Team up net met my baby, a ndzi ku kanganyisi, u to ehenhla ka macheleni wopfeke-pfeke!

(*Team up only with my baby, I am not lying to you, you will sit on top of money*).

- Problem i ku kuma wo yi dya na yena. Leyi u yi vonaka yi nga tata la i pocket money.

(*The problem is finding someone to spend it with. Whst you see here is pocket money*).

- Ndzi vula ndzi tiyisile loko ndzi ku u to pheve, ehenhla la macheleni, ndzi Mr Money mina.

(I mean it when I say you will be comfortable, on top of money, I am Mr Money).

- Feeses, baby jy moenie so old fashion wees nie, ku hlamula Phatimana

(*Festivals, baby you shouldn't be so old fashioned, answered Phatimana*).

- U nga ki u kanakana Angel, ndzi ta ku hlayisa, I'll look after you.

(Do not hesitate Angel, I will take care of you, *I'll take care of you*).

- *Baby Angel-Rose, hakunene a wu nga tilayi. My ma hoor my! Ndzi ta ku hlayisa.*

(*Baby Angel-Rose, you will not regret. My mother hears me! I will take care of you*).

- Dzunani a nga tshoni hansi, a khomiwa tani hi queen ku vula ka yena n'wini Phatimana.

(Dzunani is well taken care of, she is treated like a *queen* says Phatimana himself).

- Heitha! Ou bra Mapondo, ou bra Khombo, heitha ou bra Tsatsara, heitha my bla!  
(Hello! Brother Mapondo, brother Khombo, hello brother Tsatsara, hello my brother)

- *Eka lava xasati vona byi ri vu: "ou die baby Madona, Heitha! Old cut-my-uit hoezet daar 'n man sy suster?*

(To the women he would say: "old *baby Madona, Hello! Cut-me-out hoezet there a man his sister?*")

- *Dis koevert under the coster, ku hlamula cut-my-uit hi ku tindzingindza a ba ni dyota, is hoe met jou boeta man?*

(It's envelope under the coster, answered cut-me-out shaking and hitting the wall, *how about your brother man?*)

- "Dis mission", ku hlamula Phatimana a ri karhi a titshova-tshova  
"This mission", says Phatimana shaking his body.

- U nga ndzi khomisi tingana, phela ndzi tele ku ta ta tsakisa wena, ek wil jou intertain baby, swa antswa u ringeta biya.

(Don't embarrass me, I am here to make you happy, I want to entertain you *baby, at least* try beer)

- Hi tisele bodlhela ra wayeni ni hafu ya Black and White. Shoeva-shake baby, 'n man is dors

(Bring us a bottle of wine and a half of *Black and White. Press-shake baby, a man is thirsty.*

*Come on baby, fill the table and chuck these bloody empties away)*

- *Ons meal die lewe, hi dya vutomi my dear. Khiya ra kona I Mali, handle ka Mali a wu nchumu la misaveni la, jy is regyig phandle.*

(We eat life, we eat life my dear. The key is money, without life you are nothing in life, you are *rightyig control*).

- *Come well to my house*
- *Stella u helele kwihi? "U vula N'wapela-madlekeni luya, ek check haar nie weer nie," ku hlamula Phatimana. "Kasi a wu swi voni na Khegu na? Hi famba ni ti high*

*societies masiku lawa, die regte goete. Die regte Beauty queen. waar gaan ek met tickylines, ou Stella is moes 'n tickyline. Hambu a ndzi vona yini eka Stella?*  
 (Where did Stella end up? "you mean interrupter; *I'm not checking her again,*" answered Phatimana. "Can't you see Khegu? We are living with *high society* this day, *the real good. The real Beauty queen. Where do I go with tickylines, old Stella is must have a tickyline.* I wonder what I saw in Stella).

- Wat meen jy Khegu? Angel a hi xi-ta-xi-famba, sy is moes my property, my Monalisa. Anybody who touches her touches my blood, ku hlamula Phatimana hi ku suka a yima a khoma Dzunani hi voko. "u nga n'wi vuri xi-ta-xi-famba"  
*(What do you mean Khegu? Angel is not a stranger; she is my property, my Monalisa. Anyone who touches her touches my blood,* answered Phatimana standing up and taking Dzunani by hand. "Don't call her a stranger")

- I'm just joke my dear, ku hlamula Khegu hi ku suka a yima na yena.  
*(I'm just joking my dear,* answered Khegu standing up too).

- OK. Majita ek sien julle weer  
*(OK Majita I will see you again).*

- O.K. bra Phantom, O.K. ku hlamula lava a va ri kwalaho.  
*(OK brother Phantom, OK answered the people who were there).*

- Fy moenie geworry Angel, tshika timbyana ti tinwela, ti nge pfuki ti ndzi hetile, ek is ou Phantom ek, im the man who never dies, va swi tiva na vona.  
*(Don't worry Angel, let the dogs fight, they will not finish me, I am Phantom, im the man who never dies, they also know).*

- Tisa hafu ya Black and White, u tisela na Angel biya yin'we.  
*(Bring half of Black and White, bring one beer for Angel).*

- Faaa! Khegu, waar is ou bra Gala? Ku vutisa Phatimana hi ku tichelela byalwa enghilasini.  
*(Oh! Khegu, where is brother Gala? Asked Phatimana to pour himself a glass of alcohol).*

- A ndzi vulanga ndzi ku misava leyi hinkwayo yi ta ku well mina? Vona leswaku ndzi famba hi yini vona.

(Didn't I tell you that the word would fall on you? Look at my ride).

- Ku teka i mhaka leyi a ndzi tshama ndzi ri karhi ndzi yi anakanya, kambe a ndzi nga si kumana na miss Right, kambe sweswi ndzi n'wi kumile Miss Right, ku hlamula Phatimana hi ku languta Dzunani

(Getting married is a good thing that I always think of, but I had not yet meet with Miss *Right*, but now I have found *Miss Right*, answered Phatimana, looking at Dzunani).

- Miyela khensi, shut quite, miyela ntombhi shut quite my girl.

(Be quiet Khensi, *shut quite*, quiet my girl *shut quite my girl*).

- Loko ri ri vhiki leri she is really possible, u lo namba a chingha, a nga lavi ku twa nchumu

(This week *she is really possible*, she is angry, she does not want to hear anything).

- Its O.K. baby laat ons tavalaza, ku hlamula Phatimana hi ku minya ximehlwana lexi a xi ri ehenhla ka tafula

(*Its OK baby let's work*, answered Phatimana, finishing the last drink).

- You is come well here, u tlhela u ta

(*You are welcome here*, come again).

- Phati my dear, hi nga ndzi byela, xana n'wana luya a nga le ka Khegu i n'wana Mani?

(*Phati my dear*, tell me, whose child is at Khegu's place?)

- Faa! Daar is 'n mooi kind, 'n mooi kind, kumbe xana na hina hi ta kuma xinhwanyetana xo sasekisa xi leswiya loko hi tekanile.

(*There is a beautiful child, a beautiful child*, maybe we will also get a beautiful girl like that when we get married).

#### 4.2.18 Code-switching to show ownership

- *Etlela n'wananga etlela my girl*

(Sleep my daughter, sleep *my girl*).

- U ri mali yo tani ndzi nga yi kuma kwihi? Cheaps is please sweetie

(Where do you think I got this much money? *Cheap is please sweetie*).

- *Hi yima kwihi na? Ku hlamula Khegu. "Bismus too weak this our days"*

(Where do we stand? Answered Khegu. " *our business is too weak these days*")

- *Byi kona hi ntalo my dear, ku hlamula Khegu. "What are you drinking"?*

(There is a lot here my dear, answered Khegu. "*What are you drinking*")?

- *Ku hava vice Roy my dear, ku ni Black and White. Yi lunghile?*

(There is no *vice Roy my dear*, the is Black and White. Is it ok?)

- A hi yimanga, ku hlamula Khegu," ntsena rhavechi yona a hi xavisi, we sell gooder stuff".

(We did not stop, answered Khegu," we just don't sell rubbish, *we sell better stuff*").

- Sorry, ndzi khomele, soda water a hi ku tala, a ndzi lo rivala, ku hlamula Khegu hi ku suka a yima a ya ebokisini ku ya yi teka.

(*Sorry*, forgive me, there is a lot of *soda water*, I forgot, answered Khegu standing up and going to take it in the box).

- Loko Khegu a vuya ni soda water leyiya, va fika va timula hi yona va sungula ku nwa.

(When Khegu comes back with the *soda water*, they diluted with it and started drinking).

#### 4.2.19 Code-switching to make excuses

- Khegu hi ku tikhomelela nhloko leyi a yo ndziwii, ndziwii, yi sungula no tika," I'm s.....s.....sicking.

(Khegu holding her head which was pounding at the time, it also started to be heavy," *I'm s.....s.....sicking*).

- Sorry, loko hi ku khomelela Khegu, ku vula Galachana hi ku enghena a ri karhi a tlhenthisa Khegu hi xindhaku va ka va ya fika swin'we exikarhi ka kamara.

(Sorry to keep you waiting Khegu, says Galachana, entering and pushing Khegu inside the room).

- U endla yini yo bloody fool, yo bloody basterd.

(What did you do you *bloody fool*, *you bloody bastard*).

- *Hi loko Galachana a ku: "ku ni xitimela xa twelf, sweswi I half past eleven*

(Then Galachana says: "there is a *twelve o'clock train*, now is *half past eleven*).

- *Sorry majita, ndza swi lava ku tshama ndzi celebreita na n'wina, maar ek is hasie, ek het 'n warme A.P*

(Sorry guys, I would love to stay and celebrate with you, *but I'm bunny, I have a hot AP*).

- Bankel! You must be mad, ku vula Manghezi hi rito ro hlamala, "wo yini na? U nga ku enghenisa ku yini ebanke leswi u ku vonaka ku nga lo taniya, u lava leswaku hi ya bolela ejele hi!

(Bank! You must be mad, says Manghezi in a shocked voice, "what are you doing? You can get involved in what banks, if you find that you don't know, you will be able to do it!)

- *Ek terror ou bra Gala, ek terror die copper. Hulle wil my mang*

(I terrorize brother Gala, I terrorize the copper. They want to handle me).

#### 4.2.20 Code-switching for Assurance

- *Maak vas wat los is ou buda man, a va nga ku kumi, ku hlamula Galachana hi ku thintha movha. "Ons gaan jou weg steek".*

(Fasten what is loose brother, they will not find you, answered Galachana starting the car. "We are going to hide you").

- *B.....b.....bra Gala, estrue! My ma hoor my, ni loko vo ndzi khoma ndzi nge mi boxi.*

(B.....b.....brother Gala, for sure! My mother hears me, even when they arrest me I will never mention you).

## 4.3 NDZI NGO TINCIKI!

### 4.3.1 Including others in the conversation

- *Dankie misis, ku vula Jamboti hi ku amukela khume rhelero ra tirhandi hi mandla mambirhi. Ek, weer iets sleg-doen! Nie weer ek misis ek het my les geleer.*

*(Thank you Mrs, says Jamboti, receiving R10.00 with both hands. Me, doing something bad again! Not again miss I learned my lesson).*

- Xinghezi xelexiya xa ka vona lexo phewa, how is it, yi ri hoezet.

*(That low English of theirs, how is it, how is it?)*

- A ya ri karhi ya n'wi dya, a ba na four.

*(They were eating him; he even crossed his legs into a four).*

- A vulavula tano nkulukumba Ntekele ku kondza hi ku helela hi marito aku:  
'Aamen'

*(Mr Ntekele spoke until he finished with the words: 'Amen')*

- "O nee b.....baas, moenie s....skiet, yo manano ooo! Ku huwelela Scarface hi ku chava. "m....moenie s....skiet as...seblief t...tog m...my b...baas.j...j...jammer m...m...my b....b...baas"

*("Oh no b.....boss, don't s....shoot, yoo mother! Shouting Scarface in fear. "M....don't s....shoot if...please t...still m...my b...boss. y...y...sorry m...m...my b....b...boss")*

- "kom, help my om huis toe te gaan, ku vula baas Donder hi ku titshega hi Jamboti.

*("Come, help me go home, says boss Donder leaning on Jamboti).*

- Ku vutisa saartjie hi ku tsutsumela nuna, a fika a tiwisela emavokweni ya yena.  
"Se vir my, wat het jou gebeur my man?"

*(Asked Saartjie running to the husband, she fell on his arms and says: " Tell me, what happened to you, my husband?")*

- Jeslaaik man, wat maker pa? ku vutisa kalkoel hi rito ro komba ku chava ni ku hlamala. "wie het pa so gemaak?"

(*Yes man, what's up dad?* Asked Kalkoel in a shocked and surprised way. "Who made dad like that?")

- O, my kop, my kop brand, ku hlamula baas Donder hi ku ticukumeta ehenhla ka xitulu lexi a xi ri kwalaho. Gou

(*Oh, my head, my head burns,* answered boss Thunder, throwing himself on the chair next to him. *Come on baby, get me some hot water assemblief, oh, my head*).

- *Wat het gebeur pa? ku vutisa kalkoel. "wie is die donder wat pa so gemaak?*

(*What does dad do?* Asked Kalkoel who felt sick when he saw his father's condition).

- Jong, daardie blitsem het my amper dood gemaak, ku hlamula baas Donder. Ek was amper dood my seun.

(*Young, that lightning nearly killed me, says boss Thunder. I almost died my son*).

- *Wat maker pa? ku vutisa kalkoel loyi a a nga tiyi loko a vona hi mukhuva lowu tata wa yena a ri hi wona.*

(*What happened dad* ku asked Kalkoel. "Who is the thunder that father made like that?")

- *God, ek was amper dood. Hierdie donder het my lewe gered ku hlamula baas donder hi ku komba Jamboti loyi a nga fika a yima enyangweni hi ritiho. Daardie Bull.*

(*God, I almost died. This thunder saved my life says boss thunder,* pointing who stood at the door with his finger. That Bull).

- Jaa, ek was amper dood. Hierdie blitsem Jamboti het my gehelp. Kalkoel my seun. Jy moet hom sommer hoof toe neem as jy dorp toe gaan. Jy moet hulle by die hoof ales vertel so dat hulle hom 'n remition kan gee.

(*Yeah, I almost died. This lightning Jamboti helped me. Calculate my son. You just have to take him to the head when you go to town. You have to tell them at the head office so they can give him a remission*).

- Vandag jou Donder, sommer nou, ku hlamula baas Donder a ri karhi a tikhomelele nhloko leyi a yi ri karhi yo wi, wi, wi!

(Today your thunder, right now, says boss Donder, holding his head, which was pounding!)

- “Dankie my baas, dankie my groot baas, ku hlamula Jamboti hi ku tlhenthla-tlhenthla hi xindzhaku.

(“Thank you my boss, *thank you my big boss*, says Jamboti going backwards).

- Kutani a ku eka Jamboti hi ku n'wi nyika khume ra tirhandi: “baie dankie hoor, jy het die ou baas se lewe gered. Jy moet sorg dat jy moet nie weer iets sleg doen.

(Then she says to Jamboti, giving him R10.00: “*Thank you very much, you saved the old boss's life. You have to make sure you don't do something bad again*).

- Goed so, ku hlamula nkata Donder hi ku tthelela endlwini.

(All right, says Miss Donder, going back to the house).

#### 4.3.2 Code-switching because of a lack of word equivalence

- Sesi Mpfuleni na yena u ta twa a vulavula hi ta ku tirha ti-overtime le khefini a tirhaka kona.

(Sister Mpfuleni will also talk of working overtime where she is working).

- Figara yona ku hava, hi ri ingiti i bodhela ra beer, emahlweni ni le ndzhaku ko fana.

(*There is no figure*, she is like a bottle of beer, the front and the back looks the same).

- Mi yi vonile leswaku three-piece leyi xi nga huma hi yona yi xi tshama njhani?

(Did you see how great the *three-piece he was wearing looked on him*).

- Ndi famba hi cardilac my girl.

(I am traveling with Cardiac *my girl*).

- As for Nayi my dear, ndzi dear wa wena mina?

(As for Nayi my dear, am I your dear?)

- And ndzi nge pfuki ndzi ve darling wa wena.

(And I will never be your *darling*).

- Ya ha tale ngopfu laha leyi yi nga tshahiwa kona my dear.

(There is more where this is coming from *my dear*).

- A tlhava mukhosi wa karate a ku: “Hi! Hi! Doing komida, tokio chugai!

(He started crying and says: “Hi! Hi! *Doing komida, tokio chugai!*)

#### 4.3.3 Code-switching and asserting identity, power, pride and status

- *Jou blitsem, jou donder, ku vula baas Donder hi ku hefemuteka, a kwatile a lo mpha! “vandag ek sal you wys, ek wil jou sommer dood slaan”*

(*Your lightning, your thunder, says boss Thunder trying to catch his breath, he was very angry! “Today I will show you, I just want to beat you to death”*)

- Jy is prumandag he! Ku vula baas Donder hi ku n’wi xungeta-xungeta hi swibakele.

(*It’s prom day! Says boss, pretending to hit him*).

- *Het ek jou nie gese dat jy moet my nie jou vuile briewe gee, he?*

(*Didn’t I tell you not to give me your dirty letters, didn’t I?*)

- *En nou, hoekom gee jy my hierdie brief?*

(*And now, why do you give me this letter?*)

- *Jou Donder, ku vula baas Donder hi ku tiswoswa a va a tihuhutela tintiho leti kutani a to mfoo, hi ku himetela. Ek sal jou vandag blitsem.*

(*Your Thunder, says boss Thunder, trying to treat the pain which he had in his hands from beating Jamboti. I will blitz you today*).

- *Laat hy vrek die donder, ku hlamula baas Donder. “kom staan op jou blitsem.”*

(*Let him die the thunder, ku hlamula boss Thunder. “Come up on your lightning.”*)

- *Jeslaaik man! Wat gaan nou hier aan? Ku vula baas Donder hi ku hlamala loku nga pimiwiki.*

*(Yes nice man! What is going on here? Says boss Thunder, who was shocked).*

- Ek ... sal... jou... dood slaan, I baas donder yolo

*(I... will... beat you... to death, says boss donder).*

- Va tsemela mani? Jy praat stof. Ku hlamula Bull hi ku koka xikandza.

*(Who are they waiting for? You talk dust. Answered Bull with an angry face).*

- Xitsongo xitsongo, a wo twa a ku: “ ek sal jou donder” kumbe “ kom hier jou donder”

*(Every time you would hear: "I will thunder you" or "come here you thunder")*

- Baas Donder na n'wana wa yena Kalkoel va ri kwala ndzhaku ni swibamu swa vona, byi ri karhi byi ri vu: “toe jong, jy moenie staan en kyk nie.

*(Boss Donder and his son Kalkoel were at the back with their guns, and they says: “then young, you should not stand and watch).*

- A ri karhi a ku eka swivochwa: “Klim af, klim af, maak gou jong, toe, toe, toe.” Ku xika ka kona a ko tluriwa Kunene.

*(He was saying to the jailed: “Get off, get off, and hurry up young, then, then, then.” The only way to get off was to jump).*

- U te loko Jamboti a fanele ku enghena, o enghenisa voko exikhwameni a humesa papilla leri a a ri tsalele Manayila a ri nyika baas Donder a ri karhi a ku: Asseblief tog my baas.

*(When it was Jamboti's turn, he put a hand in his pocket and took out a latter which he had written to Manayila and gave it to boss Donder saying: Please my boss).*

- “Hoeveel maal moet ek jou se date het nie tyd vir jou vuile briewe? Jou blitsem se donder,” ku vula baas Donder hi ku bakanya papila leri a ra ha ri evokweni ra Jamboti, a va a ku hi mpama mahlo lawa phyaaa! “jy is baie prumandag, ek sal jou wys vandag”.

*(How many times do I have to date you? I don't have time for your dirty letters? Your lightning's thunder,” says boss Thunder kicking the latter in Jamboti's hand, and slapped him on the face! “You are very hardheaded, I will show you today).*

- Byi ri vu: 'mr Ntekele, vava Ntekele  
(They were saying: *'Mr Ntekele, Mr Ntekele*).
- *Ndzi ta ku hakasa Mpfula, my ma hoor my.*  
(I will beat you Mpfula, *my mother hears me*).
- Ntekele u fanele ku fa, ek moet hom gaan goni.  
(Ntekele must die, *I must go stab him*).
- Kasi mufambisi wa vuthu leri ra ti-'Vultures' I mani, wie is die boss.  
(Who is the leader of a gang called 'Vultures', *who is the boss?*)
- Dyana u ri wena kuwa rhelero not me.  
(Eat that fig alone, *not me*).
- Ntekele wa Ntekele bus service.  
(Ntekele of Ntekele *bus service*).
- Va li ndi Mr. money.  
(They say i am *Mr. Money*).
- I Basopa Walk-Tall, ndzi tshike ndzi divida mbyana leyi  
(*Move Walk-Tall, let me stab this dog*).
- Hi li ndi tycoon mina.  
(I am a tycoon).

#### 4.3.4 Code-switching for Praising

- Hayi, man Jambo man. Phela wa ndzi onha nkata mina, a ndzi to namba ndzi nyenyela Kunene.  
(Hey, *man Jambo man*. You are ruining me, I was going to act like a baby my love).
- Jambo murhandziwa, ku hava nchumu lowu nga ndzi tsakisaka ku tlula ku va na wena eximutanini lexi ngo well hina.

(Jambo my love, there is nothing that will make happier than us having a home of *Lefty was a man*).

- I'm sorry, sweswo mi nge pfuki mi swi vonile.

(*I'm sorry, you will never see that*).

- *Dis genoeg papie, Ag papie, los die arme skepsel. Asseblief my goga toe, die genoeg skatie, los hom asseblief my ding.*

(*That's enough daddy, oh daddy, leave the poor creature. Please my old man, the enough cutie, please leave him my thing*).

- Manayila n'wananga, please ringeta ku tiehleketi swinene emhakeni leyi.

(Manayila my child, *please try to think about this matter*).

#### 4.3.5 Code-switching and expressing feelings

- Jamboti, hi nga ndzi tsema ntambhu leyi man, kasi wo yini na? ku huwelela scarface a ri karhi a ha lo ncikii.

(Jamboti, cut this rope, what is wrong with you? Shout, Scarface, who was still hanging).

- U twa na baas Donder a sa a ku: "Eitsaaa! Dit brand

(Boss Donder says: *"Eitsaaa! It burns"*).

- Eina! Jy maak my dood, I baas Donder yoloye.

(*Eina! You kill me that is boss Donder*).

- Ek gaan dood, ku huwelela baas Donder hi ku twa ku vava

(*I'm going to die, shouting boss Thunder because of the pain he was feeling*).

- Elina! Dit brand, ku kalakala baas Donder.

(*Elina! It burns, shouting boss Thunder*).

- Jy maak my dood, kalkoel he...ip! Ku huwelela baas Donder hi ku twa nhloko leyi kutani a yo vila Kunene.

(*They are killing me, Kalkoel he...ip! Shouting boss Thunder feeling the pain in his head*).

- Kal....koel he....ip! ku engeta baas Donder loyi kutani a a swi twa leswaku a a nga ha ri kule ni ku pela Jordan ku hle majakana. “He...ip, he....ip, kalkoel he...ip! O here, daar kom my siel.

*(Kal....cool huh....ip ! Again shout boss Donder who felt like he was entering river Jordan. “He... ip, he....ip, Kalkoel he...ip! Oh lords, there comes my soul).*

- “j....jy het m..my l...lewe gered,” ku vula baas Donder hi ku vumbuluka-vumbuluka a ringeta ku pfuka. “H...help,i...laat ek opstaan.”

*(i ....you saved m.. My l...life,” says boss Thunder trying to stand up. “H...help, i ...let me get up).*

- Bly stil jou Donder, ku vula baas Donder hi ku enghena Scarface enon’wini, ” (You Thunder, says boss Thunder, interrupting Scarface).

- *Baie dankie my baas, baie dankie, ku hlamula Jamboti hi ku ntsako lowu nga pimiwiki. Wanneer my baas, wanneer neem die kleinbaas my na die hoof toe?*

*(Thank you very much my boss, thank you very much, says Jamboti “I have a heart full of unlimited happiness. When my boss, when the little boss takes me to the head?)*

#### **4.3.6 Making sure the message is received**

- Rivengo leri taleke and impela ndza ku venga.

*(A lot of hatred and indeed I hate you).*

- A ku Mpfuleni hi makatla gi, a n’wi ndzingidza-ndzingindza a ri karhi a ku: “come on baby, shake it, chee my los Mpfula”

*(He grabbed Mpfuleni by her shoulders, he shook her saying: “Come on baby, shake it, and cheer me my Mpfula”)*

#### 4.3.7 Code-switching for Message repetition and meaning emphasis

- Ina *boet*, tiphameleni swi nga si hola boet, k uvula John Chavani hi ku tshinetela makwavo swo dyela eka swona

(Yes *brother*, dish for yourself before it gets cold *brother*, says John Chavani, giving his brother dishes to dish food).

- Miyela *mfo*, a nga dlayanga hi wena mfo

(Quiet brother, you did not kill him brother).

- Mpfula, u ndzi endla bari ne, *jy dink ek is 'n moegie ne*.

(Mpfula, you are making me a fool, *you think I'm a tired*)?

- A hi swona nkata, a swi tano *my love*.

(That is not true love, it's not like that *my love*).

- Ek sal jou goni Mpfula, my ma hoor my, ndzi ta ku rhumbula.

(*I will beat you* Mpfula, *my mother hear me*, I will beat you).

- Ndzi tlhava, ek steek met 'n goni. Mpfula huma ni ntiyiso.

(Should I stab, *I stab with a knife*. Mpfula tell the truth).

- *I'm Very hungry, I can eat a wooden horse*.

- Nee, o nee my baas, verskoon my my baas.

(No, *oh no my boss, excuse me my boss*).

- *Jy het my baas, jy het my groot baas*.

(*You have my boss, you have my big boss*).

- Miyela! Thula! Xiphukuphuku lexi, ku vula nkulukumba Ntekele hi ku suka a yima a ya endzhaku ka rivanti, laha a nga fika a hawula ntshilana

(Shut up! *Shut up!* You stupid, says Mr Ntekele, standing up and going behind the door, where he took one beating stick).

#### 4.3.8 Code-switching to show Friendship

- *Ek se ou bra Lefty*, ku vula Walk-Tall hi ku va enghena exikarhi.

(*My brother Lefty, says Walk-Tall standing between them*).

- *A wu ri wanuna my bla. Jy was een van die beste ouens. Mbilu ya mina ya fehla, a ndzi koti ku ku rivala my bla, kambe xana ndzi nga ku yini? Jy is hintie, jy is hintie.*

(*You were the man my brother. You were one of the best guys. My heart is painful, I cannot forget, and what can I say? You are ok, you are ok*).

- *Ehenhla ka sirha a ri karhi hi rito ro rhurhumela, ri rhurhumerisiwa hi ku fehla ka mbilu ya yena a ku: "hier is jou favourate khoek my bla, slaan dit op die kop*

(*On top of the grave with a painful shaking voice he says: "here is your favorite corner my brother, hit it on the head*).

#### **4.3.9 Code-switching to show a sense of humanity**

- *Hayi, ou bra Lefty, maak los wat vas is*

(*No, brother Lefty, loosen what's wrong?*)

- *Mpfule is jou doll.*

(*Mpfule is your doll*).

- *Nee ou bra Lefty*

(*No brother Lefty*).

- *Jy het die arme skepsel genoeg gedonder, los hom asseblief my ding. Sien jy nie dat hy wil vrek?*

(*You have thundered the poor creature enough, please leave him my love. Don't you see that he wants to die?*)

- *Nee my skat, aamblief tog papie, jy het hom genoeg geslaan, los hom asseblief my goga toe, ku vula lo wansati hi rito ro khongotela.*

(*No my dear, please baby, you have beaten him enough, please leave him to my old man, says the wife in a soft way*).

- Dis genoeg pa, ku vula kalkoel loyi se a a hetile ku pfalela swivochwa leswin'wana, kutani a a ri karhi a hlalela ku himeteriwa ka Jamboti. Los hom pa (*That's enough father, says kalkoel who has already finished locking the other jailed people. now he eas watching the beating of Jamboti. Leave him father*).

- Staan op jong, staan op jou blitsem se Donder, ku vula Donder hi ku koka nenga a ku wa n'wi raha. (*Stand up young, stand up on your lightning's Thunder, says grabbing his leg*).

#### 4.3.10 Code-switching to show a sense of acceptance

Don't worry my son, Manayila is yours, I'm telling you. Shake my hand sonny.

(Don't worry my son, Manayila is yours, I'm telling you. Shake my hand sonny).

#### 4.3.11 Code-switching for Pleading

- *Verskoon my asseblief tog.*  
(*Please excuse me*).

- *Asseblief baas, verskoon my asseblief my baas, ku vula Jamboti a ri karhi a vona tinyeleti ta loko dyambu xi lo hosi.*  
(*Please boss, please excuse me my boss, says Jamboti who was now seeing stars in daylight*).

- A tikhomelela khwiri a ri karhi a kukuvaloka ni ku konyakonyeka a ku: Asseblief tog my baas, ag togie tong, verskoom my assblief my baas.  
(Feeling pain and holding his tummy he says: *Please my boss, oh man please excuse me please my boss*).

- Nda swi twa N'wa-Ntekele, ntsena a ndi kombela leswaku u lingeta ku yi ehleketa kambe please.  
(I hear you Miss Ntekele, please try to think about it).

- 'Ndzi engete my girl

(Give me again my girl).

- Well, Swi le ka wena ku hlamula tatana Ntekele.

(*Well*, it is up to you answered Mr Ntekele).

- Nayiiii, open the door my girl, pfula rivanti n'wanaangaa.

(Nayiiii, *open the door my girl*, open the door my daughter).

- U n'wi lunghiserile my girl?

(Did you prepare for him *my girl*?)

- You must be mad, I mani loyi a nga te ndzi ni vurhongo

(*You must be mad*, who told you that I am sleepy).

- *Muzamana my girl? Mr. Muzamana i xitsutsu.*

(Muzamana *my girl* Mr. Muzamana is a wealthy man).

- Manayila my girl, hi nga tanyana haleno. Excuse us Mr. Muzayiwe.

(Manayila *my girl*, come here a bit. *Excuse us Mr. Muzayiwe*).

- *Ndzi ta ku byela my girl, ku hlamula Ntekele hi ku humesa xidukwana.*

(I will tell you *my girl*, answered Ntekele taking out a cloth).

#### **4.3.12 Code-switching to show Assurance, making one feel comfortable.**

- Manayila, of course u ta pfumela.

(Manayila, *of course* she will agree).

- Manayila is going to be your wife.

(Manayila u ta va nsati wa wena).

- *Good night Mr. Muzayiwe*).

(Riperile tatana Muzayiwe).

#### 4.3.13 Code-switching for making a point

- I'm sorry, sweswo mi nge pfuki mi swi vonile.

(Sorry but you will never see that).

- Wa tilawula yes! Masiku lawa u ni xinhwananyana ximbisi, ndzi ta ku tshova nhamu ko sweswi.

(You control yourself yes! These days you are a lady, I will cut your throat now).

- *Wongeti nsati wo n'wi vanga, a va a ku chupu! "Laat ek hierdie donder op sy plek sit."*

*(It was like the wife was giving him power, he escaped)" let me kill this thunder.*

*Stand...out... my...way out saartjie, says boss Thunder who was now irritated by his wife! "Let me put this thunder in its place).*

- *Ag nee my goga, ku vula saartjie hi ku tlula a tlhela a damarela nuna loyi a ha koka nenge, a ku u la ku raha Jamboti.*

*(Oh no my old man, says Saartjie, dragging her husband, who was holding Jamboti's leg, aiming for another kick).*

- Los my saartjie, laat ek hierdie bokkor bietjie wys, ku vula baas Donder hi ku ringeta ku chupukela nsati.

*(Leave my baby, let me show this bokkor a bit, says boss Donder trying to leave his wife's side).*

- Nee my ding, die donder lewe nog. Hierdie donders is baie sterk.

*(No my love, the thunder is still alive. These thunders are very strong).*

- *Six years is moes vokol.*

*(Six years is nothing).*

- Ndzi ri Manayila u ri well mina, hikokwalaho u fanele ku ku endla leswi swi laviwaka hi mina ntswari wa yena.

*(Manayila is well mine, therefore she will do what I the parent, want).*

- Ndzi ri Manayila u ta tekiwa hi Muzayiwe finish and klaar.

*(Manayila will get married to Muzayiwe, finish and done).*

- *Maar jy het hom amper dood geslaan ne my skat?*

*(But you almost beat him to death, didn't you my dear?)*

- *Ja, dis net die taal wat hierdie houtkoppe verstaan, ku hlamula Donder hi ku haka nsati.*

*(Yes, that's the only language these woodheads understand, says Donder, hugging his wife).*

- *kom nyiwana kom, thawusa!*

*come newcomer.*

- *Loko va ha ku heta ku dya, Bull hi ku twa ku xurha, u ta n'wi twa a ku: "kom nyiwana kom, thawusa!*

*(When they finished eating, Bull was so full that he says: "come new comer, trainee!)*

- *Ag please n'wa-Ntekele, ku vula Muzayiwe ari karhi a hundzuluxa-hundzuluxa mahlo ongeti i homu yo vabya hi rirhandzu.*

*(Ah please Miss Ntekele, says Muzayiwe with his eyes full of love).*

- *Exi! I Jamboti wa yini? Rivala hit a xilo lexiya man Manayila.*

*(Exi! Jamboti for what? Forget about that thing man Manayila).*

- *Vok! Ntekele a ngo ho rila man.*

*(Fok! Ntekele is crying man).*

#### **4.3.14 Code-switching because some things are better said in their language**

- *Choocholozaaa... choocholozaaa*

*(Work ver hard... work very hard).*

- *Wena u ya baleka mfanaaa... wena u'ya balekaaa, ezindhawuuu.. Thina si phume Rhodesiaaa, wena u ya baleka mfanaaa... Wena u'ya balekaaa, Ezindhawuuu... thina si phume Rhodesiaaa.*

*(You are escaping boy... you are escaping places. We are from Rhodesiaaa, you are escaping... you are escaping places, we are from Rhodesiaa.*

- Costume in Double Georgette a swi dlaya munhu.

(*Costume in Double Georgette* would kill a person).

#### 4.3.15 Code-switching for destruction

- Lo wa nsati hi ku chava ku vona leswi Jamboti a a ri xiswona a ku eka nuna: “is hy nie dood goga?”

(Because the wife was afraid to see Jamboti’s condition, she says to her husband: “isn’t he dead old man?”)

#### 4.3.16 Code-switching for making one feel less

- *U tsala swipapilana clever, kasi hi le xikolweni laa? Va ta ku dlaya mabunu my boy. Ndzi twa xi ku hi ntanghu tlhi! A encenyeta rito ra baas donder: “jy is prumandag”. A encenyeta rito ra Jamboti: “verskoon my my baas. Hi xibakele khe!” a encenyeta rito ra baas Donder: ek sal jou dood slaan.*

(You write letters *clever*, is this a school? Afrikaners will kill you *my boy*. I saw him using his boot! Using boss Donder’s voice: “*you are prumandag*”. Using Jamboti’s voice: “excuse *me my boss*. With a fist, he used boss Thunder’s voice: *I will beat you to death*).

- Ndzhaku hi loko scarface a tshama ehansi a ri karhi a ku: ‘ou Bull, eendag’.

(After Scarface set down saying: ‘*oh Bull, one day*’).

- Come on boys, tirhani ntirho, hatlisani!

(*Come on boys*, do your job, hurry up!)

- And va ri sweswi ndzi alaka ndzi fanele ndzo va lomba lahaya mutini wa vona.

(*And* he is saying I should leave his house because I’m refusing).

#### 4.3.17 Code-switching for being more informative (message oriented)

- Manghezi ya te: “out of sight out of mind”Manayila nakulorhi.

English says: “*out of sight out of mind*” Manayila my friend.

- Mother don’t sweep, leri hikokwalaho ka ku kula ka khwiri.

(*Mother don’t sweep*, because of the big size of the tummy).

- Manghezi ya te: ‘spare the rod and spoil the child’

(English says: ‘spare the rod and spoil the child’)

- Ya tlhela ya ku: “a bird in the hand is worth two in the bush hikokwalaho loko u tshika ku rivala hi ta Jamboti u ta titwa”.

(And again they says: “*a bird in the hand is worth two in the bush*, meaning if you don’t forget about Jamboti it’s on you).

#### 4.4 A HI FAMBE M'NGHANAME

##### 4.4.1 Code-switching for asserting power, Identity and status and behavior

- Nhlavana,i mhlamvu e’yi hlel’emzimbeni ku vula ka yena n’wini loko a tiphata

Nhlavana, there are Bullets on my body.

- A xi kulele eka N’wamitwa laha loko ka ha biwa xibakele enkuweni waka N’wajaheni, a xi tiviwa hi vito ra Tshelametsi, hileswi loko xi tlumbe munhu hi xibakele, a xi ri ni ntolovelo wa ku tlulela ehenhla, xi tichovha ni ku tihimetela xifuva lexi hi swibakele, xi ri karhi xi ku ‘Hirrr! Tshela metsi, nama di ya swa!

(He grew up at a village called N’wamitwa where when the were sill a fighting games at N’wajaheni, he was known by the name Tshelametsi, because after beating someone, he would jump and beat his chest, saying’ *Hirrr! Pour water the meat is burning!*)

- Hola, hola daar my laities, hola! Ku hlamula Smeer a ri karhi a nghunyutela ni ku nkunkhusela a tlhelela exitulwini xa yena

(Hola, hola there my laity, hola! Answered, Lubricate going back to his seat).

- Heita daar vafana, ku vula Toad hi ku humesa sigara ya yena ya nxavo wa le henhla

(Hello there boys, says "Toad taking out his expensive cigar).

- Wa rivala ou bra Toad leswaku namuntlha I ku hela ka n'hwetl, die town was vol custies, kutani a hi nga ti va sukela, ku hlamula Spinny

(You forgot brother Toad that today is month-end, the town was full of custies, so we could not leave them behind says:"Spinny).

- Va tshama tano va Toad na Smeer, va ri karhi va tinwela mihloti yeleyo ya Queen Elizabeth, ni ku yingisela vuyimbeleri byelebyo bya jazz.

(As Toad and Smeer were sitting, drinking the tears of Queen Elizabeth, also listening to jazz music).

- Nee man ou bra Smeer, kasi namuntlha ku humelela yini hi vafana lava, hikokwalaho ka yini va hlwela hindlela leyi?

(No man brother Smeer, what happened to these boys today, why are they late today?)

- Ek staan ook kop ou bra Toad, kumbe I mhaka ya mpfula

(I also stand head brother Toad, maybe it's the rain).

- Ndza swi tiva leswaku hulle is sharp, kambe ndzi tava ndza ha vilela

(I know that they are sharp, but still I worry about them).

- Phela dis laat, ku hlamula Toad hi ku nghilazi ya byalwa lebyi a tichelerile a ku yi nhee

(It's late now, says Toad finishing his glass of alcohol).

- Tshika ku vilela man ou bra Toad, vafana va hina a hi mitlunya, hulle is wakker, va ta nghena ku nga ri khale

(Stop worrying brother Toad, our boys are not stupid, they are awake, they will be here soon).

- Twana ou bra Toad, hoor maar net daar,

(Listen, brother Todd, listen to the music).

- Kutani a ya emahlweni ni ku ba madyota a ri karhi a ku: “Hop man, dig it baby, dig it.

(Then he continued playing his game saying: “Hop man, dig it baby, and dig it).

- Ku hlamula Smeer a ri karhi a nyanga xifaniso lexi, “wat van die cheri?”

(Answered Smear checking out the picture, "*What about the girl?*")

- *Sy is 'n mqaa ding, maar sy moet n minora is, ku vula Smeer hi ku tlherisela xifaniso endzeni ka mvhilopho.*

(*She is a nice thing, but she must be a minora*, says Smear, putting back the picture in the envelope).

- Natuurlik ja, a wu swi voni ou bra Toad leswaku mina na come Duze hi ni dignity?

(*Of course yes, can't you see it brother Toad* that I and come Duze we have dignity?)

- Va ya swi veka emilengeni ya ndhuna ya vona ou bra Toad, ku vula ka vona.

(They put it before their boss *brother Toad*, as they call him).

- A titshega ni xihlaya ha rona, a ri karhi a ri eku yingiseleni ka vuyimbeleri bya country.

(He stood there with his hand on his chick, listening to *country music*).

- Enhlokweni kona a be hi “straw-hat” xa rikupakupa ro koma xa ku basa xiphehlwa.

(On his head he had beautiful white flury “*straw-hat*).

- Ina sesi, money is no problem, the problem is how to spend it, ku hlamula Magwendere hi ku ya emahlweni ni ku n'wayitela.

(Yes sister, *money is no problem*, the problem is how to spend it, answered Magwendere, continuing to smile).

#### **4.4.2 Code-switching for being more informative (message oriented)**

- Loko van'wana vavanuna hi ku vona rihlaya, va ku va hoxa ra vona ra vusiwana, va pitsuriwa va minyuriwa ni ku beriwa back side.

(When other men try their luck on her, she would deny and show them her *back side*)

- Ina murhandziwa, ndzi lava ku va lexi hi Xinghezi va xi vulaka a living dead.

(Yes my love, I want to become what they call the living *dead in English*).

- “A living dead!” xana u vula yini?

(A *living dead!*” what do you mean?)

- A living dead, VA vula loyi hambiloko a file, a salaka a ha tsundzukiwa.

(A *living dead*, they mean the person who will always be remembered even after death).

- Va n’wi phasaphasa hi tiharhana, va n’wi tlhava ni jekiseni, a sisimuka

(They rapped her with strings and gave her an injection, then she woke up).

#### 4.4.3 Code-switching to express feelings

- Huma! Come not, out! Hatlisa u huma Nsatimuni, huma! Ku vula Magwendere hi rito ro komba lewsaku a a siringeke ku tlula mpimo

(Out! *Come out!* Hurry out Nsatimuni, out! says Magwendere with an irritated voice).

- Hi nga miyela wena Mani! Shut up! Ku vula Magwendere hi ku jenyembuka

(Shut up you! *Shut up!* Says Magwendere in an angry voice).

- I mihlolo rhurhi na xikwembu

(It’s a miracle indeed my God).

- Ndzi ri huma, hatlisa u huma u famba damn you! Ku vula Magwendere hi ku suka a yima a finya swibakele

(I say go out, hurry up and go *damn you* says Magwendere standing up and holding his fists).

- Ku vula Magwendere hi ku ya erivantini a fika a ri pfula, a va a ku ‘come out!

(Says Magwendere, opening the door, and says ‘come out!)

- A! Kasi u ni xin'wana jou donder, u lo xi kandziyisa? Ku vutisa Magwendere hi rito ro komba ku hlamala a loku enteke.

(Ah! You have another one *your thunder*, you made a copy? Asked Magwendere in a shocking voice).

- Ek sal jou very bad khwip moegoe, jou moer skont, ku vula Toad, ava a sungula ku tlulatlula

(*I will give you a very bad wip, your stupid*, says Toad, while starting to jump).

- Son of a bitch, ku rhuketela Magwendere hi ku pfuka lahaya sofeni a a wele kona (*Son of a bitch*, says Magwendere, standing up from the sofa which he fell on).

- U nga kaneti man Max yo bloody basterd. Pthu sis, mbyana leyi, “ku hlamula Khanyisa hi rito ro komba ku kariha hi ku ni marhi a ku marhi a ku ma tsenteee! (Don't deny *man Max you bloody bastard*. Sis, his dog, “says Khanyisa with an angry voice because she was also taking out saliva!)

- Come on, huma! Hatlisa u huma xiphukuphuku lexi. Khombo, khombo, wa n'wi hlayisa khombo wa kona lovha ndzina! Leswi mi hlohla mina mi ambala mina. Hatlisa u huma Mani! Jou donder!

(*Come on*, get out! Hurry up you fool. Khombo, Khombo, do you even take care of Khombo you stupid thing! I do everything for you. Hurry up and go out *Mani! Your thunder!*)

- A ndzi na mhaka na wena mina, you can go to hell and jump like a frog. (I don't care about you, *you can go to hell and jump like a frog*).

- Yena Khanyisa u swi twile swi ringene, a nga ka a nga ha swi koti ku tama a ha hanya ni nghoviyana yo fana ni leyi. (Khanyisa has hear enough, she can not handle to still live with this kind of man).

- Mufundhisi, please mi nga lavi ku ndzi hlanganisa nhloko, ndzi nyikeni mali ya n'wana mhani, ku vula Magwendere hi ku sungula ku thukuthela. (Pastor, please don't get into my head, give me my sister's money, ku says Magwendere starting to be angry).

- A yi bambetela a ri karhi a yi khongotela hi Xilungu hi rito ro verhama a ku: “ its alright Roda dear,take it easy doggie”

(He was making the dog feel safe and comfortable saying: *“it’s alright Roda dear, take it easy doggie”*)

- Kava loko a tshama tano, a ri karhi a yingisela va you are my sunshine na va be honest with me dear ni tin’wana tinsimu ta va Bing Crosby na va Jim Reeves.

(She sat like that, listening to nice songs like *you are my sunshine* and *be honest with me dear* and other Bing Crosby songs and Jim Reeves).

- A a nga miyelanga, a ayi kokakoka a ri karhi a yi khongotela hi ku vulavulela ehansi ni hi rito ro olova a ku ‘come on, Roda come’. Tana doggie.

(He did not stop talking, he was battling the dog using a soft voice and says’ *come on, Roda come*’.come doggy).

- A! kasi I nkata,I cheri! Ku bonga lokuyana ka yona, ko hundzuka ku konyakonyaeka ka ku nyanyuka.

(Ah! Is it my love, is this sound from a lady.sounds like someone is excited).

- Risimu ra vona ra mantonorha leri a ri sumiwa hi jevrou, mufundhisi a hlavelela.

(Their song of sleeping noises which was led by *jevrou, the Pastor singing along*).

- A kombetela mufundhisi hi tlhovororo, a ri karhi a tivulavurisa hi xinhompfu hi xibunu a ku ‘heyi! Staan net waar jy is’.

(Pointing the Pastor with a tail, using his nasal to speak Afrikaans ‘heyi! Just *stand where you are*’).

- E...ek is staan baas, e...ek is staan, ku vula mufundhisi Phakama a khegele rivanti.

(*E...I am standing boss,e...I am standing*,saysPastor Phakama leaning by the door).

- Ongeti i ya rhondzolo ri swekiwe ni timhondzo. Wa...wat is soek my baas, wat is....is soek bass naaa?

(It’s like eyes cooked with the hons. Wa...*what’s looking for my boss, what’s.... is looking for boss?*)

- *Kom terug, kom jong, ku vula Magwendere hi rito ro khahla*

(*Come back, come young, says Magwendere with an aggressive voice*).

- A va a tiswoswaswoswa mavoko yi ri ndlela ya ku komba Bunu leri lewsaku a nga iwi, a ri karhi a ku 'E...Ek is Moruti, e...ek is my kerk hier'

(He was rubbing his hands as way of showing no harm, he was saying' *E...I am the Pastor, e... this is my church here*).

#### 4.4.4 Code-switching to insist

- Xindledyana xa ku ehlela hala xidziveni hi lexi,u nga xi hindzi,n'wi hake n'wi hake man u ehlela na yena hala xidziveni

(Here is the road to the depth of the river, don't miss it, push her, push her man, *take her to the other side*).

#### 4.4.5 Code-switching for Pleading

- Kasi swo yini? Ku vutisa Magwendere hi ku hefemuteka ni hi tingananyana please Xakufa baby, please.

(What is it? Asked Magwendere breathing heavily and a bit embarrassed, *please Xakufa baby, please*).

- Hi nga ndzi ntswontswanyana switsanana he Xakufa na, ndza kombela toe.

(Please kiss me Xakufa, I am asking please).

- Please n'wana mhani ndzi twele vusiwana hikuva a ndzi na mali.

(*Please my mother's child have pity on me because I don't have money*).

- Ndzi khensile tiya jevrou. Jamela my girl a hi muke, ku vula Magwendere

(Thank you for the tea *jevrou*.Jamela *my girl* let us go home, says Magwendere).

#### 4.4.6 Code-switching to impress, making one feel special and comfortable

- Okay Bobby dear, u nga vileli ndzi wa wena, wa swi twa Bobby wa mina?

(*Okay Bobby dear, don't worry I am yours, do you hear my Bobby?*)

- Ina, yena Khanyisa a rhandza nuna loyi waka Ntaveni. Heyi, u ta n'wi ntswontswa estrue

(Yes, Khanyisa loved this man from Ntaveni. Hey, *she would deeply kiss him*).

- Khanyi darling, ndzi vuyile

(Khanyi *darling*, I am back).

- Khanyi, khanyi, my love, mhani wa nsatii, u kwihi naaa?

(Khanyi, khanyi, *my love*, Nsati's mother, where are you?)

- Hello love-love, ku vula Magwendere hi ku korhama a vungela Khanyisa emavokweni ya yena a n'wi yimisa.

(Hello *love-love*, says Magwendere, grabbing Khanyisa into his arms and standing her up).

- Hallo Xaa.

- Switano na mina, ndzi twa ndzi katekile ku va ndzi kumane ni wansati wo saseka hindlela leyo, and darling, pume ri to ku be!

(It is the same with me, I feel blessed to have met a beautiful woman like you, *and darling*, the wedding gown will look good on you).

- *Hallo! Papa, ku pfumela Xakufa hi rito ro tshepuka.*

(Hello! *Daddy*, says Xakufa with a soft voice).

- I nkarhi muni murhandziwa? Ku vutisa Magwendere hi ku languta eka wa yena nkarhi evokweni. "Iyo! I vile i four o'clock.

(What time is it my love? Asked Magwendere looking at his wrist watch. "Iyo!" its now *four o'clock*).

#### 4.4.7 Code-switching to make a difficult matter sound better and comforting

- Sheeem, hi ta ku yini Tatana Magwendere, I ndlela ya hina hinkwerhu

(Shame, what can we say Mr Magwendere, it's the way for all of us).

- Vana va masiku lawa va yila *rhurhi* na Xikwembu, ku vula un'wana wa vavasati lava a va ri kwalaho.

(Kids these days are trouble for sure, says one of the ladies who were there).

- Kwalaho hiloko swi n'wi khoma mbilu, a khongotela Magwendere a ku : “ take it easy Max, we all shall have to die one day”

(It touched her heart, she comforted Magwendere saying: “*take it easy Max, we all shall have to die one day*”).

#### 4.4.8 Code-switching for showing age difference

- Ina, wu pfuleni boys, ku vula Smeer loyi kutani a swi tikomba swinenene leswaku xihoko a xi n'wi tlatlamile.

(Yes open it boys, says Smeer who showed that he was drunk).

- *U n'wana waka mani ka boyi?*

(Who are your family *boyi*?)

- Va nghena hi ku famba ongeti vo khwita, va ku vo bampa k uvula ka vona.

(They entered with their bragging walk, saying they are bumping according to them).

- Va nghena va ri karhi va xeweta ni ku losa hi xewetelo rheleriya ra ka vona ra xitsotsi, byi ri vu: “Heita daar, heita ou bra Toad, heita ou bra Smeer

(They entered greeting in a thug way saying: “Heita there, heita brother Toad, heita brother Smeer”).

#### 4.4.9 Code-switching for Change of topic/ addressing a different speaker

- And hi tirhile ou bra Toad, hi tirhe ku tlula ni ku tirha  
(And and we worked brother Toad, we worked more than working).
- Nghena Tatana Magwendere. Hayi! Bull shut up!  
(Come in Mr Magwendere. *Hey! Bull shut up!*)

#### 4.4.10 Code-switching because some things are better said in the original language

- Bastard! Xi ta n'wi sivela ni leswi yena Magwendere a a lava ku swi endla  
(*Bastard!* She will also hinder Magwendere from doing what he wanted to do).
- Pss! Vulavulela ehansi mani dali, ku vula Magwendere hi ku hlevetela  
(Pss! Speak quietly *darling* says Magwendere in a very low voice).
- Psss! Vulavulela ehansi mbuya dali, ku hlamula Magwendere  
(Psss! Speak with a low voice my *darling*, says Magwendere).
- Hambu wo ndzi vula ku hapa, u khensile, ku hlamula Xakufa  
(Even if you call me crazy, you are thankful says Xakufa).
- Miyela Jamela, miyela my girl, miyela we nhwenyana.  
(Keep quiet Jamela, quiet *my girl*, keep quiet girly).
- Ntwelavusiwana! Vusiwana bya yini? Wa hapanyana he!  
(Pity! What pity? Are you crazy!)
- Jaaa! N'ta ku vavisa girl, u nga vi hamba loko u twa ku xurha u ndzi langalangela  
a ndzi langalangeriwi mina.  
(Yes! I will hurt you my *girl*, never ever try to do things for me, no one do things for me).
- U nga kuma kumbe sweswi ku ri sweswa mihuvo swi nga kona masiku lawa  
vange i mizavalaza va ta va va zavalaza va ta lahaya kerekeni, va ku va lava yini  
eka mufundhisi?

(Maybe it's what they call protesting, protesting coming to the church, what could they want with the Pastor?)

- Jy is moes geshaken ou bra Smeer

(*You had to grease your brother Smeer*).

- Tshela metsi, nama di ya swa! Ku huwelela N'wantshurini hi ku tlulela ehenhla a ku xifuva lexi hi swibakele a ku xi n'he, n'he, n'he, n'he!

(*Pour water, the meat is burning!* Shouting N'wantshurini jumping and giving a great beating on the chest).

- Aa! Bloody bastard! Xi ri yini xiyisa lexi? Xi ri xi lava ku hlomisa xifanisana wa yena!

(Ah! *Bloody bastard!* What is he saying? He says he wants to marry her!).

- Moen jou ma Spinny? Ku vutisa Toad a ri karhi a swinyaswinyeka hi ku tlunyiwa hi musi wa cigara leyi a a ri karhi a yi dzaha.

(Should your mother Spinny? Asked Toad to shut his eyes because he was disturbed by the smoke coming from the cigar he was smoking).

- Moen my ma se ma ou bra Toad. Doroba a ri none ku nona, kutani hi tirhe ku tirha.

(Don't, my mother's mother's brother Toad. The town was fat, and we worked like never before).

- Dis mqaa my laitikies, dis mqaa, muxelelani hi vona, ku vula Toad hi ku tima sigara ya yena a yi veka endzeni ka xitshintshelankuma lexi a xi ri kwalaho.

(It's good my laitikis, it's good, take and let's see, says Toad putting down his cigar and putting it in the box for ashes).

#### 4.4.11 Code-switching for making someone forget something

- Hi nga yimanyana mani Smeer, kasi wo yini na? ku vula Toad hi ku n'wi hluvula nketana yeleyo a a yi bohile, a yi tlherisela laha a ku ri niletin'wana, kutani a ku: ja, mi tirhile my laities, mi tirhe ku tlula ni ku tirha.

(Stop a bit, Smear, what are you doing? Says Toad taking off the chain he was wearing, taking it back where there are others, then he says: yes, you have worked my lays, you worked so much).

#### 4.4.12 Code-switching to show respect

- Ndzi ni m-m-mhakanyana leyi ndzi lavaka ku vulavula yona na n'wina d-d-d-daddy, ku hlamula Buwa hi rito ro damurhuta hileswi xihoko axi n'wi mumakanise tinhlaya leti

(I have something I have to talk to you about ddd- *daddy*, says Buwa with a soft voice because he was drunk).

- I Bloody fool, xana I Benz ya mani yeleyi? Xana I mani yoloyi wa ku fika a n'wi pfalela ndlela kuve wa swi vona leswaku yena Magwendere u le ndleleni ya ku huma?

(*Bloody fool*, whose Benz is this? Who is this person closing the way for me, knowing that Magwendere is on the way of going out).

- Va fanele va ri vona lava ou bra Toad, ku vula Smeer hi ku nyakwi.

(I think these can be them coming back brother Toad, says Smear standing up).

- Ndhaku a ku rivanti a ku ri nkwa, a ri karhi a ku: "Ek het jou moes gewietie ou bra Toad.

(Then he opened the door saying: "I had to weed you brother Toad).

- Phela vafana lavaya va hlikihlile ou man Toad, a hi vona va ku khomiwa hi ku khomiwa hi ku olova

(Those guys are weak man Toad, they can easily get arrested).

- A ndzi dakwanga ou bra Toad, ku hlamula Smeer, kambe ku dakwa kona a dakwile.

(I am not drunk brother Toad, ku hlamula Smear, even though he was drunk).

- Ivile yi tale ngopfu ou bra Toad, ku hlamula Smeer loyi a rhandza ngopfu mali.

(It's also too much brother *Toad*, answered Smear who loved money too much).

- “ Hayi, mani ou bra Smeer, vafana lava va hi tirhela ngopfu, hikwalaho hi fanele ku pfa hi va tsakisanyana”

(Hayi, man *ou brother Smear*, these boys work very hard for us, in that case we must make them happy sometimes).

- Hi nga vona xifaniso lexi ou bra Toad, van'wana vanhu hakunene va hapa, ku hlamula Smeer hi ku hundzisela xifaniso xelexo eka Toad.

(Look at this picture brother *Toad*, indeed some people are noty, says Smear, passing the picture to Toad).

- Hawu! Ou bra Toad, u vula leswaku wa va tiva vanhu valavo?

(Haw! Brother Toad, are you saying that you killed those people?)

#### **4.4.13 Code-switching because of a lack of word equivalence**

- Xibakele xona a ndzi dyi, ni ku ndzi suwa u ngo ho ndzi suwa

(I don't want to fight, you can even sue me if you want).

- Askhisi. A ri karhi a hefemulela ehenhla ni ku tixokola-xokola matino lawa, hi ritlongwe ra mecisi.

(*Sorry* breathing heavenly and picking his teeth with a match stick).

- Ina, swi nga endleka hambi ti ri ti finger prints ta yena a nga ti sulanga hinkwato lahaya xisefeni.

(Yes it's possible even the fingerprints are still on the safe).

- Sis! Khanyisa u ehleketa leswaku ndzi na mhaka na yena mina, phela a ndzi yena wa ku xavelela wansati mina.

(*Sis!* Khanyisa thinks I care for her, im not the type of a man who beg for women).

- Jevrou a sa a ku thukwa.

(*Jefrou* was shocked).

- A tshamiseka, a va a ba na four exitulwini xelexo a tshame eka xona a sungula ku ri hlaya.

(He settled down on the chair and made *four with his legs and started reading it*).

- Nsatimuni a namba a kongoma Hi-fi set ya ka vona leyi a yi ri kwalaho, a fika a yi tlhontlha a va a tseleka Brenda Fassie.

(Nsatimuni went straight to the *Hi-fi set* which was there, she switches it on and put Brenda Fassie).

- Nsatimuni loyi nkarhi wolowo, a a tamele Tray ya tinghilazi leti a ti nga ha ri na nchumu, a sa a ku tshukwa! Tray yi ku chupu, yi wela ehansi, tinghilazi ti fayeka.

(Nsatimuni was holding a *Tray* of empty, she shook! *The tray fell* down, and the glasses were broken).

- Ndzi ta n'wi tota Iodine, yi ta hatla yi omisa mipfimbeti leyi

(I will apply *Iodine*, it will help with the swelling).

- Kunene jevrou a a nga hembu, iodine a yi tshatshamela, kambe Jamela a xinyalala ni ku luma meno ku kondza jervou a heta ku n'wi tota.

(Indeed *jevrou* is not lying, *iodine* was painful, but Jamela tried her best to be calm until *jervou* finished putting it on her).

- Lava nga vona va nga ni matimba ya ku ku veka exitulwini xa vumeyara bya muti.

(The ones who have the power to put you in the major position of the place).

- Ku vula Toad hi ku tisecha a humesa phakiti ya yena ya tisigara ta nxavo wa le henhla swinene.

(Says Toad searching his pockets and taking out a pack of expensive cigar).

- Ku vula Toad hi ku n'wayitela, ari karhi nkarhi na nkarhi a koka sigara ya yena.

(Says Toad smiling, smoking his cigar).

- I judo kumbe jujuts yaleyo Gwendi, I ntsena ku ku komba leswaku u nge ndzi endli nchumu Gwendi boy.

(Is that judo or jujuts Gwendi, I want to tell you that you will not end up being a good thing *Gwendi boy*).

- Ndzi vula liya ya ku rhungeleriwa hi vuhlalu byo tshwuka, kusuhi ni ximfukwana lexiya xa khukhu-soda.?

(I mean the one with the red beads, next to the cooking soda container?)

- *Sweswi ntsena! Hayikhona Tatana Nhlahvana, engetelaninyana. I ntiyiso m'ta-ka-baba, eka Mahlangu! U ta wu twa mukhosi.*

(Only this! No Mr Nhlahvana, add a bit. It is true my father's son, .you will hear cries from Mahlangu!)

- U te a nga si ringetela ku ya kule, o kuma leyi hi ku vona ka yena a yi n'wi tshama ku n'wi tshama, yi humesa ni figara ya yena

(Before she went far, she found the perfect one for her, it was also showing her figure).

- Ndzi ta ku lavela ni specialist xa ku ku alapha.

(I will look for a specialist for you *to heal you*).

- Swi teke Spinny u huma na swo u ya swi hoxa eka dust-bin hala handle, ku vula Toad.

(Take it Spinny and go put it in the *dust-bin* out side, says Toad).

- A a ngehenele tidyondzo ta judo ni karate, leswi a nga va a swi thwasela ni ku swi tiva hindlela yo hlamarisa

(He learned judo and karate lessons, which he could learn to do surprisingly).

- Uri u lava vupresidente bya vamanana

(She says she wants the women's president).

- Vupresidente bya vamanana! Nkata Magwendere kasi wo yini na?

(*President of the women!* What is Mrs Magwendere doing?)

- A ku eka vafana lava mune: “okay majita, ons kan maar dak”. Hi loko Kunene ya majita yi ku nyakwi, nyakwi, nyakwi, nyakwi yi lela yi ri karhi yi bampa yi kongoma nyangwa, yi huma yi va yi mitiwa hi xinyama hala handle.

(He says to the four boys: “*okay guys, we can just roof*”, that’s when they all stand at once, bumping and heading for the door, then went into the dark...)

#### 4.4.14 Code-switching for better understanding of the meaning (clarity)

- Xi langute kahle mani ou bra Smeer,jy ken die outie

(Look at it properly brother *Lubricate you know the man*).

- Va nga swi twi njhani, rifu ro vikiwa vhiki hinkwaro eka radio?

(How can they not hear, a dance which was announced on the *radio*?)

- *Thula! Bly stil jou donder! Ku vula Magwendere hi xinhompfu*

(*Shut up! Shut up you thunder!* Says Magwendere with a nasal voice).

- Vava, hi ka vavooo! Ku huwelela *jevrou*

(Daddy, daddy! Shouting *jevrou*)

- “thula! Hatlisa u miyela”, ku vula Magwendere hi ku xungeta *jevrou* hi mbhinyi wa xibamu

(Shut up!" hurry up and keep quiet", says Magwendere, swinging the back of the gun to *jevrou*).

- “phela a hi hinkwavo vanhu va yingiselaka radio”

(It is not everyone who listens to the *radio*).

- Ndzi ta va makoti wa kona. Ku rhangelela Nsatimuni, Nxangwana ku ta va

(I will be the bride. says Nsatimuni, who will be the bride’s maid?)

- Manghezi ya ri: “ there is no smoke without fire,” leswi vulaka leswaku loko woka u twa vanhu va ku mhaka yo karhi yi te nge, A va hembu va swi twile

(English says: *there is no smoke without fire*,"meaning when you here people say something, they are not lying they heard it).

- Half a million! Wa hlanya estrue.Yena Magwendere u ta yima hi milenge, u ta yi lwa ku yi iwa mhaka leyi.

(*Half a million!* You crazy for sure.Magwendere will stand on his feat, he will fight this issue).

- A nga tikumela half a million leyi hinkwayo a ri swakwe

(He can get a *half a million* all by himself).

- Sweleswo a swi karhati! Ndzi ta ku susela xona.Ku chelela munhu hambu yova ndzhohonyana ya byona, ni fayifi minetse a nga yi heti a nga si yi huma

(That one is easy, I will remove it.it takes even a pinch to poison someone, ni *fayifi minetse* a nga yi heti a nga si yi huma).

- Yena Magwendere u ta ya nghena eka tin'wana tikereke, hambu ku ri eka leyi va nge i Njhenjhe Church a nga ya nghena

(Magwendere will go and attend other churches, even the one they call *Njhenjhe Church* he can go).

- Ina, half a million, hinkwayo, boy oh, boy!

(Yes, *half a million, all* of it, *boy oh, boy!*)

- Kwalaho hiloko Toad a humesa bodhlela ra Teachers a ku ehenhla ka tafula a ku ri ge

(That's when Toad took out a bottle of *Teachers and put it in the table*).

- Sharp ou bra Toad, sharp

(*Sharp* brother Toad, *sharp*).

- Ek se ou bra Toad, wat van daar die stormy weather, phela ndzi serious hi xona

(*Hello brother Toad, what about the stormy weather, I am serious* about her).

- Inkoma ou bra Toad, inkomu my bla

(Inkoma old bra Toad, inkoma *my bla*).

- Ku bihe mani, he? Ku bihe mani ou bra Toad?

(Who is ugly, huh? Who is ugly brother Toad?)

- Ndzi ta vuya ndzi mikisa, ku vula Smeer hi ku tlakusela nghilazi ya yena ehenhla, a va a ku 'cheers!'

(I will mix when I come back, says Smear raising his glass and saying' *cheers!*)

- Cheers, ou bra Smeer, cheers! Ku vula Toad a ri karhi na yena a tlakusela nghilazi ya yena ehenhla.

(*Cheers*, brother Lubricate, *cheers!* Says Toad also raising his glass).

- U tiendla munene hi! Cha ndzi n'wi yela ndzi ya n'wi onya, ndzi mahlek'i-hlathini mina

(You make yourself a good person! I will go and beat him, I am a bush person).

- Ni ku fanisela a ndzi ku ndzi fanisela ni switsongo. Regtig, ek is gebeat

(I did not even relate who you could be.*Really, I'm beat*).

- Njhani ou man Toad, njhani my bla?

(How come man Toad, how come *my brother?*)

- Jaa, wa n'wi tiva ou bra Smeer, jy ken hom, kutani hi ta tirhisa hanyelo ni matikhomele walawo ya yena ku tikumela mali yo tala hi xifaniso lexi.

(Jaa, you know him brother Smear, *you know him*, so we will use his behaviour to get money from him using this picture).

- "Ndzi yingiserile ou bra Toad, ndzi yingiserile my bra."

(I'm listening brother Toad, im listening *my brother*)

- Hawu! Ou man smear, u vula leswaku a wu swi kumi leswaku ndzi vulavula ndzi ya kwihi?

(Haw! *Man smear*, are you saying that you are not standing? So that I am saying, where am I going?)

- Eheheeee,dignity ya kona yi tshamele hi kwihi smear u lavaka ku hi hlekisa

(Eheheeee, *dignity* which side is the dignity standing Smear, you want to make us laugh).

- A yi hlohlela enkwameni, a huma nawo hi ku bampa, a ya fika a wu hoxa ethinini ra ku chela thyaka.

(He put it in the bag, he went out on his bumping walk, then put it in the rubbish bin).

- Kutani Toad a ku: “Spinny my laitie, ku tirha kona mi tirhile, ndzi tinyungubyisa ngopfu hi n’wina. Ndzi fanele ndzo mi ba hi bonisi.

(Kutani Toad a ku: “*Spinny my laitie*, ku tirha kona mi tirhile, ndzi tinyungubyisa ngopfu hi n’wina. I must give you a bonus).

- Kutani ou bra Toad, vafana lava va tirhile va ndzi fambela, ku hlamula Smeer a ri karhi a tikhoma ku hleka, hileswi mhaka ya mpahla leyi nga huma enkwameni a yi n’wi khate ngopfu.

(Then brother *Toad*, “these boys have worked”, says Smear holding back his laugh, because of the clothes from the bag).

- A humesa mabodlhela mambirhi ya Gilbys, aya tamerisa Spinny a ri karhi a ku: Mi nga famba Spinny, julle moet spin, mi ta ta ku teka share ya n’wina

(He took out two bottles of Gilbys, handing them to Spinny saying: you can go Spinny, *you must spin*, and you will come back to collect your share).

- Inkomu bra Toad, inkomu swinene! Ku vula spinny hi ku amukela mabodlhela eka Toad.

(Thank you brother Toad, thank you so much! Says Spinny, receiving the bottles from Toad).

#### **4.4.15 Code-switching to make sure the message is received**

- A ndzi swi kumi ou bra Toad, a ndzi swi kumi

(I don’t find it brother Toad, I cannot find it).

- “Ndzi yingiserile ou bra Toad, ndzi yingiserile my bra.”

(I’m listening brother Toad, I’m listening *my brother*)

- Ou bra Toad, wa dlaya hi leswa mabyongo leswi. A hlakahla nhloko, kutani a ya emahlweni ni ku vulavula a ku: “ phela a ndzi ku twisisi estrue”

(Brother Toad, you are good with the brain. He shook his head and carry on talking and saying: I don’t understand you for sure).

- Wa famba hi medulla-oblangata  
(You are very good with *medulla-oblangata*).

- *Jaa, ou seun, mail yi lava ku rhiyiwa.*  
(Yaa, *old boy*, mail yi lava ku rhiyiwa).

- Wa ha byi lava byin'wana ou bra Smeer?  
(Do you still want more brother Smear?)

#### 4.4.16 Code-switching to assert Identity, status and behavior

- Swilo yini ka daddy? Ku vutisa jevrou loyi a ha taleriwe hi vurhongo hi ku tiphikita matihlo ni ku ahlamula.

(What is it *daddy*? Asked *jevrou* who was still feeling sleepy rubbing her eyes).

- Hiloko jevrou loyi a etelele hi tlhelo leri eka rona aku ri ni xikombankarhhi exitafulanini xa mubedo.

(*That's when jevrou* who was sleeping on the side of the bed which had a clock).

- Bra Toad, ku vula ka vanghana va yena ni lava n'wi tivaka loko va n'wi vita.  
(*Brother Toad*, says his friends and some of the peoples who called him).

- Ndzi ri ndzi mahlek'i-hlathini mina, tivonele m'fana ya ba khororo.  
(I am a bush person, watch out for yourself Khororo boy)

- Ku ngehenelele jervou khosa, hi yena a nga yi lamula.  
(Interrupting *jervou khosa*, shes the one who handled it).

- U twa byi ri vu give me ears vamanana, give me ears.a te manghilazi ya mumu endzeni ka yindlu a te ma hiya!  
(They say: Give *me ears* women, *give me ears*. With his sun glasses on inside the church!)

- Hayi, a hi ticheki kambe va ri i ti yini na? vari i....va ri I tiche....cheri,jaa, I ticheri

(Hay, lets check them, what do they call them again? They say....they say its che.... *cheri*, yes, *cheri*)

- Va ta byelana va ku topi leyi nga lahaya kerekenii a yi bi yi ri hoza moya.

(They will tell each other that the music at church is saying come Holy Spirit).

- Hi loko jevrou a huma a kongoma ekamarini ya vona yaku tshama eka yona

(Then Jevrou went out into the sitting room).

- Ntsena loko swi ri switulu swona, wa ha to swi kuma, hambi byi ri vumeyara bya muti lowu wa Ladyselborne.

(You are also going to get higher positions, even if it's the mayor position for Ladyselborne).

- Xandla xa mininjere wa feme, hambha yena! Ongeti wa n'wi vona Khanyisa wa yena ku tsaka

(Deputy Manager of the firm, *go him!* He imagined Khanyisa's happiness when she heard the news).

- Ivi xikan'wekan'we Magwendere a tlhoma khasete ya Nkulukumba Brook Benton, ivi xikan'wekan'we Cressida ya ku mpha,hi risimu ra lie to me,leri yena Magwendere a a ri rhandza ngopfu.

(Magwendere put on a cassette of Mr Brook Benton, and suddenly Cressida was full of the song: *Lie to me*, which Magwendere loved so much).

- Khanyisa u ta swava, ndzi ta ku swavisa loko u tela hi manyunyu, ku hlamula Magwendere

(Khanyisa you will be embarrassed, I will embarrass you, says Magwendere).

- Hi nga miyela mani. Sis!ku vula Magwendere hi ku nghena Khanyisa enon'wini
- (Shut up man, *Sis!* Says Magwendere, interrupting Khanyisa).

- Sis, wo tivula a wu vuli mina, ku hlamula Khanyisa
- (*Sis*, you are saying it to yourself not me, answered Khanyisa).

- Hayikhona mani Khanyisa,u nga hi ngeniseli mahlo ya vanhu,ku vula  
Magwendere hi rito ro xavelela,hi ku vona leswi Khanyisa a kwetise xiswona  
(No Khanyisa, don't bring people's eyes into our house says Magwendere in a begging voice, seeing that Khanyisa is angry).
- Dali, dali, ndzi dali wa wena mina?  
(Darling, darling, am I your darling?)
- Ndzi ri laha....kona...va...nga...ka..va...nga...ku..ngeni. finish en klaar  
(They are not going to enter here.*Finish and done*).
- Tshika ku phika mani max, n'wana loyi leswaku i wa wena swo tikhomba, ku ngenenelela Khanyisa  
(Stop denying Max, this child shows that she is your, says Khanyisa).
- Hi ri miyela mani, shut up! A ndzi vulavuli na wena , ku vula Magwendere  
(We are saying shut up man, *shut up*! "I am not talking to you", says Magwendere).

#### 4.4.17 Code-switching and showing a sense of caring

- Swi ta nonon'hwanyana, xana Khayisa u ta swi teka njhani loko ku va ni nkosi laha mutini? Ag, to hell with Khanyisa  
(It will be a bit difficult, how will Khanyisa handle having a funeral at home? *Ah, to hell with Khayisa*).
- Hambileswi va nge enkosini a va rhambi, yena a va rhambile " to come and grace my beloved sister's funeral"  
(Even though they say you don't invite people to a funeral, he invited them "to *come and grace my beloved sister's funeral*).

#### 4.4.18 Code-switching to include other language speakers

- *Naswona hi nga vanhu vo tiveka, ma swi vona kute ni va nhlonge yimbe.*

*Hikwalaho, I wish to heartily thank my white friends for attending this funeral*

(Plus, we are well-known people, you can see there is also other colored people. Therefore, *I wish to heartily thank my white friends for attending this funeral*).

- Ha swimbirhi ka swona, a swi tsariwe marito lawa: “Rest in peace”

(The two of them, were written these words: “*Rest in peace*“)

- Max u tiendla ongeti u tlharihile, ntsena u thawa swi endla, kambe laha yena kona, u fike ePark Station

(Max thinks he is clever, he used to do it, but he has reached the *Park Station*).

- Ku vula swinhwanyetana leswin’wana hinkwaswo hi nomu wun’we. “shi-i-i-ne, Jamela, shi-i-i-ne! shi-i-i-nie, jamele shi-i-l-ne!

(All the girls says with one voice. “*shi -i-i-ne, Jamela, shi-i-i-ne! Shi-ii-nie, Jamela shi-l-l-ne!*“).

- Ina,va ri Magwendere na Khanyisa va hundlane to come nice

(Yes, they say Magwendere na Khanyisa beat each other *to come nice*).

- Mana wa yena, loyi nkarhi lowu hinkwawo a a timanye hi rivanti ku lava ku twa leswi tatana ni n’wana a va vulavula swona, a ku: “good girl”u n’wi hlamule kahle.

(The mother who have been hiding behind the door and listening to their conversation all along says: “*good girl*” you answered very well).

- Of course yes, ndzi byela wena. Kasi ndzi vulavula na mani un’wanyana kwala?

*Of course yes, I'm telling you. Who else am I talking to?*

#### 4.4.19 Code-switching for standing ones ground

- U kandziya mani, mina? Dit sal die dag wees

(Stepping on who, me? *That will be the day*).

#### 4.4.20 Code-switching and demanding something

- Ndzi ri gidi ra tirhandi finish en klaar, handle ka swona xifaniso xi ya eka nsati wa wena

(I say R1000 00 *finish and done*, or else we are taking this picture to you wife).

- Wa tihluphekela girl! “Ku hlamula Magwendere hi ku hleka makanya.

(You feel yourself *girl!* “Says Magwendere laughing at him).

#### 4.4.21 Code-switching and showing friendship/Relationship

- Ek se ou bra Smeer, wa tiva ndzi ni miehleketyana yin’wana hi tlhelo ra xifaniso lexi. I miehleketo ya njhani ou bra Toad?

(Hey *brother Smeer*, you know I have other thought about the picture. What kind of thoughts brother Toad?)

- Tana nato, ndzi ku pfuna hi yini namuntlha m’ta-ka-baba?

(Come, how do I help you my father’s son?)

- *I, xo ku yini m’ta-ka-baba, xana xo ku vangisa ntirho?*

(What it is doing to you my father’s son, is it because of the job?)

#### 4.4.22 Code-switching for defending one and making people believe

- Hayikhona! A swi tani, ku nga ri yena xifanisana wa yena, ku nga ri yena mhani wa vana va yena

(There is no such, not his xifanisana, not the mother of his children).

### 4.5 CONCLUSION

Finally, this chapter outlined all the data collected from all the selected novels, the researcher translated the texts for better understanding and to accommodate a large number of people around the word, the researcher later arranged the data into themes.

## CHAPTER 5

### DATA ANALYSIS AND INTERPRETATION

#### 5.1 INTRODUCTION

The analysis is divided into three major sections: (1) texts from *N'waninginingi ma ka tindleve*; (2) Texts from *Ndzi ngo Tinciki*; (3) Texts from: *A hi fambi mghanam*'. These texts will be divided into themes. They will also be explained as to why the character switch codes in that conversation. According to Mouton (2001:109), interpretation involves the synthesis of data into larger coherent wholes. It could be said that, Code-switching is speaking in one language (code) and mixing with words in another in a single sentence. It is when a speaker begins a sentence in Xitsonga and includes words from another language(s) in that very sentence or piece of conversation.

#### 5.2 THE AUTHOR OF THE NOVELS

Thuketana Felix, Alois was born in a village called Burghersdorp in a community called Mohlaba, he was born on the 5<sup>th</sup> of December 1933. He grew up and did his schooling at Ladyselborne in Pretoria. In 1958 he worked for a newspaper named Pusela as a journalist, producer and cartoonist at Tzaneen. In 1994 he enrolled for a writing course at Mindolo Ecumenical Centre (Kwite) in Zambia. He then became a strip of 'Christian characters' Fellowship of Africa". He became a translator and translated the following books: *Kheleni ra Tihele*, *Hanyelo ra mukreste*, *Ndzi rhandze nhwana na Mawaku ku hanana*.

He first wrote his book titled *Xisomisana* (1969), which made him very popular in many places. He then wrote *N'waninginingi Ma ka Tindleve* as his second book in 1978, which was the time when he was a principal at a school named Gabaza at Mohlaba. He then went on to write his third novel *Ndzi ngo Tinciki* in 1987. In 1989 he was honoured with an award by "HP. Junod Literary Prize in literature and culture. In 2007 he was again honoured by an award by the South African Literary Award, who were supported by the

Department of Arts and Culture, Sowetan newspaper, together with Nurtured Publishing and. His last novel *A hi fambe Mghanam* was written in 2011.

Thuketana was dedicated to give to the community, he made sure to share his feelings and thoughts with his nation by writing so everyone could read, this is supported by Bill and Masunga (1983:21) quote Alexander Solzhenitzyn (1967) saying that a literature that is not the breath of life for the society of its time, that dares not communicate its pain and its fears to society, that does not warn in time against threatening moral and social danger, does not deserve the name of literature, it is only a facade. Thuketana has had his all in the Xitsonga literature until he died on the second of October 2013.

### **5.3 N'WANINGININGI MA KA TINDLEVE (1978)**

#### **5.3.1 Summary of the novel**

The novel is about a group of people who decided to make a living out of robbing people, a group of four people namely: Phatimana, Galachana, Manghezi and Khegu. These are three men and one woman, and because they are running out of money, they decided to come up with a plan to make money. One of them, who was the boss, named Galachana came up with a plan that was going to give them a lot of money, according to him. Of course, the rest of the group agrees with him since that's what they always do, he devises ideas and they follow him. The plan was to kidnap a daughter of a wealthy man, demand a ransom and then later return the child to the parents, after getting the money, of course. That girl was kidnapped and was given to Khegu to take care of her since she is a woman, and they assumed she is the one who will take better care of the child.

The plan did not go the way they planned it and they had to kill the girl since she was no longer of great use to them. On the other hand, the police were after them since they were 'wanted' people all along. When the case was reported, the police were involved and went to undercover the deal. One of the police officers went on and dated Phatimana and got most of the information from him. The police had a lead on them and at the same time,

they had started spending the money and planning on killing the girl. Khegu who was assigned to kill and bury the girl, could not do it and she planned to run away with the girl. Finally, they turned on each other, and have already started killing each other when the police found them.

## 5.4 DATA INTERPRETATION

### 5.4.1 Code-switching to fit in a particular situation or conversation

Under numerous circumstances, the characters in the chosen novels use Code-switching to communicate messages and achieve different purposes and intents. Khegu switches from Xitsonga to English when telling the guys that she is working together with them on the deal they are discussing when she says:

*'Ndzi na n'wina entirhweni lowu, it can dies I don't carry about, ndzi lava mail musu, what is gooder than money after all?'* (P: 25) [I am with you in this job, *it can die I don't care about it*, and I want money, *what is better than money after all?*]

She switches to English to make the rest of the group believe that she is at the same level as the guys. This is even though she is female and they are males who, by nature, are considered more endowed with bravery than their female counterparts. Khegu continues to try and to impress the guys even though her English is broken, when she says:

*'U ta chavisiwa hi ndlela yihi, how shall we afraid him?'* (P: 25) [How are we going to scare him, how shall we make him fear us?]

In this case, Khegu switches codes to fit in that conversation. Khegu switches from Xitsonga to English when talking to Galachana and trying to calm him down on a stressful situation by saying: *'Take him easy Galachana, los him'* (p: 20) [*Take him easy Galachana, leave him*]. In this case, she switches to make him understand that they are both at the same level of understanding but for the sake of peace, they should let him go.

### 5.3.2 Code-switching and asserting identity, status, power and behaviour

The character switches from Xitsonga to English when trying to explain that the whole town is talking about Galachana and what he does as he says: “Doropa leri hinkwaro ri ri *well* yena” (P:91) [The whole town speaks of him very well]. The nuances raised here are that of status and prominence socially and otherwise. It is one example of how Code-switching can be used to underline one’s position and fame in society.

Phatimana switches from Xitsonga to Afrikaans when talking to the Pastor to beat him as he says: “Xihoxonyana, xihoxonyana, ek sal jou penal baet, ku hlamula Phatimana”. (P: 74) This expresses Phatimana’s behaviour and the fact that he is not afraid to beat the Pastor. Phatimana switches from Xitsonga to English when talking to his mom and the Pastor interrupts. Phatimana then says:

‘U nga vi enghenelela loko ndzi vulavula na manana, is moes mym’ (p: 74) [Don’t interrupt me when I am speaking to my mother, this is my mother.]

This is done to make the Pastor understand the kind of person Phatimana is. Phatimana seems to have embedded himself above the level of human respect. By nature, he was expected to show reverence to the Pastor. Phatimana switches from Xitsonga to Afrikaans when he was chasing the Pastor away from his home and he says:

‘Ndzi ri sweswisweswi. Phela a ndzi ri mindzuku bya vila mina, ek is ou phantom ek, ndza bukuta mina’. (P: 75) [I say now. Not tomorrow, *I am phantom I*, I beat.]

This kind of switching happens to let people become aware of who you are. Phatimana continues to switch from Xitsonga to Afrikaans when speaking to the Pastor saying: ‘Matlharhi ya yini? Ek sal jou dovol, ku hlamula Phatimana’. (P: 75) [Fighting for what? /

*will fool you*, answered Phatimani]. This is an example of someone who is trying to show that they are better than someone else.

Phatimana switches from Xitsonga to Afrikaans when trying to explain that he is the man of the house and he says: 'Ek is ou phatom ek, ek is die McCoy hier'. (P: 75) [*I'm phatom, I'm the real one here*]. Phatimana was so full of himself. He thought he was owning the house since his father passed on. This shows that he was showing his identity.

Phatimana Switches from Xitsonga to Afrikaans when he asks the Pastor if he can hear what he is saying and he says: 'Kasi a wu ndzi twi na? ek sal jou nya maak'. (P: 76) [Don't you hear me? I will make you go.] This kind of switching expresses status and power to monitor and control situations. It reflects the power dynamics that social beings embrace, use and misuse in their urge to gain control over situations.

Phatimana also switches from Xitsonga to Afrikaans when he says: 'Na wena loko u lava ku famba u ngo ho famba, jy Kan maar dak, ek chee nie Om nie' (P: 77) [If you also want to go you can go, you can do it, I don't care]. Code-switching is further used here to indicate, not only power to control situations, but Phatimana's character and how he boastfully carries himself around. This is exacerbated when he switches from Xitsonga to English when talking to the girl's father, telling him that he cannot afford not to pay the ransom money because he is a tycoon. He Code-Switches thus:

'Musi, tycoon yo kota wena yi nga ka yi nga  
tsandzeki ku hima swimalana swo tano swo  
kutsula n'wana wa yona'. (P: 60) [You are a  
tycoon, a tycoon like you can never fail to popout  
that kind of money for his daughter].

This type of Code-switching shows us that the father is a man of high status, engendered largely by his wealth. It therefore follows that the gangster expects him to pay the ransom money without giving a second thought. Phatimana switches from Xitsonga to Afrikaans when greeting Galachana, saying: "Ek se bra Gala, ku vula Phatimana". (P: 70) [Hello brother Gala, says Phatimana.] He switches codes to show his intimacy and relationship towards Galachana.

Manghezi switches from Xitsonga to English when talking to Phatimana about his previous work, which was teaching, by saying:

‘*Va mina vana a va pasa hi first class*’. (P: 34) [My children passed with *first class*. Plus, I think my *boy*. I do not rush sonny boy].

This kind of code-switching expresses Manghezi’s pride in himself. Manghezi continues to switch from Xitsonga to English when he further shows that he is better than Phatimana by saying: ‘Hi tirhisa medulla oblongata hi tirhisa lexi.’ (P: 35) [We use *medulla oblongata*, we use this]. This shows that Manghezi is a man of high class, a person who is well-versed in manipulating situations. Manghezi switches from Xitsonga to English when trying to show Phatimana the kind of person he is by saying:

‘Ne tihubiyeni ta mathicara va swi tiva leswaku ndzi na logic, va ha ndzi rila hi comana ni ni sweswi.’ (P: 35) [Even at the teachers conference, they know that I have logic, they miss me even today].

Teachers are considered and esteemed learned and of some considerable rank in society. The fact that teachers’ gathering revered him as a man of understanding and reasoning could elevate him to a better and most esteemed social standing in society. This was done to show that he is a person in a great class and that people looked up to him.

We also witness the code-switching message uttered by the Pastor to Phatimana to show how much he disturbed the Pastor as they are conversing. The Pastor switches from Xitsonga to English as a way of making Phatimana understand that he made a big mistake by not listening to his advice thus:

‘U ndzi kanganyisa u ku u huma ticountry u vula ku yiva? (P: 30) [U are lying to me, saying you go to other countries while you mean stealing?]

The nuance embodied in the citation underpins the divergent social and moral space between the emotionally disturbed Pastor and Phatimana, who is one of the gangsters. This was done to express Phatimana's behaviour and the way it is affecting other people. Manghezi also switches from Xitsonga to Afrikaans when trying his best to explain that he is better than teachers, and that he is never going to teaching, as he says:

‘Sis, u nga ndzi byeri hi ta thyaka relero.  
Vuthicara mina! Dit sal die dag wees’. (P: 35)  
[Sis, don't tell me about that rubbish. Me,  
teaching! That will be the day!]

Labeling teaching ‘rubbish’ incisively discloses how Manghezi dislikes the teaching profession. In a sense, it reflects the degree to which he despises not only teaching as a profession, but also those who are working as teachers. This shows how Code-switching as a communicative technique can be used to indicate one's pride and despise for other people. This shows that the people think teaching is of low status and they are of better status.

In the text, Galachana also switches from Xitsonga to Afrikaans when he arrives and finds the other members of the gang working and says: ‘Wat se tot? hoe kom moet jy shaken voor jy heir jom’. (P: 20) [*What's up? How come you must shake before you hear me*]. He reminded them that he is the only one who can give a go-ahead, this reflects an expression of identity and as well as his position and power to administer processes. The fact that things cannot be done without his knowledge goes on to show the dynamics of power within the gang.

Galachana continued to switch from Xitsonga to Afrikaans, expressing his feelings about his role in the group when he says: ‘Dis ek, net ek Allen wat die guitar hier moet slaan, jy notch?’ (P: 20) [*It's me, only me, who must beat the guitar here, you understand?*]. The use of Afrikaans here bolsters and emboldens his position as leader who must be consulted before the members execute anything. He is not only bold but confident enough to make this understandable to his fans so that they do things according to his command. This shows that he wants the other members of the gang to understand his place as a leader. This sinks well in Phatimana, who then switches from Xitsonga to Afrikaans when

trying to acknowledge what Galachana is saying. Phatimana does this by saying, 'Ek notch ou bra Gala, ndza swi twa'. (P: 20) [I understand, brother Gala, I hear you.] This explains Phatimana's behaviour and how he handles himself around his boss Galachana.

Galachana's bossy propensity is further highlighted in the way he proceeds to treat his fellows. He shamelessly exploits Phatimana by treating him as a nonentity, only to prove to himself that he is a boss among the gangsters. Galachana realises this as he switches from Xitsonga to Afrikaans when talking to Phatimana, explaining to him how he should react when he is called or told to do something, thus:

'Loko ndzi ku vita ju moet gou spin, u fanele ku ta  
hi ku dledla, ku vula Galachana hi ku ya  
emahlweni ni ku dzudza Phatimana'. (P: 20)  
[When I call for you, you must come fast, you  
must come running, says Galachana continuing  
to speak to Phatimana].

This goes on to show the complexity of power and its attendant nasty politicking among the gangsters. The excerpt explores Galachana's behaviour and treatment towards the group members.

Phatimana switches from Xitsonga to Afrikaans when apologising to Galachana, saying:

'Ndza swi twa boss, ndza swi twa ou bra Gala, a  
ndzi nga ha engeti Gala, ek is gehoor, sorry ou  
bra Gala, sorry boss, a ndzi nga ha engeti'. (P:  
20) [I hear you boss, I hear you brother Gala, I  
will never do it again Gala, *I have been heard,*  
*sorry brother Gala, sorry boss,* I will not do it  
again].

How Phatimana is apologising shows the kind of person Galachana is and that something bad is likely to happen to Phatimana. Phatimana also switches from Xitsonga to Afrikaans when telling Galachana that he is a real leader - a good leader. 'Hi wena mufambisi bra gala, jy is die shot'. (P: 20) [You are the leader, *brother gala; you are the shot.*] This

further underlines the level of malice that envelops Galachana as he operates his business as a gang leader. This Code-switching tells volumes about the kind of leader Galachana is to his group members.

#### **5.4.3 Code-switching for praising**

In as much as code-switching can be used to serve numerous roles, it can instill a sense of confidence and self-esteem in someone by a speaker. Though it is possible to praise someone in his or her language, switching code can give a more appealing and emotionally appropriate sense of confidence in the one being appraised. In the novel, Phatimana switches from Xitsonga to Afrikaans when telling Galachana that he works hard in the following way:

‘Ndzi ri wa famba bra Gala, my ma hoor my, jy  
tavalaza ou bra Gala’, (P: 87) [You are good  
brother Gala, *my mother hears me, and you work*  
hard brother Gala.]

This kind of code-switching expresses praise, and it reinforces a sense of confidence in the one being praised. In other words, he is propelled to move on. Phatimana further switches from Xitsonga to Afrikaans when he is talking to Galachana and trying to make him feel as if everything they are doing is going well by saying, ‘Wa famba my bla, wa famba estrue. A kuna xo karhata, ons het die mazuma’, this is a sign of praising someone and making them feel good about themselves.

#### **5.4.4 Code-switching to express feelings**

It is also possible to express one’s feelings using the instrument of linguistic switching. This means that feelings can be better expressed when one switches codes than when they are using their language alone. This is so because of the high level of emotions that come into play when one takes on board another language to better express what he can still, otherwise express in his language. Phatimana switches from Xitsonga to English when telling him to get out of his house by saying:

‘Huma, out! Ku vula Phatimana hi ku hlulurheta mufundhisi Nkuna. Come out!’ (P: 77) [*Out! Says Phatimana, pushing Pastor Nkuna. Come out!* ].

When expressing oneself in the medium of one’s language, it is evident that speaking becomes difficult and clumsy at times. Code-switching at times immediately comes in as an impulse to assist in better expressing and letting out the emotions. The excerpt above shows that Phatimana was now beginning to get angry because the Pastor did not want to leave his house.

Galachana also code-switches from Xitsonga to Afrikaans when talking to Manghezi as expressed by the character in the ensuing emotionally charged way, “Tshama ehansi man yo bloody bokor, ku vula Galachana hi ku suka a yima a susumetela Manghezi ehenhla ka sofa”. (P: 176) [Sit down, you stupid, says Galachana, standing up and pushing Manghezi on the sofa] Thus, Galachana switches to Afrikaans to express his feelings towards Manghezi.

On one occasion, Galachana also switches from Xitsonga to Afrikaans when talking to Manghezi by saying, “Ndzi ri a wu yi ka helo yo blacksam! Tshama ehansi hi luka mano”. (P: 176) [Sit down *man*, *your bloody stupid*, says Galachana, standing up and pushing Manghezi on the sofa]. Galachana switches to Afrikaans to express the way he is feeling about Manghezi’s way of handling his fear of being arrested. Emotions are also expressed when Phatimana switches from Xitsonga to English the moment he tells Dzunani that he loves her. He does this by saying, ‘*Ndza ku rhandza jaa! Ek is mal, maal oor.*’ (P: 122) [I love you so much! *I’m crazy, grinding on you.*] Phatimana Code-Switches to express the way he felt about Dzunani and to make her feel great

One can also use Code-switching to evoke and express pity for someone. In one incident, Phatimana switches to Afrikaans to express the pity he was now feeling for his girl Dzunani. This reflects the power of language in invoking and captivating one’s feelings. It is likely possible that without switching the code, the level and degree of pity that can be uttered cannot be the same as expressions in his mother tongue. The switching of codes allows and enhances conversational fulfillment by the speaker and gives him the assurance that what he intended to speak has satisfactorily reached the interlocutor.

We also see Phatimana switching from Xitsonga to Afrikaans when talking to the Pastor telling him that he is talking to him because there is no one else around to talk to. He does this by saying, “Natuuurlik ja, kasi ndzi vulavula na mani un’wana kwala?” (P: 73) [*Of course, yes, who else am I talking to here?*] Phatimana Code-Switches to make sure that the Pastor’s feelings are not hurt because he will feel disrespected. Phatimana goes on to switch from Xitsonga to English when Pastor Nkuna did not show signs of leaving as instructed and he says:

‘Cut my uit, ek wil nie weer widie nie, ku vula  
Phatimana hi ku dedeleka a ya enghena  
ekamarini ya yena, ndzi ba phela mina, ek is ou  
phantom ek.’ (P: 77) [*Cut me out, I don’t want to  
be with you again, says Phatimana, entering his  
room, I can beat, I am Phantom.*]

Phatimana went to his room to show that he did not want to hear anything from him. He was showing that he was now angry. It is generally witnessed that when one is angry, words and sentences from other languages burst out in emotionally charged verbal ejaculations. Such a verbal encounter will normally, often, leave the interlocutor having understood that the speaker means what he says. Phatimana continues to hurt the Pastor’s feelings by saying the following:

“Ek wil vokol hoor van jou af. A ndzi ki ndzi lava  
ku twa nchumu hi wena. Phela a ndzi vulavuri na  
wena, ek widie nie met jou nie, hou jou bek,  
zyyyp!” (P: 74) [*I want to hear nothing from you.  
I don’t want to hear anything about you. I am not  
talking to you, i am not with you, shut up, zip!*].

The above excerpt indicates that Phatimana Code-Switches to Afrikaans providing an outlet to his suppressed emotions. He switches to show his high level of anger and the distinctions he makes when he is angry.

Galachana switches from Xitsonga to English when telling Khegu to make the child stop crying as he says, 'Ringeta ku n'wi miyeta man! (P: 56) [Try to keep her quiet *man!*]. The word 'man!' explains that he was getting irritated by the baby crying. Phatimana switches from Xitsonga to English when telling Khensani that she is peeing on him, and he says: 'Wa ndzi xixitela yo bloody bastard.' (P: 57) [You are peeing on me, you *bloody bastard*.] This explained that he was irritated by a child peeing on his body. Phatimana switches from Xitsonga to Afrikaans, saying he knows the person and that there is nothing to worry about and he says:

Fy moenie worry my bla, ndza ku tiva, ku vula  
Phatimana ek keneintlik ook die vhuung, hy jol  
moes daardie minora, ou katinga'. (P: 90) [*Don't  
worry my brother, I know you, says Phatimana "I  
also know the vhuung, he jol had that minora, old  
katinga"*]

This shows that Phatimana is a trustworthy person and that he is a trusted fellow as well. Khegu switches from Xitsonga to English when explaining how scared the father was and she says 'Fou topie het regtig geskrik, hy is geterror'. (P: 89) [*Was scared, he was terrorised*.] This kind of switching shows us how the man was feeling. He was very scared. Khegu switches from Xitsonga to English when laughing at Manghezi and Phatimana's quarrel and the character by saying:

'Loko a ri Khegu a swi n'wi khate ngopfu, a hleka  
a sa a huma ni mihloti a va a ku, heyi! It laughs  
me'. (P: 89) [Khegu was very excited, she  
laughed until she had tears, *heyi! It laughs me*.]

Khegu switched codes because she was expressing her feelings. Galachana switches from Xitsonga to Afrikaans when talking to the father of the kidnapped girl, telling him that he should figure things out saying: 'Dis jou topie se walk daardie'. [*That's your father's walk*.] This Code-switching explains that Galachana was trying to scare him.

#### 5.4.5 Code-switching to change a topic and adding information

In the novel *N'waninginingi ma ka Tindleve*, Code-switching also takes place to address issues related to do with a change of topic or information. The characters in the novel switch from one language to another to achieve this effect. The ensuing Code-switching example is one such instance. 'And a nga suki kona ku nga si ba ma four ya ni mpundzu'. (P: 89) [*And he doesn't leave until around four in the morning.*] This kind of switching usually happens when one wants to change the topic through Code-switching or adding something. The character also switches from Xitsonga to English when explaining how he could have opened the box when he says:

*'And kantsongo a pfule bokisi, mi n'wi vonile hi mukhuva lowu a a kanakana hi wona?' (P: 200)*  
*[And he could have opened the box; did you see the way he wasn't sure?]*

This Code-switching usually happens when one wants to change a topic to another one. The character goes on to switch from Xitsonga to English when narrating the story and he says: "*and van'wana va vona va hlekisa njhani.* (P: 79) [*And some of them are so funny.*] He switches to English as a strategy to change from the previous topic to the new one.

Galachana switches from Xitsonga to English. When Phatimana and the group were polishing their plan and while they were at it Galachana switched and says: "*and u nga ki u ringeta vutlhari Phatimana.* (P: 35) [*And don't even try anything Phatimana.*] He code-switches because he was jumping from one topic to the next.

#### 5.4.6 Code-switching and Repetition for message meaning

The character switches from Xitsonga to Afrikaans when saying that he doesn't care twice in two different languages saying:

*'A ndzi na mhaka mina, ek chee nie om he nie'*  
(P: 73) [*I don't care about you, you can go to hell and jump like a frog.*]

This means that the second time was to make sure the person is getting the message.

Phatimana switches from Xitsonga when telling them to let him go and gets angry saying:

‘Ek se, ndzi tshikeni, ndzi tshikeni, cut my uit, ku  
vula Phatimana hi rito to komba ku kwata’ (P: 73)  
[I say, leave me alone, cut me out, says  
Phatimana angrily.]

The repetition shows that he wanted them to get the message. The character also switches from Xitsonga to English, thus:

‘Kambe nkarhi wolowo yena a a titwa a ri bra  
phantom, the man who never dies. (P: 8) [But at  
that time he felt like *brother phantom, the man  
who never dies*]

This excerpt is a saying after a similar thing in another language to make sure that his readers get what he meant by the first message. The character continued to switch from Xitsonga to English to make sure his readers get the correct meaning when he says:

‘Galachana a a ri wanuna wa vavanuna, “die  
really big brain” ku vula ka vona loko va n’wi  
phata.’ (P: 76) [Galachana was the man of men,  
“the *really big brain*” according to them when the  
praised him.]

Phatimana switches from Xitsonga to English when talking to the Pastor, saying: ‘Mufundhisi, vok off! Nyawuka, hatlisa u famba’. (P: 75) [Pastor, *fuck off!* Hurry up and go]. The repetition of the same message means that he wanted to pass the correct message. Phatimana switches from Xitsonga to Afrikaans saying:

‘Ek is ou phantom ek, ek is ou phantom the man  
who never diess, ek is never nie geworry nie. A  
ndzi chavi ku pfuka ehansi ka mufundhisi mina.  
Notch hier mufundhisi, muti lowu wu ri welle

mina, verstaan? Dis my khushemba, dis my dlha.' (P: 74) [*I am phantom, I am phantom the man who never dies, I am never not worried. I am not afraid of a Pastor. Come here Pastor, this is my home, understand? It's my place, it's my home*']

The message is emotionally charged and sends a strong message that warns the Pastor not to intervene even where he must not be involved. He wanted the Pastor to understand that this is his home and that he means that he controls everything in his home.

Phatimana continued to switch from Xitsonga to English telling the Pastor to get out of his house and he says: 'Out, ndzi lombe.' (P: 76) [*Out, give me space.*] He wanted the Pastor to understand the correct meaning of what he was saying. He continued to chase the Pastor by saying: 'Mufundhisi, hatlisa u huma u famba, out!' (P: 77) [Pastor, hurry up and leave, *out!*]

Khegu switches from Xitsonga to English when saying that these people are only men because they are wearing trousers nothing more, she says:

'Vununa bya vona byova sweswi va nga ambala maburuku, they are man by trousers'. (P: 26) [Their manhood is only represented by the trouser they are wearing; *they are men by trousers.*]

This kind of Code-switching happens to make sure that one gets the correct meaning. Manghezi switches from Xitsonga to English when telling Phatimana that he is not going back to teaching saying: 'Ndzi nge tlheleri, not me'. (P: 19) [*I'm not going back, not me.*] This repetition of messages shows clarity to the next person.

Galachana switches from Xitsonga to English when telling Phatimana that he is drunk, saying: 'Ni ku dakwa u dakwile yo bloody bastard'. (P: 20) [You are also drunk, you bloody bastard]. This explains to us that Galachana wanted the message to be clear by switching codes.

#### 5.4.7 Code-switching sounds very convincing

Code-switching can be used as an instrument to enable speakers to speak very convincingly. Phatimana switches from Xitsonga to English when telling Galachana that he did not drink too much, and he says:

‘U hi byerile boss, ku hlamula Phatimana hi rito ro rhurhumela, “estruu ou bra Gala, a ndzi nwanga ngopfu, ek het maar net ‘n maar ana tot gevat’. (P: 20) [You told us boss, says Phatimana with a shaking voice, “for *sure brother Gala*, I did not drink a lot, I only took *a maar ana tot*”.]

This Code-switching happens when one wants to convince the other to believe what they are saying. Thus, Code-switching is a linguistic tool to facilitate communication where a monolingual situation cannot serve the purpose.

Phatimana switches from Xitsonga to Afrikaans when telling Galachana that he got him right saying:

‘Aaawu bra Gala, ju qhaza my net daar, ku vula Phatimana hi, ons moet af gaan, ons moet die lewe gaan meal.’ (P: 22) [Wow brother Gala, *you got me right there*, says Phatimana jumping up and clapping his hands.]

Phatimana switched to make sure that his message was convincing. The character switches from Xitsonga to English when narrating what the prophet says when praying and searching for the lost girl, he says:

‘Alleluyaaa! My pineapple, my nation, my sweet insptation, gumshin my wages’. (P: 46)  
[*Hallelujah! My pineapple, my nation, my sweet inspection, imagination my wages.*]

He Code-Switches to make the consultants believe that he is indeed doing a legit thing and that they will find what they are looking for.

The prophet switches from Xitsonga to English when telling them that the girl is alive and well, and he says:

*'Xikwembu xi ri n'wana loyi mi n'wi lavaka u kona  
wa hanya...nthihihiii...my incarnation green fly,  
pine apple, oh! My home, oh! My God Jerusalem,  
come God injection disprin, alleluyaaaa!  
Xikwembu xi ri n'wana loyi u yiviwe hi wansati ni  
wanuna. Modimo wa manation, oh! Nthihihiii!  
Man! Sympathetic man! Mu alleluyaaa....' (P: 46)  
[God says the girl you are looking for is  
alive...nthihihiii... My incarnation green fly, pine  
apple, oh! My home, oh! My God Jerusalem,  
come God injection disprin, alleluyaaaa! God  
says the child was kidnapped by a man and a  
woman. God of nations, oh! Nthihihiii! Man!  
Sympathetic man! Mu alleluyaaa ....]*

He Code-switches and pretends to be full of power that he couldn't even speak to make them believe what he is saying.'

#### **5.4.8 Code-switching to show respect and appreciation**

Phatimana switches from Xitsonga to Afrikaans when telling Galachana that he likes the way he uses his brain by saying:

*'Ou bra Gala, wa ndzi fambela hi leswa  
mabyongo, my ma hoor my' (P: 65) [Brother  
Gala, I like the way you think, my mother hears  
me.]*

He switches from Xitsonga to Afrikaans to make him understand the kind of respect he has for him and the way he thinks. Without using Code-switching, this could not have been possible. Phatimana also switches from Xitsonga to Afrikaans when telling Galachana that he is with him on the planned job amid and he says:

‘Dis muchin met my boeta, ndzi na wena  
entirhweni lowu ou bra Gala’. (P: 25) [*It’s the  
baby with my brother, I am with you on this job  
brother Gala.*]

He also switches to make Galachana understand the kind of respect he has for him. Phatimana continued to call Galachana ' brother to show that he respects him very much when he says: ‘Vir gaan ons bra Gala’. (P: 183) [We are with you, brother Gala].

Phatimana switches from Xitsonga to Afrikaans when asking about the money and trying his best not to upset Galachana about it, when he says: ‘Wat van die mazuma bra Gala? (P: 183) [*How about the money brother Gala?*]. This shows that Phatimana respects Galachana very much.

#### **5.4.9 Code-switching for making fun of others**

Phatimana switches from Xitsonga to Afrikaans when laughing about the fact that Manghezi has not yet planned something to do with his money and he says:

‘Feese, hier is ‘n moegie van ‘n thiza, ku hlamula  
Phatimana hi ku hleka, “mara ku nga ka ku fika  
nkarhi lowu u nga si ehleketa hi leswi u nga ta  
endla swona hi share ya wena; vandag jy het my  
regtig gebeat. My ma hoor my, jy is ‘n regte  
moegie.’ (P: 34) [*Festivals, here is a tired of  
teacher, says Phatimana laughing, “So until now  
you don’t know what you are going to do with your  
share; today you beat me. My mother hears me,  
you are a real tired.*]

This shows that Phatimana just wanted to make fun of Manghezi. Phatimana uses Code-switching by switching among three languages - Xitsonga, Afrikaans and English. Such techniques alleviate the task of communicating messages that may be otherwise very difficult to communicate in a single language, say Xitsonga. It also reveals that most people are either bilingual or multilingual and not wholly monolingual, since it is clear that monolingual communication can pose challenges, thereby forcing people to switch to other codes. Phatimana continues by saying:

‘I’m sure a wo bvinya miehleketo ya vana va vanhu, va endlile kahle va nga ku pfutsekisa.’ (P: 34) [*I’m sure you are not ruining other people’s minds, do it for them before they chase you away.*]

This tells the readers that he was making fun of Manghezi’s previous job. Phatimana goes on to switch from Xitsonga to English and make fun of Khegu’s broken English when he says:

‘Heyi! Na swo swilungu leswi swa va Khegu hayi kho! It can dies I don’t care about.’ (P: 27) [Hey, Khegu’s English! *It can die I don’t care about it.*]

Phatimana seems to be a person who always wants to be talking and making fun of other people's mistakes. Khegu switches from Xitsonga to English when telling the gang that the food looks good, but she is full and with her broken English she says, “Hmmmmm! This food is very much delirious, sadly, I have no appendix”. (P: 27) Phatimana continued to laugh because by appendix she meant appetite, by saying “liliiyo! Appendix ku vuriwa ape”. This kind of code-switching shows that one is making fun of others. Thus, Gegu is here presented as a laughingstock because she fails to articulate proper English.

Phatimana switches from Xitsonga to English when talking to Manghezi, saying: ‘Hi nga hatla u yi tirha teach’. (P: 66) [Hurry up and work on it, teach]. Phatimana was making fun of Manghezi because he used to be a teacher and teachers are rated as low-level people.

Manghezi also opts to code-switch from Xitsonga to English when talking to Phatimana and telling him to go by saying:

‘Tshika ku phyaphyarha hi famba boy boy, ku  
vula Manghezi hi ku pfula rivanti a huma’. (P: 36)  
[Stop talking and let’s go *boy, boy*, says Maghezi  
Manghezi opening the door and going out.]

He switches codes so everyone can notice that he just called him boy and there is nothing he can do; he just wanted the others to laugh at him.

Phatimana was the one who enjoyed making fun of others. He code-switches from Xitsonga to English when telling Manghezi that he doesn’t have logic because he is stupid by saying, ‘Ehee, logic yi nga kwihi buti ntlunya, u na logic wena? [Yes, where is the logic, you stupid, do you have logic?]. (P: 35) Phatimana Code-Switches to make fun of him in front of the others. He switches from Xitsonga to English when telling Manghezi that he is not his boy and he says:

‘Humesa hi nwa u tshika ku phyaphyarha u nga  
ri vuswa u ri buti pavama, my boy, my boy, ndzi  
boyi ya wena mina? [Take it out and stop talking,  
we want to drink, *my boy, my boy*, am I not your  
boy?]

He Code-Switches in response to Manghezi so that he will also be embarrassed and they may also laugh at him.

#### **5.4.10 Code-switching and proving a point**

Inasmuch as Code-switching can serve critical posts in facilitating communication, it can also be used specifically to prove a point by a speaker who feels that s/he cannot be able to prove it in the medium of a single code. In the ensuing citation, Phatimana switches from Xitsonga to Afrikaans by saying:

‘Fy moenie laf wees nie, hi rihi ndzi nga tshama  
ndzi khoma hi rhumbyana? Fy is mal he!’ (P: 33)

*[Don't be a coward, when did I ever shake? You are crazy huh!]*

He Code-Switches to prove a point that he will never be shaken by any situation.

Phatimana switches from Xitsonga to Afrikaans when telling others that he is not afraid by saying: 'Ek is nie bang ek, ndzi lo timiyelela.' (P: 33) *[I am not afraid, I am just quiet.]* This Code-switching was done to prove that he is not afraid of anything. *Galachana switches from Xitsonga to Afrikaans when telling Phatimana that he was scared and he says: 'Eheee, die moegie die, kambe a wu chava? (P: 34) [Eheee, the foolish, you were scared?].* He used Code-switching because he wanted to prove that Phatimana was indeed scared.

Phatimana goes on to switch from Xitsonga to English when talking to the group by saying, 'A ndzi nga chavi mina, a ndzo ho dya nhloko my boy.' (P: 34) He switches to make Manghezi understand that he was not scared. Manghezi also switches from Xitsonga to English when talking to Phatimana about what they are going to do with their money when they get it and he says: 'U la ku ndzi hlekisa for sure, bisimusi wena?' (P: 34) *[Surely you want to make me laugh, you business?]* He used Code-switching to prove a point that Phatimana is not business-minded.

#### **5.4.11 Code-switching because of lack of word equivalence**

In the ensuing excerpts, Code-switching is instrumentally used to capture and express certain communicative nuances that cannot be easily expressed using a single language and therefore pushes for a need to switch between and among codes. This makes communication not only easy but also enjoyable and instrumental. The character switches from Xitsonga to English when trying to explain how the character should let the gang know that it is he who is driving on the road in the ensuing way:

*'U fanele ku ta u karhi u dima, u ba bright, a na u dima u ba bright, leswaku hi ta swi tiva leswaku hi wena.'* (P: 69) *[You need to dim the lights,*

*switch on the bright lights, dim and bright, so that we will know that it is you.]*

The exempt captures one instance where Code-switching is communication to avoid communication barriers. The speaker used the word 'dim and bright' because of a lack of word equivalence in Xitsonga. Khegu is also noted as she switches from Xitsonga to English when giving the gang a bottle of whisky saying:

'Xi kona, ku vula Khegu hi ku suka a yima a ta a vuyile ni bodlhela rin'we ra whisky ni tinghilazi ta mune to nwela eka tona.' (P: 71) [There is something, says Khegu standing up and coming back with another bottle of *whiskey* and four drinking glasses.

The character used the word 'whisky' because of a lack of word equivalence. The character switches from Xitsonga to English when describing the kind of car and what he possesses in the following way:

'Leswa mahlo ya yena ya ku kula swi humele wonge i tilight ta ford Galarks'. (P: 35) [His big eyes were like the lights of a Ford Galarks.]

Here, Code-switching takes place because of lack of equivalent words in the Xitsonga language to describe the make of the car.

#### **5.4.12 Code-switching for Pleading**

Khegu switches from Xitsonga to English when talking to Khensani, trying to keep her quiet as she says, 'Miyela ndzi ku tumbetile *my girl*, (P: 57) [*quiet in hiding you my girl*] *she continue ti say*: Miyela ndzi ku phutserile, miyela big girl'. (P: 58) [Keep quiet you are well wrapped, quiet *big girl*.] She used code-switching to plead with khensani and make her quiet.

Phatimana switches from Xitsonga to English when talking to Galachana and telling him how sorry he was and he says:

‘Byi ri vu sorry bra Gala, jy is die boss bra Gala, u xikwembu xanga bra Gala. Mara u ni vutoya kee!’ (P: 35) [All he says was *sorry brother Gala, you are the boss bra Gala*, and you are my god brother Gala. But you are a coward!]

Here, the speaker used Code-switching to show Galachana that he was pleading with him. Phatimana switches from Xitsonga to Afrikaans when telling Galachana that he can talk now and he says:

‘Fy praat nou stof, ku vula Phatimana hi ku wutla ximehlwana ni nghilazi a chela a nwa’. (P: 35) [Now you talk dust, says Phatimana, grabbing a glass and poured himself a drink and drank it.]

He code-switches to plead with him to talk since he did not want to talk with a drunk person. Phatimana switches codes from Xitsonga to English when trying to hook Khensani to come with him and leaving the friend behind and he says: ‘Dyana letere hi xa Dolly, dyana giralana’. (P: 38) [Eat the sweet Dolly, eat my girl.] He code-switches to plead with Dolly to stay behind.

Phatimana switches from Xitsonga to English when trying his best to make khensani run fast to the car and he says: ‘Tsutsuma big girl.’ (P: 39) [Run big girl] He used Code-switching to try and plead with her to run fast and don't think of going back to the house. The character also switches from Xitsonga to English when Basani and Dolly ask Phatimana about ice cream and he says: ‘Ice cream ke, na yona mi ta ya hi xavela?’ (P: 38) [Will you also buy ice cream for us?] Ku vutisa Basani na Dolly mi ta ya n'wi xavela ice cream? This kind of Code-switching happens when one does not have an equivalent word in the language they are using. Code-switching also takes place from Xitsonga from Xitsonga to English when he says:

‘U ta xava ni petrol a ta ta chela laha movheni a baleka hi wona’. (P: 187) [You will also buy *petrol* so he can put it in the car and run away.]

This Code-switching is done because the speaker did not have an equivalent word in the language he was using.

#### **5.4.13 Code-switching because some things sound better in the original language**

The character switches from Xitsonga to Isizulu and English when telling his neighbours that this is a good prophet when saying: 'A nga profeti wo hoza moya.' (P: 44) [He is very good in prophesying]. The speaker could have said it in Xitsonga but he did not do so because this sounds much better in this language.

The character continues to switch from Xitsonga to Isizulu when Sayiwana replied that these are lies and that this person does not know anything in the ensuing way:

‘Amanga loku, ku hlamula Mukhalabye Sayiwana  
hi ku vulavulela ehansi’ (P: 44) [These are lies,  
says the old man Sayiwana in a very low voice.]

This also shows us that other things sound better in other languages more especially when all speakers understand the language of choice.

#### **5.4.14 Code-switching for admiration**

Khegu switches from Xitsonga to English when talking to Galachana and offering him free alcohol, she says: 'No, no boss, you drink me still. A ndzi mi hakeris' (P: 71) [*No, no boss, you drink me still*. I am not making you pay.] She switches codes because was talking to a very important someone, therefore she was admiring him as her boss. She continues to make him feel like an important person when she says:

‘Khegu a ya ku rin'wana wee! Na rona a ra ha ri  
rova fihluta, a ra ha ra you drink me still ku vula  
yena n'wini’. (P: 71) [Khegu went a take another  
free bottle, *you drink me still* says Khegu herself.]

The character switches from Xitsonga to English when Khegu was treating Galachana well and she says: 'Galachana a bambateriwa ha kambirhi ha kanharhu, a a ri die boss, die really mccooy, die real big brain, ou bra Gala'. (P: 72) The character is here code-switching to make sure that Galachana understands that he is admired by Khegu for the great work he does.

#### **5.4.15 Code-switching and believing in oneself**

Code-switching can also be done in an attempt to instill faith in oneself. The character switches from Xitsonga to Afrikaans when Phatimana was talking and he says:

'Feeeeses! Bra Gala, estrue wa ndzi fambela, jy is die regte big brain'. (P: 69) [Yes brother Gala, of course I like you, you are the big brain].

Galachana was pampered, he was *the boss, the real fire, the real big brain, old bra Gala*. He Code-switches to show that he believes in Galachana as their boss. The character switches from Xitsonga to Afrikaans when telling Galachana that he has no mistakes, and he says:

'A ku na xihoxo lexi ndzi nga xi kombaka, ku hlamula Phatimana, "ek is regtig saits". (P: 69) [I don't have even one mistake to show, answered Phatimana, "*I am saits*].

He Code-Switches to show that he believes in him. The character switches from Xitsonga to English when Khegu promised to handle the problem, when she says:

*"swi tshike eka mina boss, ku hlamula Khegu, I'll really be afraid him. Go in pieces boss, good lucky". (P: 90) [Leave it to me boss, answered Khegu, I'll really scary him. Go in peace boss, good luck.]*

Khegu switched because she believed in herself that she could do the job better. Khegu switches codes from Xitsonga to English when she is talking about her husband, she says:

*'Nuna wa mina a nga tlangi wa dlaya, he is first class kill and very dangerose'. (P: 91) [My husband is a killer and he doesn't play, he is a first class killer and very dangerous.]*

She Code-Switches to show that she believes in her husband and what he does. That is, her faith in both the bravery and somewhat malice of the husband makes her endeavour to speak a corrupted version of the English language in the process of Code-switching from Xitsonga to English.

The character switches from Xitsonga to English when Khegu was the man she is not her woman, then she says:

*'I am not yours woman, a ndzi nsati wa wena wa swi twa'. (P: 92) [I am not your woman, I am not your wife do you hear me?]*

She Code-Switches because she believes that she is a better person and she deserves better. The character switches from Xitsonga to English when Phatimana told Galachana that he is good when it comes to planning and using his head, as he says:

*'Of course, bra Gala, u nyikiwile, wa tifambela hi leswa mabyongo leswi'. (P: 93) [Of course brother Gala, you are gifted; you are good with you thoughts.]*

He switches to express the kind of belief he had for Galachana.

The character switches from Xitsonga to English when Phatimana says: *'Xi onhe hi leswi xi nga n'wana wa tycoon, sweswo ntsena'*. [The only sin she committed was being the child of a *tycoon*, *that's* it.] He switches to show that he believes they will get the money they are looking for.

The character switches from Xitsonga to Afrikaans when telling Manghezi that he should come with it when he says:

‘Ek e teach, jy bore ons nou, ku vula Phatimana  
loyi a a twa a siringeka loko Manghezi a ha tama  
a dya nkarhi hi ku n’an’a hi tlhelo ra n’wana loyi  
hikuva se yena a a lava ku famba.” (P: 98)  
[*Teach, you drill us now, says Phatimana who  
was irritated when Manghezi was still eating  
when Phatimana wanted to go.*]

Phatimana switches to show that he believes in himself and that he was ready to do his job.

The character switches from Xitsonga to English when he tells us of Manghezi, who is angry at Phatimana in the following way:

‘You must count and check your words before  
you speak to me. Phela ndzi nga ku tala ehehla  
sweswi, sweswi-sweswi”. (P: 98) [*You must  
count and check your words before you speak to  
me because I can beat you now-now*].

Manghezi switches because he believed in himself and he was sure that he could beat Phatimana and shut him up.

Phatimana switches from Xitsonga to English and he calls Manghezi “sonny” as if he is a young person. This comes in the following exempt, ‘U ta ndzi tala ehenhla, wena na Mani? Sonny...’ (P: 98) [You will beat me, you and who? *Sonny...*] Phatimana switches because he believes that he can do better than what Manghezi thinks he can do.

#### 5.4.16 Code-switching to make the other person feel special and proud

Code-switching is also done to make the interlocutor feel special and also become proud of him/herself. The character switches from Xitsonga to English when talking to the guys about Angel and how great she is when he says:

‘A sa a vulavula a nga titwi a ku ‘daar’s cherrie for  
jou’, ku hava ni nhwanyana ni un’we laha  
doropeni leri la fanaka na Angel-Rose, she is the  
queen of them all”. (P: 159) [He spoke without  
hearing himself and says ‘*there’s cherry for you*’,  
there is no lady like Angel-Rose in the whole  
town, *and she is the queen of them all.*]

He code-switches to make them understand that Angel is a very special person and that she is compared to no one. The character switches from Xitsonga to English when narrating the story by saying:

‘Kutani a ku: Amper na Stella baby, maar doll!  
Namuntlha u ndzi famberile, met jou ma se ma,  
ek gaan jou ‘n warme two piece koop.’ (P: 200)  
[Then he says: *Amper and Stella baby, but doll!*  
Today you did well, *with your mother’s mother*;  
*I’m going to buy you a warm two piece.*]

He code-switches to make Stella and Amper feel very special because they did well. The character switches from Xitsonga to English when talking about the money and he was saying: ‘Khume-ta-gidi wa tirhandi! Dis moes chelt daardei’ (P: 66) [this is a lot of money]. He felt so good and special because this is a lot of money.

Khegu switches from Xitsonga to English I shall be afraid him very much when talking to the gang about the upcoming money and she says:

‘Hina hi ta ya yi kuma njani? Ku vutisa Khegu  
“how shall we get it this money, that is me want

to?” (P: 67) [How are we going to get it? Asked  
Khegu “how shall us get this money, I want it.”]

This code-switching makes Khegu feel special to be part of the people who will be receiving the money. Phatinama switches from Xitsonga to English when talking to his girlfriend as he says: ‘Baby, hambu u nga ri yona, u xifaniso xa yona’. (P: 109) [*Baby, even when you are not it, you resemble it.*] Phatimana switches to make Dzunani feel super special.

The character switches codes when Phatimana was with his friend and she says: ‘as for! Vito ra mina ndzi Rose’. (P: 109) [As for my name is Rose]. Dzunani switches because she felt like she was being treated as a special person by the man. The character switches from Xitsonga to English when narrating the story and he says: ‘I wa mina, new from the box, xana wu kahle?’ (P: 111) [It is mine, *new from the box*, is it nice?]. She Code-Switches because she was feeling very special and good to have new clothes and they fit her very well.

The character switches from Xitsonga to English when Phatimana tells his girl about his money and he says:

*“Huuu, money is not a problem? As for! nkarhi lowu hina van’wana hi ngo yi rila hi comana. Ndza vona u fanele u hola lomu u tirhaka kona”. (P: 111) [Huuu, money is not a problem? If so! Some of us are looking for the money. I am sure you earn a lot where you are working.]*

It is not every day that one gets told about the much money one has, therefore she felt special to be told. Phatimana switches from Xitsonga to English when talking to his girl and telling her that money should be trapped, as he says:

‘Mali yo rhiyiwa my dear, munhu u fanele ku tirhisa lexi’. (P: 111) [Money should be trapped *my dear*, a person must use this.]

He switches codes because he wanted her to feel good and special.

Phatimana also switches from Xitsonga to Afrikaans when talking to Rose and telling her that he is falling for her, as he says:

‘Ek Val baby, ek Val van six floor af, xana u ri yini  
hi swona? (P: 111) [*I'm falling baby, I'm falling  
from six floors, what do you say about it?*]

He switches to making her feel special and loved. Phatimana switches from Xitsonga to English when he wanted to make Dzunani feel happy by saying:

‘Team up net met my baby, a ndzi ku kanganyisi,  
u to ehenhla ka macheleni wopfeke-pfeke!’ (P:  
111) [*Team up only with my baby, I am not lying  
to you, you will sit on top of money.*]

The utterance purposely switches from language to language to tickle the ears of the woman and make her foresee pressure in life. He switches to make her feel special, and that he is not lying to her, but he loves her. This reinforces the power of Code-switching as a critical tool in conversations.

Dzunani switches from Xitsonga to English when talking to Phatimana, as she says:

‘As for ku pfeke-pfeke ehenhla ka macheleni, ku  
hlamula Dzunani hi ku hleka a tiphina’. (P: 112)  
[As for sitting on top of money, answered Dzunani  
laughing].

Dzunani’s actions embodied feelings of being special and lucky to have found a man with a lot of money. Phatimana switches from Xitsonga to English when impressing Dzunani with his money by saying:

‘Problem i ku kuma wo yi dya na yena, Leyi u yi  
vonaka yi nga tata la i pocket money’. (P: 112)  
[*The problem is finding someone to spend it with.*  
Whilst you see, here is *pocket money*.]

Phatimana utters the most common and heavily used phrase in cheating females into fake marriages. Like many suitors, he makes the allegation that he has a lot of money which he cannot spend alone and therefore requires someone to assist him spend it. Phatimana switches because he is feeling very proud and special to have a lot of money.

Phatimana further switches from Xitsonga to English when saying he has money, he says:

‘Ndzi vula ndzi tiyisile loko ndzi ku u to pheve,  
ehenhla la macheleni, ndzi Mr Money mina’. (P:  
112) [I mean it when I say you will be  
comfortable, on top of money, I am Mr Money.]

Phatimana switches to prove that he is happy and proud to have found Dzunani and to have the money to impress her. The character switches from Xitsonga to Afrikaans when talking to Dzunani by saying:

‘Feeses, baby jy moenie so old fashion wees nie,  
ku hlamula Phatimana’. (P: 112) [*Festivals, baby  
you shouldn’t be so old fashioned*, answered  
Phatimana.]

He was feeling special because he is not old-fashioned like other people. The character switches from Xitsonga to English when Phatimana entreats Dzunani to love him and he says:

‘U nga ki u kanakana Angel, ndzi ta ku hlayisa, I’ll  
look after you’. (P: 112) [Do not hesitate Angel, I  
will take care of you, *I’ll look after you.*]

Phatimana here proceeds to take Dzunani on a psychological tour to contemplate tying the knot. During courtship, Phatimana ensures he presents himself in a way that convinces Dzunani he is the dream husband for her life. This is tactfully done through the art and expertise of Code-switching. Phatimana also switched because he was feeling proud to have convinced Dzunani to love him.

Phatimana switches from Xitsonga to Afrikaans when talking to Dzunani, and he says:

*'Baby Angel-Rose, hakunene a wu nga tilayi. My ma hoor my! Ndzi ta ku hlayisa'. (P: 113) [Baby Angel-Rose, you will not regret. My mother hears me! I will take care of you.]*

In the above exempt, Code-switching proceeds to make the much-aspired impact by seasoning the conversation between Phatimana and Dzunani - a technique that also adds value to Phatimana's efforts in wooing Dzunani. In other words, Code-switching makes Phatimana a meaningful and reasonable suitor in the eyes and ears of Dzunani. Phatimana switches and was proud and felt special to be able to support a woman financially.

One character also switches from Xitsonga to English when talking to Dzunani, by saying:

*'Dzunani a nga tshoni hansi, a khomiwa tani hi queen ku vula ka yena n'wini Phatimana'. (P: 113) [Dzunani is well taken care of, she is treated like a queen says Phatimana himself.]*

Phatimana was very happy to have found Dzunani and he was making her feel special and treated her like a queen. The character switched from Xitsonga to Afrikaans when Phatimana talks to the guys and says:

*'Eka lava xisati vona byi ri vu: "ou die baby Madona, Heitha! Old cut-my-uit hoezet daar 'n man sy suster?' (P: 115) [To the women he would say: "old baby Madonna, Hello! Cut-me-out hoezet there a man his sister?]*

In the above quotation, the speaker code-switches to make interlocutors feel special. Phatimana switches from Xitsonga to Afrikaans when he is out with Dzunani, and he says:

*'U nga ndzi khomisi tingana, phela ndzi tele ku ta ta tsakisa wena, ek wil jou intertain baby, swa antswa u ringeta biya. (P: 115) [Don't embarrass*

me, I am here to make you happy, I want to entertain you *baby, at least* try beer]

He Code-switches to make Dzunani feel so special.

The character switches from Xitsonga to English when narrating the story and saying:

‘Hi tisele bodlhela ra wayeni ni hafu ya Black and White. Shoeva-shake baby, ‘n man is dors’. (P: 115) [Bring us a bottle of wine and a half of *Black and White*. Press-shake baby, a man is thirsty.]

He switches to make her understand that they are special people and that they should be treated like wise, they continue to switch and say: ‘*Come on baby, fill the table and chuck these bloody empties away*’. (P: 115).

The character switches from Xitsonga to Afrikaans when Phatimana speaks about enjoying life, he says:

“*Ons meal die lewe, hi dya vutomi my dear. Khiya ra kona I Mali, handle ka Mali a wu nchumu la misaveni la, jy is regyig phandle*”. (P: 115) [We eat life, we eat life my dear. The key is money, without life you are nothing in life, you are right in control.]

He felt special because he had money and that money is everything in life. Because not everyone has money and yet they are looking for it.

Another switches from Xitsonga to English when Khegu speaks to her customers, saying: ‘Come well to my house, (P: 116) she switches to make her customers feel welcomed and special at her place. The character switches from Xitsonga to Afrikaans when Phatimana tell Khegu that stell was not good for him and that he is glad she's gone, he says:

“*Stella u helele kwihi? “U vula N’wapela-madlekeni luya, ek check haar nie weer nie,” ku*

*hlamula Phatimana. "Kasi a wu swi voni na Khegu na? Hi famba ni ti high societies masiku lawa, die regte goete. Die regte Beauty queen.waar gaan ek met tickyline, ou Stella is moes 'n tickyline. Hambi a ndzi vona yini eka Stella?" (P: 116) [Where did Stella end up? "you mean interrupter; I'm not checking her again," answered Phatimana. "Can't you see Khegu? We are living in high society these days, the real good. The real Beauty Queen. Where do I go with tickyline, old Stella must have a tickyline. I wonder what I saw in Stella.]*

Phatimana displays himself as someone special because he now realises that Stella was not of his class and now he has got Rose, who is much better than Stella. Phatimana switches from Xitsonga to Afrikaans when he was talking to Khegu and he says:

*"Wat meen jy Khegu? Angel a hi xi-ta-xi-famba, sy is moes my property, my Monalisa. Anybody who touches her touches my blood, ku hlamula Phatimana hi ku suka a yima a khoma Dzunani hi voko. "u nga n'wi vuri xi-ta-xi-famba" (P: 116) [What do you mean Khegu? Angel is not a stranger; she is my property, my Monalisa. Anyone who touches her touches my blood, answered Phatimana standing up and taking Dzunani by hand. "Don't call her a sranger"]*

He switches to make sure they understand that Dzunani is a very special person to him and that she should be treated with care and love like the rest of the group.

Khegu switches from Xitsonga to English when she feels herself and she says:

‘Loko ri ri vhiki leri she is really possible, u lo namba a chingha, a nga lavi ku twa nchumu, (P: 120) [This week *she is really possible*, she is angry, she does not want to hear anything.]

She switched to make herself feel very special because she is at her best this week.

Phatimana switches from Xitsonga to English when lying to Dzunani saying:

‘Its O.K. baby laat ons tavalaza, ku hlamula Phatimana hi ku minya ximehlwana lexi a xi ri ehenhla ka tafula. (P: 120) [*Its OK baby let's* work, answered Phatimana, finishing the last drink.]

He felt great and special because he was able to work very hard and earn his money. As if he were working while they robbed people who worked very hard for their money.

Khegu switches from Xitsonga to English when interacting with her customers and serving them, she says: ‘you are come well here, u tlhela u ta’, (P: 120) [*You are come well here*, come again.]. Khengu went on and make everyone at her bar feel special by telling them that they are most welcome and that they should come again.

Dzunani switches from Xitsonga to English when she wants information from Phatimana, she says:

‘Phati my dear, hi nga ndzi byela, xana n’wana luya a nga le ka Khegu I n’wana Mani? (P: 121) [*Phati my dear*, tell me, whose child is at Khegu’s place?].

The above citation presents Code-switching, and has been tactfully presented as a luring snare to get Phatimana reveal the truth about some veiled secrecy. Dzunani wanted to make Phatimana feel good and tell her the truth about the girl at Khegu’s place. The power of switching codes exerted in the above statement is strong enough to persuade

Phatimana into revealing his deep secrets. Calling someone “my dear” is both seducing and intimately strong enough to fine-tune a person.

Code-switching also takes place from Xitsonga to Afrikaans when Phatimana was talking to Dzunani about the girl at Khegu’s place, he says:

‘Faa! Daar is ‘n mooi kind, ‘n mooi kind, kumbe  
xana na hina hi ta kuma xinhwanyetana xo  
sasekisa xi leswiya loko hi tekanil’e. (P: 122)  
[*There is a beautiful child, a beautiful child,*  
maybe we will also get a beautiful girl like that  
when we get married.]

Phatimana was feeling special, thinking that Dzunani could be the one and maybe they could have a child together. Such dreamy anticipations come out through the linguistic instrument of Code-switching and serve very important roles in cementing Dzunani’s faith in Phatimana as a future husband.

#### **5.4.17 Code-switching to show ownership**

Khegu Code-Switches from Xitsonga to English when talking to khensani and treating her as her daughter, shae says: “*Etlela n’wananga etlela my girl*”. (P: 133) [Sleep, my daughter, sleep *my girl*.] Khegu switches to English to make Khensani understand that she is safe and that she owns her now.

Khegu switches from Xitsonga to English when she was speaking to her customers at the shop, she says:

“A hi yimanga, ku hlamula Khegu,” ntsena  
rhavechi yona a hi xavisi, we sell gooder stuff”.  
(P: 138) [We did not stop, answered Khegu,” we  
just don’t sell rubbish, *we sell better stuff*’.]

She Code-Switches to make the buyers understand that she owns the shop, she was actually owning her space. Making them understand that only good stuff is found in her shop.

#### 5.4.18 Code-switching for excuse

Khegu switches from Xitsonga to English when Galachana was beating her because she did not kill Khensani as instructed, she says:

“Khegu hi ku tikhomelela nhloko leyi a yo ndziwii,  
ndziwii, yi sungula no tika,” I’m s.....s.....sicking.  
(P: 132) [Khegu holding her head, which was  
pounding at the time, it also started to be heavy,”  
*I’m s.....s.....sicking.*]

Khegu switches as an excuse, thinking that Galachana will stop beating her.

Galachana switches from Xitsonga to English when entering Khegus' place, he says:

“Sorry, loko hi ku khomelela Khegu, ku vula  
Galachana hi ku enghena a ri karhi a tlhenthisa  
Khegu hi xindhaku va ka va ya fika swin’we  
exikarhi ka kamara’. (P: 145) [Sorry to keep you  
waiting Khegu, says Galachana, entering and  
phushing Khegu inside the room.]

He switches as an excuse to enter Khegus' place without permission and to make sure she is not going anywhere.

Galachana switches from Xitsonga to English when talking to Phatimana, he says: *Hi loko Galachana a ku:*

*“Ku ni xitimela xa twelf, sweswi I half past  
eleven’. (P: 153) [Then Galachana says: “there  
is a twelve oclock train, now it is half past eleven]*

He switches as an excuse to stay with him longer before the train arrives.

The character switches from Xitsonga to English when Phatinama was talking to his friends and he says:

*“Sorry majita, ndza swi lava ku tshama ndzi  
celebreita na n’wina, maar ek is hasie, ek het ‘n  
warne A.P.” (P: 159) [Sorry guys, I would love  
to stay and celebrate with you, but I’m bunny, I  
have a hot AP.]*

He switches as an excuse to leave his friends and go to attend to his hot appointment with Dzunani.

#### **5.4.19 Code-switching for assurance**

Galachana switches from Xitsonga to Afrikaans when they found out that the police are looking for Phatimana and he says:

*“Maak vas wat los is ou buda man, a va nga ku  
kumi, ku hlamula Galachana hi ku thintha movha.  
“Ons gaan jou weg steek”. (P: 182) [Fasten what  
is loose brother, they will not find you, answered  
Galachana, starting the car. “We are going to  
hide you”.]*

*He switches as an assurance that they are going to hide him from the police.*

Phatimana switches from Xitsonga to Afrikaans when he tells Galachana that he will not tell the police about him, he says:

*“B.....b.....bra Gala, estrue! My ma hoor my, ni  
loko vo ndzi khoma ndzi nge mi boxi.” (P: 183)  
[B.....b.....brother Gala, fasure! My mother hears  
me, even when the arrest me I will never mention  
you.]*

Phatimana code-switches to give Galachana assurance that he will never mention his name to the police even when they can catch him.

#### **5.4.20 Code-switching to make one feel less**

Manghezi switches from Xitsonga to English when talking and disrespecting Manghezi as if he were younger than him. He does this by saying, “Nta ku dlaya boy, nta dlaya sonny boy” (P: 185) [I will kill you boy, I will kill you sunny boy.] Here, he uses the word “boy” to make clear that Phatimana is less than Manghezi, and that he can kill him.

Phatimana switches from Xitsonga to English when he saw death closer and he asked Manghezi to help him, as highlighted in the citation below:

*“Come on teach, come on teach, dlaya teach,  
dlaya Manghezi, xi dlaye teach, xi pane teach,  
dlaya u ta ta ndzi koka ndzi huma teach”. (P: 186)  
[Come on teach, come on teach, kill Manghezi,  
kill it teach and come help me out.]*

Phatimana switches to try and make Manghezi feel that being a teacher was a waste of time and that it's nothing compared to what they are doing.

Phatimana switched from Xitsonga to English when talking to Manghezi, telling him that he is nothing when he says: ‘Kambe wo namba u tiendla Galachana, jy moet weet dat jy is niks’. (P: 36). He used Code-switching to make Manghezi feel less important or appear inferior. Thus, Code-switching is very critical in enhancing communication between and among different linguistic groups.

## 5.5 NDZI NGO TINCIKI!

The novel is about a Christian family where the father was the Pastor in their church. Mr. Ntekele was a very strict person who did not treat his wife and children well at home but pretended to love them around other people. He was a wealthy businessman who always boasted about his money and who he is to other people. Most of his church did not like him but envied what he has. He was so strict to the point that he didn't care what happened to his family as long as he was in a good state. This Pastor has three children and he used to abuse them and their mother. One day, the son decided to go out and came back late. Ntekele chased the son away, saying he is not allowed in his house anymore. The boy did not know where to go, he wandered the streets until he got hit by a car and died on the spot, in the morning. When the older sister Mpfuleni passed by the streets, she saw what happened to her brother and went to report the matter at home.

This became an eye-opener for the wife and the two girls, they started telling their father that he killed his son because of his behaviour. Ntekele did not allow his girls to see boys and the older daughter had a boyfriend. She did not know how to tell her father because he was not going to listen to her dating story, let alone her dating the biggest criminal in the whole community. One day, Ntekele and his older daughter, Mpfuleni argued and he decided to brutally beat her and she ran away to her boyfriend. Ntekele couldn't sleep when he heard that his daughter is staying with the criminal, and he was afraid that he could come for him any time, but Mpfuleni made sure that it never happened. Since the funeral, Ntekele's wife could not take the pain and soon passed on, Mpfuleni came to the funeral and went back to her boyfriend, who was soon killed.

Later on, Ntekele's buses caught fire and they all burned to the ground. This hit him so hard that he couldn't even do anything else but worry about his business. He was running out of money and was starting to feel inferior to other people. He was no longer going to church and when church elders asked, he chased them away. One day, he went to have drinks and he met a wealthy man who promised to help him fix his business and in return, Ntekele should give his daughter Manayila to Muzayiwe as a wife. Ntekele agreed and took the man home. Manayila refused to be the man's wife because she made a promise to a boy: Jamboti, whom she was in love with and ran away from home on the day of the

wedding, where she faked her death because she knew that the only way she could escape this was when she was dead. She went on to go and look for her boyfriend, who was also on his way home to see her. Finally, she came back home and they found each other.

### 5.5.1 Code-switching to include others in the conversation

Mr. Ntekele switches from Xitsonga to English by saying:

‘A vulavula tano nkulukumba Ntekele ku kondza  
hi ku helela hi marito aku: ‘Aamen’ (P: 11) [Mr  
Ntekele spoke until he was out of words and said:  
‘Amen’]

Code-switching here takes place while praying so that everyone can hear that he is done with praying and can now open their eyes. This was influenced when Mr. Ntekele finished with the word: 'Amen'. The character switches from Xitsonga to Afrikaans when Donder wanted to shoot Surface and he begged that he should not shoot him, saying:

“O nee b.....baas, moenie s....skiet, yo manano  
ooo! Ku huwelela Scarface hi ku chava.  
“m....moenie s...skiet as...seblief t...tog m...my  
b...baas.j...j...jammer m...m...my b....b...baas”  
[(P: 196) *“Oh no b.....boss, don’t s....shoot, yoo  
mother! Shouting Scarface in fear. “M....don’t  
s...shoot if...please t...still m...my b...boss.  
y...y...sorry m...m...my b....b...boss”]*

He switches to accommodate Afrikaans language speakers so that they will understand what is happening in the novel. The character switches from Xitsonga to Afrikaans Donder was beaten up and Jamboti helped him, he says:

*“kom, help my om huis toe te gaan, ku vula baas  
Donder hi ku titshega hi Jamboti’.* (P: 197)

*["Come, help me go home, says boss Donder,  
leaning on Jamboti.]*

The character switches because of including other language speakers into the conversation.

Donder's wife Saaetjie and his son Kalkoel were shocked to see Donder hurt. The switching of code takes place from Xitsonga to Afrikaans in the following way:

*"Ku vutisa saartjie hi ku tsutsumela nuna, a fika  
a tiwisela emavokweni ya yena. "Se vir my, wat  
het jou gebeer my man?" Jeslaaik man, wat  
maker pa? ku vutisa kalkoel hi rito ro komba ku  
chava ni ku hlamala. "wie het pa so gemaak?" (P:  
197) [Asked Saartjie running to the husband, she  
fell into his arms and says: " Tell me, what  
happened to you, my husband?"]*

This code-switching was done to accommodate other speakers who understand Afrikaans better than Xitsonga, so they will understand the theme the character was trying to talk about here.

The character code-switches from Xitsonga to Afrikaans when Donder acknowledged Jamboti's help and he recommended that he should be released from jail, he says:

*"Jaa, ek was amper dood. Hierdie blitsem  
Jamboti het my gehelp. Kalkoel my seun. Jy moet  
hom sommer hoof toe neem as jy dorp toe gaan.  
Jy moet hulle by die hoof ales vertel so dat hulle  
hom 'n remition Kan gee'. (P: 198) [Yes man,  
what's up dad? Asked Kalkoel in a shocked and  
surprised way. "Who made dad like that?]*

He switches to help others understand some parts of the story.

Instances of Code-switching also take place from Xitsonga to Afrikaans when Donder's wife told Jamboti never to do anything bad again, he says:

“Kutani a ku eka Jamboti hi ku n'wi nyika khume ra tirhandi: “baie dankie hoor, jy het die ou baas se lewe gered. Jy moet sorg dat jy moet nie weer iets sleg doen.” (P: 199) [Then she says to Jamboti, giving him R10.00: *“Thank you very much, you saved the old boss's life. You have to make sure you don't do something bad again.”*]

He switches to accommodate all the other language speakers out there with the hope that they will understand something.

Jamboti switches from Xitsonga to Afrikaans after Saartjie gave him money as a sign of appreciation and he wanted to thank her. He does this by saying:

*“Dankie misis, ku vula Jamboti hi ku amukela khume rhelero ra tirhandi hi mandla mambirhi. Ek, weer iets sleg-doen! Nie weer ek misis ek het my les geleer.* (P: 199) [Thank you missis, says Jamboti, receiving the R10.00 with both hands. Me, doing something bad again! Not again, miss, I learned my lesson.]

Jamboti here also switches to Afrikaans because he wanted Saartjie to understand what he was saying.

### **5.5.2 Code-switching because of a lack of word equivalence**

Under this section, Code-switching may take place in cases where the one communicating lacks words of equivalent. This forces the speaker to switch to another language to manage his or her communication. Manayila switches from Xitsonga to English when she says:

‘Sesi Mpfuleni na yena u ta twa a vulavula hi ta ku tirha *ti-overtime* le khefini a tirhaka kona’. (P: 30) [Sister Mpfuleni will also talk of working overtime where she is working.]

This is done because there is no equivalent word for overtime in Xitsonga. Miss Nkungele switches from Xitsonga to English when she says:

‘Figara yona ku hava, hi ri ingiti i bodhela ra beer, emahlweni ni le ndzhaku ko fana’ (P: 12) [*There is no figure*, she is like a bottle of beer, the front and the back look the same.]

This is because she could not find an exact word equivalent to what she wanted to say. Miss Nkungele also switches from Xitsonga to English when she says: ‘Mi yi vonile leswaku three piece leyi xi nga huma hi yona yi xi tshama njhani? (P: 13) [Did you see how great the *three-piece he was wearing looked on him?*] She did so because there is no equivalent word for three pieces.

Mr Muzayiwe switches from Xitsonga to English when he was trying to impress Manayila about his car and he says: ‘Ndi famba hi Cardilac my girl’. (P: 112) [I am traveling with my Cardilac *girl*]. This is because there is no equivalent word in Xitsonga for the name of the car. *Manayila switches from Xitsonga to English when she says: ‘As for Nayi my dear, ndzi dear wa wena mina’? (P: 116) [As for Nayi my dear, I am your dear?] The switch is caused by the lack of an equivalent word for dear in Xitsonga.*

*Manayila continued to switch from Xitsonga to English when talking to Mr. Muzayiwe, saying: ‘and ndzi nge pfuki ndzi ve darling wa wena’. (P: 117) [And I will never be your darling.] This is because there is no equivalent word for darling in Xitsonga.*

Muzayiwe continued to use the word dear when he was trying to impress Manayila and he was saying: ‘Ya ha tale ngopfu laha leyi yi nga tshahiwa kona my dear’. (P: 118) [There is more where this is coming from *my dear*.] He says that there is more where the money he has is coming from. He used the word because of a lack of equivalence.

The character switches from Xitsonga to Chinese when he describes Scarface's movements saying: A tlhava mukhosi wa karate a ku: "Hi! Hi! Doing komida, tokio chugai!" (P: 148) [He started crying and saying, "Hi! Hi! *Doing komida, tokio chugai!*]. This is because in Xitsonga we do not have a word equivalent for this word.

### 5.5.3 Code-switching and asserting power, identity, status and behaviour.

The character switches from Xitsonga to Afrikaans when Donder was beating Jamboti and he almost kill him. This is well expressed in the ensuing exposition:

*"Jou blitsem, jou donder, ku vula baas Donder hi ku hefemuteka, a kwatile a lo mpha! "Vandag ek sal you wys, ek wil jou sommer dood slaan", (P: 141) [Your lightning, your thunder, says boss Thunder trying to catch his breath, he was very angry! "Today I will show you, I just want to beat you to death"]*

He was trying to show everyone who was there that he had the power to kill and no one could touch him. The character continues to switch from Xitsonga to Afrikaans by saying:

*"Jy is prumandag he! Ku vula baas Donder hi ku n'wi xungeta-xungeta hi swibakele'. (P: 141) [It's prom day! Says boss pretending to hit him.]*

Donder was showing the readers the kind of person he is. A person who enjoys making others feel sad. The character switches from Xitsonga to Afrikaans when explaining Bomber's way of doing things and he says:

*'Xitsongo xitsongo, a wo twa a ku: "ek sal jou donder" kumbe "kom hier jou donder" (P: 136) [Every time you would hear: "I will Donder you" or "come here you Donder"]*

The character switches to let the readers know the kind of person Bomber was. He was revealing his true identity and behavior.

The character switches from Xitsonga to Afrikaans when giving his readers a scene where Bonder and his son were bossing the jailed people and he says:

‘Baas Donder na n’wana wa yena Kalkoel va ri  
kwala ndzhaku ni swibamu swa vona, byi ri karhi  
byi ri vu: “toe jong, jy moenie staan en kyk nie’ (P:  
137) [Baas Donder and his son Kalkoel were at  
the back with their guns,]

The character switches because he wanted to show the real identities of Mr. Bonder and his son Kalkoel. This is done to show us their behaviour. The character switches from Xitsonga to Afrikaans when showing us how the detained individuals were instructed to get off the truck and he says:

*‘A ri karhi a ku eka swivochwa: “Klim af, klim af,  
maak gou jong, toe, toe, toe.” Ku xika ka kona a  
ko tluriwa Kunene. (P: 140) [He was saying to  
the jailed: “Get off, get off, and hurry up young,  
then, then, then.” the only way to get off was to  
jump.]*

This is done to show readers the extent of power that Bonder and his son have over these people. The character reveals to us that the two can make the detained do as they wish.

Jamboti switches from Xitsonga to Afrikaans when giving Mr. Donder a letter to his girlfriend Manayila whom he has not seen for a long time, as he says:

‘U te loko Jamboti a fanele ku enghena, o  
enghenisa voko exikhwameni a humesa papila  
leri a a ri tsalele Manayila a ri nyika baas Donder  
a ri karhi a ku: Asseblief tog my baas.’ (P: 140)  
[When it was Jamboti’s turn, he put a hand in his  
pocket and took out a letter which he had written  
to Manayila and gave it to boss Donder saying:  
*Please my boss.]”*

But because of Mr. Donder's behaviour and treatment of these people, he started beating him up like he was nothing and he says:

“Hoeveel maal moet ek jou se date het nie tyd vir jou vuile briewe? Jou blitsem se donder,” ku vula baas Donder hi ku bakanya papila leri a ra ha ri evokweni ra Jamboti, a va a ku hi mpama mahlo lawa phyaaa! “jy is baie prumandag, ek sal jou wys vandag”. (P: 140) [*How many times do I have to date you? I don't have time for your dirty letters? Your lightning's thunder,*” says boss Thunder, kicking the latter in Jamboti's hand, and slapped him on the face! *“You are very hardheaded, I will show you today”.]*

The character switches from Xitsonga to English when explaining how the people treated Mr. Ntekele when he says: 'Byi ri vu: 'Mr Ntekele, vava Ntekele' (P: 88) [They were saying: 'Mr Ntekele, Mr Ntekele.] The character Code-Switches to explain Mr. Ntekele's status in the community.

*Lefty switches from Xitsonga to Afrikaans when trying to get information from his girlfriend Mpfeleni and he says: 'Ndzi ta ku hakasa Mpfula, my ma hoor my' (P: 61) [I will beat you Mpfula, my mother hears me.] The switching of codes was done to expose Lefty's behaviour and the things he can do because of who he is.*

*Lefty switches from Xitsonga to Afrikaans when complaining and planning to beat up Mr.Ntekele because of what he did to his daughter Mpfuleni and he says: 'Ntekele u fanele ku fa, ek moet hom gaan goni' (P: 65) [Ntekele must die, I must go stab him.] This was done to further show the readers who Lefty is.*

Lefty switches from Xitsonga to Afrikaans when he was feeling himself and asking his boys saying: 'Kasi mufambisi wa vuthu leri ra ti-'Vultures' i mani, wie is die boss' (P: 66) [Who is the leader of a gang called 'Vultures', *who is the boss?*]Code-switching occurred to show Lefty's Status and identity to the readers.

The character switches from Xitsonga to English when denying to eat a certain kind of fruit fig called because he felt like the fruit was not of his status, he is better than that, that's when he says: 'Dyana u ri wena kuwa rhelero not me (Eat that fig alone, *not me*). (P: 35) [The switching shows that the person is expressing some sort of status.]

Mr. Ntekele switches from Xitsonga to English when he introduces himself to people and says: 'Ntekele wa Ntekele bus service' (P: 23) [Ntekele of Ntekele *bus service*.] Meaning that he wants to be known for what he does to confirm his status.

Muzayiwe switches from Xitsonga to English when he tries to impress Manayila, thinking she will accept his proposal when he told her that: 'Va li ndi Mr. Money' (P: 116) [They say I am *Mr. Money*.] This was a way for him to wheel her in. This kind of switching is usually done to show status.

Lefty switches from Xitsonga to Afrikaans when he was alerting Walk-Tall to be careful because he might get hurt when he says: 'Basopa Walk-Tall, ndzi tshike ndzi divida mbyana leyi' (P: 151) [*Move Walk-Tall, let me stab this dog*.] This means that Lefty could have hurt his friend if needed. This kind of which happens to show the kind of person one is.

Mr Muzayiwe continues to impress Manayila using what he has when he says: 'Hi li ndi *tycoon* mina' (P: 117) [I am a *tycoon*.] This kind of switching happens mostly when one is showing their status.

#### **5.5.4 Code-switching for praising**

Manayila switches from Xitsonga to English when talking to her boyfriend saying:

'Hayi, *man* Jambo *man*. Phela wa ndzi onha nkata mina, a ndzi to namba ndzi nyenyela kunene' (P: 26) [Hey, *man* Jambo *man*. You are ruining me, I am going to act like a baby my love.]

She used the word man to show that he is a man. This kind of Code-switching expresses praising someone.

Manayila went on to praise her man when she said:

‘Jambo murhandziwa, ku hava nchumu lowu nga ndzi tsakisaka ku tlula ku va na wena eximutanini lexi ngo *well* hina.’ (P: 28) [Jambo my love, there is nothing that will make me happier than us having a home of *Lefty was a man*.]

She used the word: ‘*well*’ define the kind of home she wants for both.

### 5.5.5 Code-switching to express feelings

Scarface switches from Xitsonga to English when he is trying to untie himself. he then asked Jamboti, his cellmate, to untie him saying:

‘Jamboti, hi nga ndzi tsema ntambhu leyi man, kasi wo yini na? ku huwelela Scarface a ri karhi a ha lo ncikii’ (P: 195) [Jamboti, cut this rope, what is wrong with you? Shout, Scarface, who was still hanging.]

This kind of Code-switching shows a lack of patience.

The character switches from Xitsonga to Afrikaans when narrating Donder’s reaction when he was beaten up and he says: ‘U twa na baas Donder a sa a ku: “Eitsaaa! Dit brand.’ (P: 194) The character switches to express how Donder was feeling at the time.

The character switches from Xitsonga to Afrikaans when telling us how Bother felt and he says: ‘Eina! Jy maak my dood, i baas Donder yoloye.’ (P: 195) [*Eina! You kill me that is boss Donder*.] Donder screamed to express the level of pain he was feeling at the time.

The character switches from speaking in Xitsonga to Afrikaans when he says: ‘Ek gaan dood, ku huwelela baas Donder hi ku twa ku vava’ (P: 195) [*I’m going to die*, shouting boss]. Thunder because of the pain he was feeling. Donder felt like he was dying, the

switching of codes showed the readers how he felt. He continued to shout in pain and switch to Afrikaans saying: 'Elina! Dit brand, ku kalakala baas Donder. [*Elina! It burns, shouting boss Thunder.*]

The character switches from Xitsonga to English when narrating and showing the level of pain Donder was feeling and he says:

'Jy maak my dood, Kalkoel he...ip! Ku huwelela baas Donder hi ku twa nhloko leyi kutani a yo vila kunene.' (P: 196) [*They are killing me, Kalkoel he...ip! Shouting boss Thunder feeling the pain in his head.*]

He switches to show that, beside the pain he was feeling, he now felt like his head was on fire.

The character switches from Xitsonga to Afrikaans when Donder felt like dying and he says:

'Kal....koel he....ip! ku engeta baas Donder loyi kutani a a swi twa leswaku a a nga ha ri kule ni ku pela Jordan ku hle majakana. "He...ip, he....ip, kalkoel he...ip! O here, daar kom my siel.' (P: 196) [*Kal....cool huh....ip! Againg shout boss Donder who felt like he was entering river Jordan. "He... ip, he....ip, Kalkoel he...ip! Oh lords, there comes my soul.*]

Donder who felt like he was entering the heavens and he was asking God to accept his soul, now he was feeling like he was dying.

The character switches from Xitsonga to Afrikaans when Jamboti helped Donder from the beating and he says:

"j...jy het m. My l...lewe gered," ku vula baas Donder hi ku vumbuluka-vumbuluka a ringeta ku

pfuka. "H...help,i...laat ek opstaan." (P: 196) ["i  
...you saved m.. My l...life," says boss Thunder  
trying to stand up. "H...help, l...let me get up."]

Donder felt relieved from the feeling of death to a better feeling now.

The character switches from Xitsonga to English when saying what Donder's reaction after he was helped by Jamboti and he says: 'Bly stil jou Donder, ku vula baas Donder hi ku enghena Scarface enon'wini,' (P: 196) [you Thunder, says boss Thunder, interrupting Scarface,] Donder switches because of the feeling of hatred he was now feeling towards Surface.

Jamboti switches from Xitsonga to English when talking to Donder and thanking him for releasing him from prison and he says:

*'Baie dankie mybaas, baie dankie, ku hlamula  
Jamboti hi ntsako lowu nga pimiwiki. Wanneer  
my baas, wanneer neem die kleinbaas my na die  
hoof toe?' (P: 198) [Thank you very much my  
baas, thank you very much, says Jamboti has a  
heart full of unlimited happiness. When my boss,  
when the little baas takes me to the head?]*

This kind of code-switching showed that Jamboti was feeling very happy to be going home.

The character switches codes from Xitsonga to English when he says: 'I khale hi miyela man.' (P: 43) [We have been quiet for long man] This word is used to show irritated or the person is running out of patience somehow.

#### **5.5.6 Code-switching to make sure the message is received**

Mpfuleni switches from Xitsonga to English when she was arguing with her father and she says to him: 'Rivengo leri taleke and impela ndza ku venga' (P: 45) [A lot of hatred

*and* indeed I hate you.] By this, she was trying to confirm to him that she really hates him. This Code-switching happened to make sure that he receives the message.

Lefty switched from Xitsonga to English when he was talking to his girlfriend Mpfuleni and was forcing her to dance. This is what he says:

‘A ku Mpfuleni hi makatla gi, a n’wi ndzingidza-ndzingindza a ri karhi a ku: “come on baby, shake it, chee my los Mpfule’. (P: 57) [He grabbed Mpfuleni by her shoulders, he shook her saying: “come on baby, shake it, and cheer me my Mpfule”]

He code-switches to make sure that Mpfuleni receives the correct message.

#### **5.5.7 Code-switching message repetition and meaning emphasis**

Mr.Chavani switches from Xitsonga to Afrikaans when telling his *brother* to dish for himself before the food gets cold, he says:

‘Ina *boet*, tiphameleni swi nga si hola *boet*, ku vula John Chavani hi ku tshinetela makwavo swo dyela eka swona’. (P: 268) [Yes *brother*, dish for yourself before it gets cold *brother*, says John Chavani giving his brother dishes to dish food.]

This kind of code-switching is mostly done to show emphasis to show that he meant it when he says ‘brother’.

The character switches from Xitsonga to Isizulu when he was trying to calm his friend Jamboti and says: ‘Miyela *mfo*, a nga dlayanga hi wena mfo’ (P: 253) [Quiet brother, you did not kill him brother.] After he thought he lost his girlfriend while he was away. This kind of Code-switching gives great meaning to what he is saying.

Lefty switches from Xitsonga to Afrikaans when he felt that Mpfuleni could be playing with his feelings and he says: 'Mpfule, u ndzi endla bari ne, *jy dink ek is 'n moegie ne*' (P: 59) [Mpfule, you are making me a fool, *you think I'm a stupid?*] He Code-Switches in repetition to what he says in Xitsonga to show that he meant what he says first.

Mpfuleni switches from Xitsonga to English when she felt her partner's pain and tried to correct her mistake when she says: 'A hi swona nkata, a swi tano *my love*' (P: 59) [That is not true love, it's not like that *my love*.] This kind of switching of meaning emphasis.

Lefty switches from Xitsonga to Afrikaans when he was talking to Mpfuleni about her telling the truth as to what happened to her and he says:

'Ek sal jou goni Mpfula, my ma hoor my, ndzi ta  
ku rhumbula' (P: 61) [*I will beat you Mpfula, my  
mother hear me, I will beat you.*]

He switches to Afrikaans to show Mpfuleni that he means what he is saying.

Lefty continued to switch code from Xitsonga to Afrikaans in order to convince Mpfuleni that he will hurt her if she does not the truth, and this is what he says: 'Ndzi tlhava, ek steek met 'n goni. Mpfule huma ni 'ntiyiso' (P: 60) [should I stab, *I stab with a knife*. Mpfuleni tell the truth.] This switching expresses meaning to what one is saying.

The character switches from *Xitsonga to English when narrating the story and he says: 'I'm very hungry, I can eat a wooden horse'*. (P: 106) He switches to express the meaning of what he meant when he says that he is hungry.

The character code-switches from Xitsonga to Afrikaans when Jamboti was apologising to his boss, he says: "Nee, o nee my baas, verskoon my my baas". (P: 141) [*No, oh no my boss, excuse me my boss.*] He wanted his boss to understand that he really meant it when he said that he is sorry and that he will never do it again.

The character switches from Xitsonga to English when telling the story, he says: *Jy het my baas, jy het my groot baas*". (P: 141) [*You have my boss, you have my big boss.*] He continued to show that this time he understood that he should never write a letter again and assurance him that it would never happen again.

Ntekele switched from Xitsonga to Isizulu when he was arguing with her and he said:

“Miyela! Thula! Xiphukuphuku lexi, ku vula nkulukumba Ntekele hi ku suka a yima a ya endzhaku ka rivanti, laha a nga fika a hawula ntshilana” (P: 173) [Shut up! *Shut up!* You stupid, says Mr Ntekele standing up and going behind the door, where he took a beating stick.]

He switches codes because he wanted to make sure that Mpfuleni gets that what she is doing is stupid, and that it should not be done by her.

#### **5.5.8 Code-switching to show relationship/Friendship**

The character switches from Xitsonga to Afrikaans when Lefty wanted to stab Mpfuleni and Walk-Tall tried to calm Lefty down, he says: “*Ek se ou bra Lefty, ku vula Walk-Tall hi ku va enghena exikarhi*”. (P: 59) [*My brother Lefty*, says Walk-Tall, standing between them.] This kind of Code-switching happens to show that Walk Tall is a great friend to Lefty and that he doesn't want to see him do bad things.

The character switches from Xitsonga to Afrikaans when Walk-Tall went to see Lefty's grave after he was dead, he says:

“*A wu ri wanuna my bla. Jy was een van die beste ouens. Mbilu ya mina ya fehla, a ndzi koti ku ku rivala my bla, kambe xana ndzi nga ku yini? Jy is hintie, jy is hintie*”. (P: 191) [*You were the man my brother. You were one of the best guys. My heart is painful, I cannot forget, and what can I say? You are ok, you are ok.*]

*He switches to show that the relationship lefty and Walk-Tall had was strong and from the heart. he continued to switches and says:*

‘Ehenhla ka sirha a ri karhi hi rito ro rhurhumela,  
ri rhurhumerisiwa hi ku fehla ka mbilu ya yena a  
ku: “hier is jou favourate khoek my bla, slaan dit  
op die kop” (P: 191) [On top of the grave with a  
painful shaking voice he says: *“here is your  
favorite corner my brother, hit it on the head.”*]

#### 5.5.9 Code-switching to express a Sense of humanity

Walk-Tall switches from Xitsonga to Afrikaans when he was talking to his friend Lefty about leaving Mpfuleni alone, he says: “Hayi, ou bra Lefty, maak los wat vas is”. (P: 60) [No, *brother Lefty, loosen what’s wrong?*] Walk-Tall showed an essence of humanity than Lefty because he felt for other people and he knew what was right. He continued to remind him that Mpfuleni is a very special person to him and he says: “*Mpfule is jou doll.*” (P: 60).

*The character switches from Xitsonga to Afrikaans when narrating and he says: ‘Nee ou bra Lefty. (P: 60) [No brother Lefty.] Walk –tall was able to say no to wrongdoings, therefore he was showing sign of humanity.*

The character switches from Xitsonga to English when Donder was beating Jamboti and he says:

“Jy het die arme skepsel genoeg gedonder, los  
hom asseblief my ding. Sien jy nie dat hy wil  
vrek? (P: 142) [You have thundered the poor  
creature enough, please leave him my love. Don’t  
you see that he wants to die?]

Donder’s wife felt for Jamboti, therefore she was showing signs of humanity in her. She wanted her husband to stop beating him. She continued to show her humanity when he did not leave him and he says:

*“Nee my skat, aamblief tog papie, jy het hom  
genoeg geslaan, los hom asseblief my goga toe,  
ku vula lo wansati hi rito ro khongotela’. (P: 142)  
[No my dear, please baby, you have beaten him  
enough, please leave him to my old man, says  
the wife in a soft way.]*

*The character switches from Xitsonga to English when Donder was beating a prisoner  
and his son arrived, and he says:*

*‘Dis genoeg pa, ku vula Kalkoel loyi se a a hetile  
ku pfalela swivochwa leswin’wana, kutani a a ri  
karhi a hlalela ku himeteriwa ka Jamboti. Los  
hom pa’’(P: 142) [ That’s enough father, says  
Kalkoel who has already finished locking the  
other jailed people, now he was watching the  
beating of Jamboti. Leave him father.]*

This code-switching revealed that Kalkoel has some humanity in him, he felt for Jamboti and the pain he was having.

#### **5.5.10 Code-switching for pleading**

In some instances, the practice of switching languages by characters can happen in order to enhance pleading. In the example given below, the character Code-Switches from Xitsonga to Afrikaans when Donder was beating Jamboti and almost killed him, by saying:

*‘Dis genoeg papie, ag papie, los die arme  
skepsel. Asseblief my goga toe, die genoeg  
skatie, los hom asseblief my ding. (P: 142)  
[That’s enough daddy, oh daddy, leave the poor  
creature. Please my old man, the enough cutie,  
please leave him my thing.]*

The character switches to show that the wife was pleading with the husband to leave Jamboti, and that he had had enough. Ntekele code-switches from Xitsonga to English when he asked Manayila to marry Muzayiwe, saying:

‘Manayila n’wananga, please ringeta ku tiehleketi swinene emhakeni leyi’. (P: 171)  
[Manayila my child, *please* try to think about this matter]

Ntekele switches to plead with Manayila that she should consider marrying Muzayiwe. In one instance, code-switching also takes place from Xitsonga to Afrikaans when Jamboti was pleading with Donder to stop beating him and he says: ‘*Verskoon my asseblief tog*’ (P: 140). Here, code-switching is purposely executed to make sure that we understand the fact that he is pleading, and he wants the other speaker to understand what he is saying. Jamboti continues to plead with Donder saying:

‘*Asseblief baas, verskoon my asseblief my baas, ku vula Jamboti a ri karhi a vona tinyeleti ta loko dyambu xi lo hosi.*’ (P: 140) [*Please boss, please excuse me my boss, says Jamboti who was now seeing stars in day light.*]

The character switches from Xitsonga to Afrikaans when Jamboti is in pain and holding his tummy. He was saying:

‘A tikhomelela khwiri a ri karhi a kukuvaleka ni ku konyakonyeka a ku: *Asseblief tog my baas, ag togie tong, verskoom my assblief my baas*’. (P: 141) [Feeling pain and holding his tummy, he says: *Please my boss, oh man, please excuse me please my boss.*]

This code-switching expresses the level of pleading and pain he was feeling at the time. Muzayiwe code-switches from Xitsonga to English when talking to Manayila and trying to get her love, he says:

“Ndza swi twa N’wa-Ntekele, ntsena a ndi kombela leswaku u lingeta ku yi ehleketa kambe please”. (P: 119) [I hear you Miss Ntekele, please try to think about it.]

Muzayiwe switches to plead with Manayila and make sure he has tried his best. Ntekele switches from Xitsonga to English when asking Manayila to give her another cup of coffee as he says: “Ndzi engete my girl. (P: 120) [Give me again my girl] He Code-Switches to plead with Manayila so that when he tells her the news he has for her, she will be understanding.

The character switches from Xitsonga to English when talking to Muzayiwe, when he says: “Well, Swi le ka wena ku hlamula tatana Ntekele’. (P: 123) [Well, it is up to you answered Mr Ntekele.] He switches to plead with Muzayiwe and get him to think he has a say in everything that was happening.

Ntekele switches from Xitsonga to English when talking to Manayila, and he says: “Nayiiii, open the door my girl, pfula rivanti n’wanaangaa’. (P: 106) [Nayiiii, *open the door my girl*, open the door my daughter.] Ntekele switches because he wanted Manayila to think that he loves her and he was pleading with the fact that he needs her to marry Muzayiwe.

The character switches from Xitsonga to English when ntekele was asking Manayila to prepare a room for Muzayiwe, by saying, “U n’wi lunghiserile my girl? (P: 109) [Did you prepare for him *my girl*?] Ntekele was trying to make Manayila think she is a good girl when in reality he was pleading with her to do what he wanted at the same time. He continued to say: “*Good my girl*”. (P: 109).

The character switches from Xitsonga to English when pleading and impressing Manayila to love Muzayiwe by saying, “*Manayila my girl? Mr. Muzamana i xitsutsu*’. (P: 107) [Manayila *my girl* Mr. Muzamana is a wealthy man]. Ntekele Code-Switches to plead with Manayila to at least agree to marry Muzayiwe for the money, if not because of love. Ntekele switches from Xitsonga to English when talking to Manayila, by saying:

“Manayila my girl, hi nga tanyana haleno. Excuse us Mr. Muzayiwe’. (P: 124) [Manayila *my girl*, come here a bit. *Excuse us Mr. Muzaiwe.*]

Ntekele was trying to plead with Manayila to trust him and think that he is doing this for her and not for himself.

The character switches from Xitsonga to English when narrating, he says:

“Ndzi ta ku byela my girl, ku hlamula Ntekele hi ku humesa xidukwana’. (P: 127) [I will tell you my girl, answered Ntekele, taking out a cloth.]

He switches to plead with Manayila and to make her feel pity and sorry for her father and consider that if she marries Muzayiwe her father will feel better.

#### **5.5.11 Code-switching for assurance and making one believe and feel comfortable**

Ntekele switches from Xitsonga to English when telling Muzayiwe that he should not worry because Manayila is going to be his wife and he says: ‘Manayila, of course u ta pfumela.’ (P: 108) [Manayila, *of course* she will agree.] He used Code-switching to make Muzayiwe believe that all is going to be well, and that he should be comfortable.

Ntekele continues to make Muzayiwe comfortable about his marriage to Manayila when he says: ‘Manayila is going to be your wife.’ (P: 108) This Code-switching shows assurance that one will surely get something. Ntekele Code-Switches from Xitsonga to English when wishing him a very good night saying: “*Good night Mr. Muzaman*’. (P: 110) He switches codes to make Muzayiwe comfortable and he doesn’t change his mind about what they agreed on.

#### **5.5.12 Code-switching to make a point.**

The character switches from Xitsonga to English and he says: ‘I’m sorry, sweswo mi nge pfuki mi swi vonile’. (P: 130) [Sorry but you will never see that.] This Code-switching is done to prove the fact that the person is sure about what they are saying. Ntekele

switches from Xitsonga to English when talking to Manayila about her recent behaviour and he says:

‘Wa tilawula yes! Masiku lawa u ni  
xinhwananyana ximbisi, ndzi ta ku tshova nhamu  
ko sweswi.’ (P: 132) [You control yourself yes!  
These days you are a lady, I will cut your throat  
now.]

He code-switches to English to make a point that he is the owner of everything in this house. The character switches from Xitsonga to English when Donder escapes from his wife's arms and goes back to Jamboti saying:

*‘Wongeti nsati wo n’wi vanga, a va a ku chupu!*  
*“Laat ek hierdie donder op sy plek sit.”* (P: 142)  
*[It was like the wife was giving him power, he*  
*escaped” let me kill this thunder.]*

He code-switches to show his wife that he can kill Jamboti. The character switches from Xitsonga to Afrikaans when Donder's wife tells her husband and says:

*‘Ag nee my goga, ku vula saartjie hi ku tlula a*  
*tlhela a damarela nuna loyi a ha koka nenge, a*  
*ku u la ku raha Jamboti.’* (P: 142) *[Oh no my old*  
*man, says Saartjie dragging her husband who*  
*was holding Jamboti's leg aiming for another*  
*kick.]*

He code-switches to make the readers understand that Saartjie was making a point that it is enough.

The character switches from Xitsonga to Afrikaans when Donder was telling his wife to let her go and he says:

‘Los my saartjie, laat ek hierdie bokkor bietjie  
wys, ku vula baas Donder hi ku ringeta ku

chupukela nsati”. (P: 143) [*Leave my baby, let me show this bokkor a bit*, says boss Donder trying to leave his wife’s side.]

Donder was trying to prove a point that he can beat better than others. The character switches from Xitsonga to Afrikaans when Donder wanted to beat Jamboti some more and she says: ‘Nee my ding, die donder lewe nog. Hierdie donders is baie sterk’. (P: 143) [*No my love, the thunder is still alive. These thunders are very strong.*] He Code-switches to try and prove a point that black people are strong, they can’t die from a beating.

Surface switches from Xitsonga to English and Afrikaans at the same time when telling Jamboti that six years in jail is not a lot of time. This comes out in the following citation: ‘Six years is moes vokol’. (P: 149) [*Six years is nothing.*] He Code-Switches to prove a point that most people have stayed many years and they are still standing.

Ntekele switches from Xitsonga to English when telling Muzayiwe that he owns Manayila and that she will do whatever he tells her to do, and he says:

‘Ndzi ri Manayila u ri well mina, hikokwalaho u fanele ku ku endla leswi swi laviwaka hi mina ntswari wa yena”. (P: 162) [*Manayila is well mine, therefore she will do what I the parent want.*]

He code-switches because he was trying to prove a point that he owns Manayila. Ntekele also switches from Xitsonga to Afrikaans when telling himself that Manayila will marry Muzayiwe and he says: ‘Ndzi ri Manayila u ta tekiwa hi Muzayiwe finish and klaar’. (P: 167) [*Manayila will get married to Muzayiwe finish and done.*] He Code-Switches to prove a point that he can make it happen.

The character switches from Xitsonga to Afrikaans when Donder’s wife told him that he could have killed Jamboti saying: ‘Maar jy het hom amper dood geslaan ne my skat?’ (P: 143) [*But you almost beat him to death, didn’t you my dear?*] He switches to prove a point that Jamboti has realised that he made a mistake there was no need to continue beating him.

The character switches from Xitsonga to Afrikaans when Donder was telling his wife that black people can only listen to the beating language by saying: '*Ja, dis net die taal wat hierdie houtkoppe verstaan, ku hlamula Donder hi ku haka nsati.*' (P: 143) [Yes, that's the only language these wood-heads understand, says Donder hugging his wife.] This kind of Code-switching is done to prove a point.

Bull switches from Xitsonga to Afrikaans when talking to Jamboti at break time saying: "kom nyiwana kom, thawusa!" (P: 148) [Come, newcomer]. Bull wanted to prove a point that Jamboti is new and doesn't know the rules of the place.

Muzayiwe switches from Xitsonga to English when trying to prove to Manayila that he loves her and that she should agree to marry him by saying:

'Ag please n'wa-Ntekele, ku vula Muzayiwe ari  
karhi a hundzuluxa-hundzuluxa mahlo ongeti i  
homu yo vabya hi rirhandzu.' (P: 119) [Ah please  
Miss Ntekele, says Muzayiwe with his eyes full of  
love.]

The character switches from Xitsonga to English when Manayila's friend was telling her to marry Muzayiwe by saying: 'Exi! I Jamboti wa yini? Rivala hi ta xilo lexiya man Manayila'. (P: 119) [Exi! Jamboti for what? Forget about that thing *man* Manayila.] Her friend was trying to prove to her that Jamboti is no longer in the picture and that Muzayiwe is better than Jamboti.

The character switches from Xitsonga to English when narrating the way ntekele was crying which also comes out in the following way, 'Vok! Ntekele a ngo ho rila man'. (P: 229) [Fok! Ntekele is crying *man*.] He was trying to prove to the readers that Ntekele was crying so hard because of what happened to them.

#### **5.5.13 Code-switching because some things are better says in their language**

The character switches from Xitsonga to Isizulu when the detainees were singing a song on their way back from work and they were saying: '*Choocholozaaa... choocholozaaa*',

(P: 135) [*Work ver hard... work very hard.*] The character switches because these words sound better says in their own language and everyone will be able to recognise them.

Code-switching here takes place from Xitsonga to Isizulu when trying to narrate how they were singing and he says:

*‘... Wena u’ya balekaaa, ezindhawuuu.. Thina si phume Rhodesiaaaa, wena u ya baleka mfanaaa... Wena u’ya balekaaa, Ezindhawuuu... thina si phume Rhodesiaaaa.’* (P: 135) [*You are escaping boy... you are escaping places. We are from Rhodesiaaaa, you are escaping... you are escaping places, we are from Rhodesia.*]

This song is in Isizulu therefore it sounds better and noticeable in the original language.

The character switches from Xitsonga to English when describing how he was wearing and he says: *‘Costume in Double Georgette a swi dlaya munhu.’* (P: 212) [*Costume in Double Georgette would kill a person.*] This Code-switching is done because it sounds better in its language and also because in Xitsonga we don’t have costumes.

#### **5.5.14 Code-switching for destruction**

The character switches from Xitsonga to Afrikaans when Donder’s wife asks her husband if Jamboti is not dead and he says:

*‘Lo wa nsati hi ku chava ku vona leswi Jamboti a a ri xiswona a ku eka nuna: “is hy nie dood goga?”*  
(P: 143) [*Because the wife was afraid to see Jamboti’s condition, she says to her husband: “isn’t he dead old man?”*]

The wife saw that the husband did not want to stop beating Jamboti and that if he didn’t stop he could kill him, so she decided to distract him.

### 5.5.15 Code-switching for making one feel less

The character switches from Xitsonga to Afrikaans when narrating the story saying:

*'U tsala swipapilana clever, kasi hi le xikolweni laa? Va ta ku dlaya mabunu my boy. Ndzi twa xi ku hi ntanghu tlhi! A encenyeta rito ra baas Donder: "jy is prumandag". A encenyeta rito ra Jamboti: "verskoon my my baas. Hi xibakele khe!" a encenyeta rito ra baas Donder: ek sal jou dood slaan.'* (P: 149) [You write letters clever, is this a school? Afrikaners will kill you my boy. I saw him using his boot! Using Boss Donder's voice: "you are prumandag ". Using Jamboti's voice: "Excuse me my boss. With a fist, he used boss Thunder's voice: I will beat you to death.]

This kind of code-switching happens when one wants to make the other person feel less or very bad.

Surface switches from Xitsonga to English when trying to make Jamboti feel less because of what they did and this is presented in the ensuing Code-switching, 'Ndzhaku hi loko scarface a tshama ehansi a ri karhi a ku: 'ou Bull, eendag'. (P: 150) [After Scarface set down saying: ' oh Bull, one day'.] Surface did this to make Jamboti feel less about himself.

The character switches codes when narrating the story and he says: 'Come on boys, tirhani ntirho, and hatlisani!' (P: 155) [Come on boys, do your job, hurry up!]. The character used the word 'boys' to make them understand that they are less.

Manayila switches from Xitsonga to English when she was talking to her sister Mpfuleni about the situation at home saying: 'and va ri sweswi ndzi alaka ndzi fanele ndzo va lombalahaya mutini wa vona.' (P: 189) [And he is saying I should leave his house because I am refusing.] Manayila code-switches to make Mpfuleni understand that she does not have power over her father.

#### 5.5.16 Code-switching for being more informative (message oriented)

The character switches from Xitsonga to English when trying to change Manayila's mind into accepting Muzayiwe as her husband and she says: 'Manghezi ya te: "out of sight out of mind" Manayila nakulorhi.' (P: 207) [English says: "*out of sight, out of mind*" Manayila my friend.] Manayila's friend switches codes to inform Manayila of the reality in this life.

The character switches from Xitsonga to English when trying to get Manayila to marry Muzayiwe and he says: 'Mother don't sweep, leri hikokwalaho ka ku kula ka khwiri.' (P: 215) [*Mother don't sweep*, because of the big size of the tummy.] She was passing unto Manayila the information which she needed at the time of communication.

Manayila did not want to marry Muzayiwe because she was not of the same age as him and the character switches from Xitsonga to English to help her understand by saying: 'Manghezi ya te: 'spare the rod and spoil the child'. (P: 7) [English says: 'spare the rod and spoil the child'] All these characters thought Manayila needed the information in order to make the correct choice.

The writer continued to switch from Xitsonga to English when trying to convince Manayila to forget about her boyfriend Jamoti and he says:

'Ya tlhela ya ku: "a bird in the hand is worth two in the bush hikokwalaho loko u tshika ku rivala hi ta Jamboti u ta titwa". (P: 207) [And again they says: "*a bird in the hand is worth two in the bush* meaning if you don't forget about Jamboti it's on you".]

This was done to be very informative. In other words, it is a didactic piece of information to the one listening and being conscientised.

## 5.6 A HI FAMBE M'NGHNAME

This is a love story that went wrong. There was a man named: Magwendere who was going around a lot because of his work. He once found himself at a certain place called Xitandani. The man would get a woman every time he was placed at a particular place. As was the case always, he then met a woman named Xakufa who was very beautiful according to him. They dated for a couple of times and the man was asking for love, it didn't take time for Xakufa to give him the love he wanted and more. This is because she deeply fell for him and his tricks. Magwendere would be with Xakufa, his wife and all the other women at once, and yet he told Xakufa that he does not have a wife and that she is the only woman for him. Their relationship went on for a long time and Magwendere promised to pay lobola for Xakufa and to officialise make her his wife.

The problem started when Xakufa started demanding the lobola he promised and told him that she is now pregnant. he did not receive the news very well, and he decided to kill the beautiful Xakufa. He no longer saw her as beautiful because she was about to ruin his marriage. One day they went out to sit next to the river which was dangerous because it was full of crocodiles. Magwendere took advantage of that and pushed Xakufa inside the river. He planned to have her devoured by the crocodiles and never to be heard of again. After pushing her, he ran and never looked back. Xakufa survived the incident and came back home. She tried to look for him but he was nowhere to be found.

Xakufa later gave birth to a baby girl, and for many years, she could not keep up with her health because of the infirmity resulting from her encounter with the crocodiles in the river. For this reason, she decided to look for Magwendere so that he could take care of his child when she is gone. Xakufa arrived at Magwendere's place and he pleaded with her not to tell anyone of who she is or what happened. Xakufa gave the child to her father and she died in a few days. Magwendere's wife was not happy about this and she threatened to get a divorce and take all their savings. Magwendere made all the funeral arrangements and took care of his child at last, even though the child was not at peace with Magwendere's wife.

### 5.6.1 Code-switching for asserting Identity, status, power and behavior

The character switches from Xitsonga to English when telling us about Xakufa saying: 'I Xakufa? "Exactly". (P: 724) [It's Xakufa Exactly] He code-switches to identify Xakufa and confirming that it is her indeed.

The character switches codes from Xitsonga to English when talking about Nhlavana and he says:

'Nhlavana, I mhlamvu e'yi hlel'emzimbeni ku vula ka yena n'wini loko a tiphata.' [Nhlavana, there are Bullets on my body says Nhlavana when praising himself.]

This is done to express his identity and the kind of person he is. The character switches from Xitsonga to Sepedi when discussing this character, who is very proud of himself and what he does:

'A xi kulele eka N'wamitwa laha loko ka ha biwa xibakele enkuweni waka N'wajaheni, a xi tiviwa hi vito ra Tshelametsi, hileswi loko xi tlumbe munhu hi xibakele, a xi ri ni ntolovelwa wa ku tlulela ehenhla, xi tichovha ni ku tihimetela xifuva lexi hi swibakele, xi ri karhi xi ku 'Hirrr! Tshela metsi, nama di ya swa!' (P: 311) [He grew up at a village called N'wamitwa where when there were still a fighting games at N'wajaheni, he was known by the name Tshelametsi, because after beating someone, he would jump and beat his chest, saying '*Hirrr! Pour water the meat is burning!*']

This kind of Code-switching is done to display his behaviour. The character switches from Xitsonga to Afrikaans when Smeer was greeting the gang in the following way:

‘Hola, hola daar my laities, hola! Ku hlamula  
Smeer a ri karhi a nghunyutela ni ku  
nkhunkhusela a tlhelela exitulwini xa yena’. (P:  
80) [Hola, hola there my laity, hola! Answered  
Lubricate going back to his seat.]

This kind of Code-switching expresses his behaviour or the kind of person he is.

Todd switches from Xitsonga to English when greeting the gang and taking out his cigar saying:

‘Heita daar vafana, ku vula Toad hi ku humesa  
sigara ya yena ya nxavo wa le henhla’. (P: 80)  
[Hello there boys, says “Toad taking out his  
expensive cigarette.”]

Here, code-switching takes place to express Todd’s status, that he is a man who smoke expensive cigarettes.

Spinny switches from Xitsonga to Afrikaans when explaining how the town was full of people as he says:

‘Wa rivala ou bra Toad leswaku namuntlha I ku  
hela ka n’hweti, die town was vol custies’. (P: 80)  
[You forgot brother Toad that today is month-end,  
the town was full of custies, so we could not leave  
them behind says: “Spinny”.]

He code-switches to tell the readers the kind of person Spinny was, a person who loved his job. Code-switching also happens from Xitsonga to English when telling the readers about the gang saying:

‘Va tshama tano va Toad na Smeer, va ri karhi va  
tinwela mihloti yeleyo ya Queen Elizabeth, ni ku  
yingisela vuyimbeleri byelebyo bya jazz’. (P: 78)  
[As Toad and Smear were sitting, drinking the

tears of Queen Elizabeth, also listening to jazz music.]

He code-switches to show their high status. They were people who drink expensive alcohol.

The character switches from Xitsonga to Afrikaans when narrating about Smeer and the gang being late and he says:

‘Nee man ou bra Smeer, kasi namuntlha ku humelela yini hi vafana lava, hikokwalaho ka yini va hlwela hindlela leyi? (P: 79) [No man brother Smeer, what happened to these boys today, why are they late today?]

He code-switches to tell his readers about Smeer’s behaviour, a person who does not have patience.

The character switches from Xitsonga to English when telling us about Smeer complaining about the rain by saying, ‘Ek staan ook kop ou bra Toad, kumbe I mhaka ya mfula.’ (P: 79) [I also stand head brother Toad, maybe it’s the rain.] This kind of Code-switching explains his behaviour, a person who is always complaining.

The character switches from Xitsonga to Afrikaans when telling us about Todd and Smeer worrying about the boys and he says:

‘Ndza swi tiva leswaku hulle is sharp, kambe ndzi tava ndza ha vilela’ (P: 79) [I know that they are sharp, but still I worry about them.]

He code-switches to tell the readers that Smeer is a person with trust, he trusted that the boys would come back.

The character switches from Xitsonga to Afrikaans when Todd was explaining as he says: ‘Phela dis laat, ku hlamula Toad hi ku nghilazi ya byalwa lebyi a tichelerile a ku yi nhee.’ (P: 79) [It’s late now, says Toad, finishing his glass of alcohol.] He code-switches to tell

people that Todd was a good person. He was also a good person who cared enough to worry about his friends or colleagues.

The character switches from Xitsonga to Afrikaans when Smeer told Todd not to worry too much and he says:

‘Tshika ku vilela man ou bra Toad, vafana va hina  
a hi mitlunya, hulle is wakker, va ta nghena ku  
nga ri khale’. (P: 79) [Stop worrying brother  
Toad, our boys are not stupid, they are awake,  
and they will be here soon.]

He switches codes to tell us about the kind of person Smeer is.

The character switches from Xitsonga to Afrikaans when Smeer tell Todd to listen to the music, he wanted Todd to feel what he was feeling in these words, ‘Twana ou bra Toad, hoor maar net daar’, (P: 79) [listen Brother Todd, listen to the music.] This is done to express his behaviour towards this kind of music.

Another code-switching takes place from Xitsonga to Afrikaans when asked about the girl on the picture and he says:

‘Ku hlamula Smeer a ri karhi a nyanga xifaniso  
lexi, “wat van die cheri?” (P: 84) [Answered  
Smeer checking out the picture, “*What about the  
girl?*”]

He switches to tell us about his behaviour or the kind of person he is. He is a very sensitive person, a person who is also careful when carrying out things.

The character switches from Xitsonga to Afrikaans when Smeer was taking the picture back to the bag by saying:

‘Sy is ‘n mqaa ding, maar sy moet n minora is,  
ku vula Smeer hi ku tlherisela xifaniso endzeni ka  
mvhilopho’. (P: 84) [She is a nice thing, but she

*must be a minora, says Smear putting back the picture in the envelope.]*

This kind of code-switching express someones behaviour towards the picture or what they were talking about, he seemed to just want the topic to end.

Smeer code-switches from Xitsonga to English when telling Todd about himself and Duze and their dignity and he says:

‘Natuurlik ja, a wu swi voni ou bra Toad leswaku mina na come Duze hi ni dignity?’ (P: 85) [*Of course yes, can’t you see it brother Toad that I and come Duze we have dignity?*]

He decided to code-switch to show their level of status. The character switches from Xitsonga to Afrikaans when addressing Todd saying: ‘Va ya swi veka emilengeni ya ndhuna ya vona ou bra Toad, ku vula ka vona.’ (P: 78) [They put it before their boss *brother Toad*, as they call him.] He used code-switching to show the readers of Todd’s identity in the group, the fact that he is the boss.

The character switches from Xitsonga to English when describing how the character was dressed and he says: ‘Enhlokweni kona a be hi “straw-hat” xa rikupakupa ro koma xa ku basa xiphehlwa.’ (P: 1) [On his head he had beautiful white flurry “*straw-hat*”.] He switches to express his status because not everyone has a straw hat but him alone, which means that he is of high status.

### **5.6.2 Code-switching for being more informative**

Switching between codes can also be done purposely by the speaker in an attempt to assess an informative piece of information. In the text under study, the character switches from Xitsonga to English when telling us about Xakufa’s response to men who proposed her and he says:

‘Loko van’wana vavanuna hi ku vona rihlaya, va ku va hoxa ra vona ra vusiwana, va pitsuriwa va minyuriwa ni ku beriwa back side’. (P: 15) [When

other men try their luck on her, she would deny  
and show them her *back side*]

This code-switching serves to inform us about the way Xakufa reacted. The character switches from Xitsonga to English when trying to explain about Xakufa and Magwendere saying: 'Ina murhandziwa, ndzi lava ku va lexi hi Xinghezi va xi vulaka 'a living dead'. (P: 20) [Yes my love, I want to become what they call the living *dead in English*.] He switches to inform people about what is meant by a living dead. Letting people know that there is something called a living dead can only be better expressed in the medium of English. He continued to say: 'A living dead, va vula loyi hambiloko a file, a salaka a ha tsundzukiwa.' (P: 21).

The character switches from Xitsonga to English when explaining about what happens at the hospital when he says, 'Va n'wi phasaphasa hi tiharhana, va n'wi tlhava ni jekiseni, a sisimuka'. (P: 68) [They rap her with strings and gave her an injection then she woke up.] He code-switches to educate people about an injection and what it does. He was informing people about how a hospital works.

### 5.6.3 Code-switching to express feelings

At times Code-switching can be employed to assist the speaker in expressing his or her feelings. In the text, the characters are using Code-switching to better express themselves during their conversations. Magwendere switches from Xitsonga to English when telling Todd to hurry up and leave his premises saying:

'Ndzi ri huma, hatlisa u huma u famba damn you!  
Ku vula Magwendere hi ku suka a yima a finya  
swibakele.' 262[I say go out, hurry up and go  
*damn you* says Magwendere standing up and  
holding his fists.]

He switches codes because was starting to get angry at what the other person was doing. Magwendere code-switches from Xitsonga to English when going and opening the door for Todd to go out saying:

‘Ku vula Magwendere hi ku ya erivantini a fika a ri pfula, a va a ku ‘come out!’ (P: 263) [Out! *Come out!* Hurry out Nsatimuni, out! Says Magwendere with an irritated voice]

Magwendere was showing signs of angry feelings at the time. Magwendere switches from Xitsonga to English when he realised that Todd does not have one picture but he made copies meaning that there is no way he can do this by saying:

‘A! Kasi u ni xin’wana jou donder, u lo xi kandziyisa? Ku vutisa Magwendere hi rito ro komba ku hlamala loku enteke’. (P: 263) [Ah! You have another one *your thunder*, you made a copy? Asked Magwendere in a shocking voice.]

Magwendere was feeling shocked by the way he reacted upon learning the truth. Todd Code-Switches from Xitsonga to English when he says:

‘Ek sal jou very bad khwip moegoe, jou moer skont, ku vula Toad, ava a sungula ku tlulatlula’ (P: 270) [*I will give you a very bad wip, your stupid*, says Toad, while starting to jump.]

This kind of code-switching shows signs of bitterness.

Magwendere switches from Xitsonga to English when getting up of the couch saying: ‘Son of a bitch, ku rhuketela Magwendere hi ku pfuka lahaya sofeni a a wele kona’ (P: 270) [*Son of a bitch*, says Magwendere, standing up from the sofa which he had fallen.] Magwendere swiches because the feeling he had towards his wife was very bad, he was ready to let go of their marriage.

Khanyisa switches from Xitsonga to English when telling Magwendere that he should not deny what she is telling him and she says:

‘U nga kaneti man Max yo bloody basterd. Pthu sis, mbyana leyi, “ku hlamula Khanyisa hi rito ro

*komba ku kariha hi ku ni marhi a ku marhi a ku ma tsenteee!*’ (P: 271) [Don’t deny *man Max you bloody bastard*. Sis, his dog, “says Khanyisa with an angry voice because she was also taking out saliva!]

Khanyisa was angry at her husband that she even called him “bloody bastard”. Magwendere switches from Xitsonga to English when telling his son to go out and leave him alone and he says:

‘Come on, huma! Hatlisa u huma xiphukuphuku lexi. Khombo, khombo, wa n’wi hlayisa khombo wa kona lovha ndzina! Leswi mi hlohla mina mi ambala mina. Hatlisa u huma Mani! Jou donder!’ (P: 297) [*Come on*, get out! Hurry up you fool. Khombo, Khombo, do you even take care of Khombo you stupid thing! I do everything for you. Hurry up and go out *Mani! Your thunder!*]

This kind of code-switching tells the readers that Magwendere was feeling angry. Magwendere was super angry that he even says things that will make him regret later, he told his wife to go to hell when he said: ‘A ndzi na mhaka na wena mina, you can go to hell and jump like a frog.’ (P: 152) [I don’t care about you, *you can go to hell and jump like a frog*.] This explains that his anger was on another big level.

Magwendere switches from Xitsonga to English when talking to the Pastor about the envelope Xakufa gave to the Pastor. Magwenderre did not know what was inside and he thought it was money and he says:

‘Mufundhisi, please mi nga lavi ku ndzi hlanganisa nhloko, ndzi nyikeni mali ya n’wana mhani, ku vula Magwendere hi ku sungula ku thukuthela’. (P: 163) [Pastor, please don’t get

into my head, give me my sister's money, says  
Magwendere starting to be angry.]

He code-switches to express the feeling of rush over the Pastor. Magwendere switches from Xitsonga to English when talking to Roda the dog and telling it that everything is fine as he says:

‘A yi bambetela a ri karhi a yi khongotela hi  
xilungu hi rito ro verhama a ku: “Its alright Roda  
dear, take it easy doggie” (P: 171) [He was  
making the dog feel safe and comfortable saying:  
“*Its alright Roda dear, take it easy doggie*”]

Magwendere switches to English to express the fact that he was scared of the dog and that he did not want any mistakes to his plan. The character switches codes from Xitsonga to English when narrating the story and he saying:

‘Kava loko a tshama tano, a ri karhi a yingisela va  
you are my sunshine na va be honest with me  
dear ni tin’wana tinsimu ta va Bing Crosby na va  
Jim Reeves’. (P: 172) [She sat like that, listening  
to nice songs like *you are my sunshine* and *be  
honest with me dear* and other Bing Crosby  
songs and Jim Reeves.]

This Code-switching shows that the person was feeling calm and happy at the time. Magwendere continued to switch from Xitsonga to English when talking to Roda and brushing him saying:

‘A a nga miyelanga, a ayi kokakoka a ri karhi a yi  
khongotela hi ku vulavulela ehansi ni hi rito ro  
olova a ku ‘come on, Roda come. Tana doggie’.  
(P: 173) [He did not stop talking, he was battling  
the dog using a soft voice and says' *come on,  
Roda come*' come doggy.]

He switches codes to make sure they have the same understanding. The character switches from Xitsonga to English when describing the other dog brought by Magwendere saying:

‘A! kasi I nkata,I cheri! Ku bonga lokuyana ka yona, ko hundzuka ku konyakonyaeka ka ku nyanyuka.’ (P: 173) [Ah! Is it my love, is this sound from a lady. Sounds like someone is excited.]

He Code-Switches to express Roda’s happy feeling when he sees the female dog. The character Code-Switches from Xitsonga to English when narrating what was happening between Magwendere and the Pastor and he says:

‘A kombetela mufundhisi hi tlhovo, a ri karhi a tivulavurisa hi xinhompfu hi xibunu a ku ‘heyi! Staan net waar jy is’. (P: 176) [Pointing the Pastor with a tail, using his nasal to speak Afrikaans’ heyi! Just *stand where you are*’.]

He Code-Switches to make the Pastor scared of the situation he was facing.

Magwendere switches from Xitsonga to English when telling Pastor Phakama to lean on the door and he says:

‘E...ek is staan baas, e...ek is staan, ku vula mufundhisi Phakama a khegele rivanti.’ (P: 176)  
[*E...I am standing boss,e...I am standing*, says Pastor Phakama leaning by the door.]

This kind of Code-switching is mostly done to make the other person feel bad and less powerful at the same time. The character Code-Switches from Xitsonga to English when describing the Pastor’s eyes and he says:

‘Ongeti i ya rhondzolo ri swekiwe ni timhondzo.  
Wa...wat is soek my baas, wat is....is soek bass

naaa?' (P: 176) [It's like eyes cooked with the  
hons. Wa...*what's looking for my boss, what's....  
is looking for boss?*]

He Code-Switches to make the Pastor feels like this is a real thug and he did not want to be recognised.

Magwendere switches from Xitsonga to English when asking the Pastor to come back in a harsh voice saying: '*Kom terug, kom jong, ku vula Magwendere hi rito ro khahla*' (P: 176) [*Come back, come young*, says Magwendere with an aggressive voice.] He Code-Switches to make sure that the Pastor feels the presence of a robber and is super scared at the time.

Pastor Phakama switches from Xitsonga to English when talking to the thug, telling him that he is a Pastor and that this is his church saying:

'A va a tiswoswaswoswa mavoko yi ri ndlela ya  
ku komba Bunu leri leswaku a nga lwi, a ri karhi  
a ku 'E...Ek is Moruti, e...ek is my kerk hier'. (P:  
176) [He was rubbing his hands as a way of  
showing no harm, he was saying' *E...I am the  
Pastor, e... this is my church here*]

The Pastor unconsciously finds himself code-switching from Xitsonga to English to accommodate his fading linguistic expression. He also does this to better accommodate the interlocutor in their conversation. He code-switched because he was now starting to warm up to the situation and he was a bit calm.

Magwendere switches from Xitsonga to English when talking to Nsatimuni and he says:

Huma! Come not, out! Hatlisa u huma Nsatimuni,  
huma! Ku vula Magwendere hi rito ro komba  
leswaku a a siringeke ku tlula mpimo.' (P: 130)  
[Out! *Come out!* Hurry out Nsatimuni, out! Says  
Magwendere with an irritated voice]

He switches to express the way he was feeling towards Nsatimuni at the time. Magwendere switches from Xitsonga to English when responding to his son's request to speak to him in the following citation:

‘Bloody fool, xana i Benz ya mani yeleyi? Xana i mani yoloyi wa ku fika a n'wi pfalela ndlela kuve wa swi vona leswaku yena Magwendere u le ndleleni ya ku huma? (P: 256) [*Bloody fool, whose Benz is this? Who is this person closing the way for me knowing that Magwendere is on the way of going out?*]

Magwendere Code-Switches to show a feeling of irritation. He further switches from Xitsonga to English when he speaks to Nsatimuni and he says: ‘Hi nga miyela wena Mani! Shut up! Ku vula Magwendere hi ku jenyembuka’ Shut up you! *Shut up!* (P: 131) Says Magwendere in an angry mood, ‘He switches to show the level of anger he was feeling towards Nsatimuni.

The character switches from Xitsonga to Sepedi as he says: ‘I mihlolo rhurhi na Xikwembu’ (P: 53) [It’s a miracle indeed, my God.] This kind of Code-switching was done to show how this character feels.

#### **5.6.4 Code-switching for Pleading**

It can also be said that, in some linguistic contexts, Code-switching is exercised to plead with someone or to beg from someone for something. Magwendere switches from Xitsonga to English when talking to Xakufa saying:

‘Kasi swo yini? Ku vutisa Magwendere hi ku hefemuteka ni hi tingananyana please Xakufa baby, please.’ (P: 6) [What is it? Asked Magwendere breathing heavily and a bit embarrassed, *please Xakufa baby, please.*]

This Code-switching was done to show that he is pleading. Magwendere continued to show a sense of pleading to Xakufa when he says: 'Hi nga ndzi ntswontswanyana switsanana he Xakufa na, ndza kombela toe'. (P: 7) [Please kiss me Xakufa, I'm asking please.] This expresses the level of plea Magwendere was exercising before Xakufa, he was desperate.

Magwendere switches from Xitsonga to English when telling Todd that he does not have money to pay him for the picture and he says: 'Please n'wana mhani ndzi twele vusiwana hikuva a ndzi na mali.' (P: 264) [*Please* my mother's child pity me because I don't have money.] Magwendere here was pleading with Todd, thinking that maybe he could reduce the amount.

Magwendere switches from Xitsonga to English when telling Jamela to go home with him saying: 'Ndzi khensile tiya jevrou. Jamela my girl a hi muke, ku vula Magwendere.' (P: 288) [Thank you for the tea *jevrou*. Jamela *my girl* let us go home, says Magwendere.] This explains that Magwendere was pleading with Jamela because he knew that she might not want to go home with him.

#### **5.6.5 Code-switching to impress and making one feel special**

The character switches from Xitsonga to English when he was trying to impress Bobby that his wife loved him and he says:

'Okay Bobby dear, u nga vileli ndzi wa wena, wa swi twa Bobby wa mina?' (P: 302) [*Okay Bobby dear*, don't worry I am yours, do you hear my Bobby?]

This kind of Code-switching is done to impress someone. The character switches from Xitsonga to English when talking about Khanyisa loving her husband and he says:

'Ina, yena Khanyisa a rhandza nuna loyi waka Ntaveni. Heyi, u ta n'wi ntswontswa estrue'. (P: 302) [Yes, Khanyisa loved this man from Ntaveni. Hey, *she would deeply kiss him*.]

Incisively, this Code-switching plays a fundamental role in putting across the necessary message. Here, Code-switching is done to impress the readers by the level of love Khanyisa had for her husband.

Magwendere switches from Xitsonga to English when he comes back from work and calls his wife saying: '*Khanyi darling, ndzi vuyile*'. (P: 122) [Khanyi *darling*, I am back.] Magwendere was very happy to be back home and impressed his wife by calling her nice names. He continued to impress by calling her like this: 'Khanyi, khanyi, my love, mhani wa nsatii, u kwihi naaa? (P: 122) [Khanyi, khanyi, *my love*, Nsati's mother, where are you?] Magwendere switches codes from Xitsonga to English when he says:

'Hello love-love, ku vula Magwendere hi ku korhama a vungela Khanyisa emavokweni ya yena a n'wi yimisa.' (P: 123) [Hello *love-love*, says Magwendere grabbing Khanyisa into his arms and standing her up.]

This kind of Code-switching is done to make someone feel great about themselves. Magwendere also switches from Xitsonga to English when meeting with Xakufa and saying: 'Hallo Xaa.' This was done to make Xakufa feel a lot special, she felt like the only person on earth. Magwendere switches from Xitsonga to English when trying to impress Xakufa as he says:

'Switano na mina, ndzi twa ndzi katekile ku va ndzi kumane ni wansati wo saseka hi ndlela leyo, and darling, pume ri to ku be!' (P: 22) [It is the same with me, I feel blessed to have met a beautiful woman like you, *and darling*, the wedding gown will look good on you.]

From the above Code-switching exempt, switching codes is done specifically from Xitsonga to English to make Xakufa feel special. Language, in this context, is employed powerfully to influence change in attitude towards oneself. Thus, love is caressed,

developed and maintained through language. It is also reinforced by the linguistic ingredients marked by Code-switching.

Xakufa switches from Xitsonga to English when she was so in love with Magwendere and she says: '*Hallo! Papa, ku pfumela Xakufa hi rito ro tshepuka.*' (P: 34) [Hello! *Daddy, says Xakufa with a soft voice.*] She was switching codes because she wanted to impress Magwendere with her love.

Magwendere switches from Xitsonga to English when he says:

'I nkarhi muni murhandziwa? Ku vutisa  
Magwendere hi ku languta eka wa yena nkarhi  
evokweni. "Iyo! I vile i four o'clock'. (P: 23) [What  
time is it my love? Asked Magwendere looking at  
his wrist watch. "Iyo!" its now *four o'clock.*]

Magwendere was trying to show Xakufa that she is so special that he even gave her a lot of his time.

#### **5.6.6 Code-switching to make a difficult matter sounds less stressful or comforting**

The Pastor switches from Xitsonga to English when trying to calm Magwendere by saying: '*Sheeem, hi ta ku yini Tatana Magwendere, i ndlela ya hina hinkwerhu.*' (P: 264) [Shame, what can we say Mr Magwendere, it's the way for all of us.] He Code-Switches to make Magwendere feel consoled during his bereavement so that he may feel that he is not alone under such a trying situation.

The character goes on to switch from Xitsonga to Sepedi when the women were talking about kids these days and he says: '*Vana va masiku lawa va yila rhurhi na Xikwembu, ku vula un'wana wa vavasati lava a va ri kwalaho.*' (P: 71) [Kids these days are troublesome for sure, says one of the ladies who were there.] He code-switches because he was trying to make Xakufa feel better about what happened to her.

Xakufa notably switches from Xitsonga to English when trying to comfort Magwendere by saying:

‘Kwalaho hiloko swi n’wi khoma mbilu, a khongotela Magwendere a ku: “take it easy Max, we all shall have to die one day” (P: 39) [It touched her heart, she comforted Magwendere saying: “*take it easy Max, we all shall have to die one day*”]

The extract is such a case of remorse with subsequent remarks of consolation from a lover. This depicts one of the powerful language techniques in the form of Code-switching, in which a broken heart bursts out words of comfort in another language to give a more suitable and touching consolation to the affected fellow. This kind of Code-switching is done to make one feel better about themselves.

#### **5.6.7 Code-switching for showing age difference**

It is also possible to code-switch in an endeavour to show differences in age between individuals. In the text, Code-switching is made from Xitsonga to English when Smeer called some of the gang ‘boys’ saying:

‘Ina, wu pfuleni boys, ku vula Smeer loyi kutani a swi tikomba swinenene leswaku xihoko a xi n’wi tlatlamile”. (P: 81) [Yes open it boys, says Smeer who showed that he was drunk.]

He called the boys to show that they are younger than him. Xakufa proceeds to switch from Xitsonga to English when she was talking to a boy who offered to help with her bag and she says: ‘*U n’wana waka mani ka boyi?*’ (P: 70) [Who are your family *boyi*?] She switched and used this word to show that he is younger than her. The character switches from Xitsonga to English when describing the way the boys entered the room and he says:

‘Va nghena hi ku famba ongeti vo khwita, va ku vo bampa kuvula ka vona’. It is not everyone who bumps when they are walking but only the young boys who have just reached puberty’. (P: 80) [They entered greeting in a thug way saying: “Heita there, heita brother Toad, heita brother Smear.]

The character switches from Xitsonga to Afrikaans when entering the room and says:

‘Va nghena va ri karhi va xeweta ni ku losa hi xewetelo rheleriya ra ka vona ra xitsotsi, byi ri vu: “Heita daar, heita ou bra Toad, heita ou bra Smeer’, (P: 80) [They entered greeting in a thug way saying: “Heita there, heita brother Toad, heita brother Smeer.]

They entered like that and greeted to show that they are entering a place where there are people who are older than them.

#### **5.6.8 Code-switching for Change of topic and addressing a different speaker**

The character switches from Xitsonga to English when he narrates a story where Smeer told Todd that they have worked very hard and he says: ‘and hi tirhile ou bra Toad, hi tirhe ku tlula ni ku tirha, (P: 80) [And and we worked brother Toad, we worked more than working.] Here Code-switching is employed effectively to change the topic already under discussion into another one or to put forward another idea for discussion.

The Pastor also Code-Switches from Xitsonga to English when he is talking to Magwendere and the dog at the same time saying: ‘Nghena Tatana Magwendere. Hayi! Bull shut up!’ (P: 249) [Come in Mr Magwendere. *Hey! Bull shut up!*] This / explains that this kind of Code-switching happens when the speaker is addressing a different speaker.

### 5.6.9 Code-switching because some things are better says in the original language

In the text, Code-switching takes place by switching from Xitsonga to Afrikaans when narrating the story as follows: 'Jy is moes geshaken ou bra Smeer', (P: 84) [*You had to grease your brother Smeer*]. This is a figure of speech which, if it were to be said in another language, some of the meaning might be lost.

The character switches from Xitsonga to English when narrating a story about Xakufa and Magwendere where Magwendere was angry saying: 'Bastard! Xi ta n'wi sivela ni leswi yena Magwendere a a lava ku swi endla' (P: 296) [*Bastard! She will also hinder Magwendere from doing what he wanted to do.*] He Code-Switches because the word 'bastard' in Xitsonga does not have the same impact as in English.

Magwendere switches from Xitsonga to Isizulu when telling Xakufa to speak at a low voice and he says: 'Pss! Vulavulela ehansi mani dali, ku vula Magwendere hi ku hlevetela' (P: 135) [*Pss! Speak quietly darling says Magwendere in a very low voice.*] He switches because he knew the word 'dali' would have better impact than the Xitsonga word.

Xakufa switches from Xitsonga to Isizulu when talking to Magwendere saying: 'Hambi wo ndzi vula ku hapa, u khensile, ku hlamula Xakufa' (P: 138) [*Even if you call me crazy, you are thankful, says Xakufa.*] She used Code-switching because the meaning of the word sounds better than when it is said in Xitsonga where it will be ambiguous at times and one could get the wrong message.

Jevrou switches from Xitsonga to English when talking to Jamela by trying to comfort her saying: 'Miyela Jamela, miyela my girl, miyela we nhwenyana'. Keep quiet Jamela, quiet *my girl*, keep quiet girly'. (P: 142) She used Code-switching because this sounds way better and comforting than when it is said in another language of her mother tongue.

Magwendere switches from Xitsonga to Isizulu when fighting with his wife Khanyisa and was asking for pity and he says: 'Ntwelavusiwana! Vusiwana bya yini? Wa hapanyana he! (P: 142) [*Pity! What pity? Are you crazy?*] She used this word because she knew he would get the correct message and that the meaning would sound better.

Magwendere switches from Xitsonga to English when telling his wife that he will hurt her is she continues to fight him and he says:

‘Jaaa! N’ta ku vavisa girl, u nga vi hamba loko u  
twa ku xurha u ndzi langalangela a ndzi  
langalangeriwi mina.’ [Yes! I will hurt you my *girl*,  
never ever try to do things for me, no one do  
things for me.]

The use of the word ‘girl’ sounds better when it's used in this kind of situation. The Pastor switches from Xitsonga to Isizulu when talking to the wife saying:

‘U nga kuma kumbe sweswi ku ri sweswa mihuvo  
swi nga kona masiku lawa vange i mizavalaza va  
ta va va zavalaza va ta lahaya kerekeni, va ku va  
lava yini eka mufundhisi?’ (P: 150) [Maybe its  
what they call protesting, protesting coming to the  
church, what could they want with the Pastor?]

The word ‘mzavalazo’ is known from the Zulu word; therefore, it sounds better to say it in Isizulu.

The character switches from Xitsonga to Sepedi when N’waNtshurini was jumping and beating his chest and he says:

‘Tshela metsi, nama di ya swa! Ku huwelela  
N’wantshurini hi ku tlulela ehenhla a ku xifuva lexi  
hi swibakele a ku xi n’he, n’he, n’he, n’he!’ (P:  
324) [*Pour water, the meat is burning!* Shouting  
N’wantshurini jumping and giving a great beating  
on the chest.]

He switches to Sepedi because this saying is originally in Sepedi.

The character switches from Xitsonga to English when he says: ‘Aa! Bloody bastard! Xi ri yini xiyisa lexi? Xi ri xi lava ku hlomisa xifanisana wa yena!’ (P: 317) [Ah! *Bloody bastard!*

What is he saying? He says he wants to marry her!]. He switches because this word sounds and has better meaning when said in this language.

The character switches from Xitsonga to Afrikaans when Todd was talking to Spinny and he says:

‘Moen jou ma Spinny? Ku vutisa Toad a ri karhi a swinyaswinyeka hi ku tlunyiwa hi musu wa cigara leyi a a ri karhi a yi dzaha’. (P: 80) [Should your mother Spinny? Asked Toad shutting his eyes because he was disturbed by the smoke coming from the cigar he was smoking.]

According to the speaker, this saying feels better when said in this language.

The character switches from Xitsonga to English when Smeer was telling Todd that the town was very full and he says:

“Moen my ma se ma ou bra Toad. Doroba a ri none ku nona, kutani hi tirhe ku tirha’. (P: 80) [Don’t, my mother’s mother’s brother Toad. The town was fat, and we worked like never before.]

He switches because the situation they were at allowed him to call Todd brother nothing more, nothing less.

#### **5.6.10 Code-switching to make someone forget something**

In the text, Code-switching is also used to make someone forget what they know. The character switches from Xitsonga to Afrikaans when they were told that they worked very hard that day by saying the following code-switched utterance:

‘Hi nga yimanyana mani Smeer, kasi wo yini na? ku vula Toad hi ku n’wi hluvula nketana yeleyo a a yi bohile, a yi tlherisela laha a ku ri niletin’wana,

kutani a ku: ja, mi tirhile my laities, mi tirhe ku tlula ni ku tirha'. (P: 81) [Stop a bit, Smeer, what are you doing? Says Toad taking off the chain he was wearing, taking it back where there are others, then he says: yes, you have worked my lays, you worked so much.]

He switches to make smeer forget about the fact that he was just told to shut up rudely.

#### **5.6.11 Code-switching for showing respect and appreciation**

In some contexts, Code-switching is employed to show reverence and appreciation. The character switches from Xitsonga to English when Buwa wanted to talk to his father Magwendere by saying:

'Ndzi ni m-m-mhakanyana leyi ndzi lavaka ku vulavula yona na n'wina d-d-d-daddy, ku hlamula Buwa hi rito ro damurhuta hileswi xihoko a xi n'wi mumakanise tinhlaya leti.' (P: 296) [I have something I have to talk to you about d-d-d-daddy, says buwa with a soft voice because he was drunk.]

He used Code-switching because he was showing respect to his father. Smeer switches from Xitsonga to Afrikaans when talking to Todd and he says:

'Va fanele va ri vona lava ou bra Toad, ku vula Smeer hi ku nyakwi'. (P: 79) [I think these can be them coming back brother Toad, says Smeer standing up.]

He used Code-switching to express a sense of appreciation and the respect he has for him. Smeer proceeds to switch from Xitsonga to Afrikaans when talking to Todd and saying: 'Ndhaku a ku rivanti a ku ri nkwa, a ri karhi a ku: "Ek het jou moes gewietie ou

bra Toad". (P: 79) [Then he opened the door saying: "I had to weed your brother Toad]. He further switches codes to show that he appreciates his brother Todd.

The character switches from Xitsonga to English when convincing Todd that he is not drunk and he says:

‘A ndzi dakwanga ou bra Toad, ku hlamula  
Smeer, kambe ku dakwa kona a dakwile.’ (P: 84)  
[I am not drunk brother Toad, ku hlamula Smear,  
even though he was drunk.]

He code-switches because he was showing signs of respect that he would not come to his brother drunk. Smeer switches from Xitsonga to IsiZulu when telling Todd that other people are crazy in the ensuing way:

‘Hi nga vona xifaniso lexi ou bra Toad, van’wana  
vanhu hakunene va hapa, ku hlamula Smeer hi  
ku hundzisela xifaniso xelexo eka Toad’. (P: 83)  
[Look at this picture brother *Toad*, indeed some  
people are naught, says Smear passing the  
picture to Toad.]

He Code-Switches to show no respect for the people who are far. The character switches from Xitsonga to Afrikaans by saying, ‘Hawu! Ou bra Toad, u vula leswaku wa va tiva vanhu valavo?’ (P: 84) [Haw! Brother Toad, are you saying that you killed those people?] This kind of Code-switching is because he has a lot of respect for the way Todd runs his things

#### **5.6.12 Code-switching for meaning (clarity)**

It is conceded that Code-switching can also take place in order to get clear and understandable meanings. In the text under scrutiny, Todd switches from Xitsonga to English when Todd was talking to Smeer saying:

‘Eheheee, dignity ya kona yi tshamele hi kwihi  
smeer u lavaka ku hi hlekisa’. (P: 85) [Eheheee,  
*dignity* which side is the dignity standing Smear,  
you want to make us laugh.]

Code-switching was done to make sure that Smear understands that he does not have dignity.

The character switches from Xitsonga to English when describing how Smear was walking outside to the bin and he says:

‘A yi hlohlela enkwameni, a huma nawo hi ku  
bampa, a ya fika a wu hoxa ethinini ra ku chela  
thyaka.’ (P: 82) [He put it in the bag, he went out  
on his bumping walk, then put it in the rubbish-bin.]

This kind of Code-switching happens to describe the meaning of the way he was walking. The character also switches from Xitsonga to Afrikaans when telling Spinny that they work so much that day and he says:

‘Kutani Toad a ku: “Spinny my laitie, ku tirha kona  
mi tirhile, ndzi tinyungubyisa ngopfu hi n’wina.  
Ndzi fanele ndzo mi ba hi bonisi.’ (P: 82) [then  
Todd says: “*Spinny my laitie*, ku tirha kona mi  
tirhile, ndzi tinyungubyisa ngopfu hi n’wina. I must  
give you a bonus.]

In the above exempt, Code-switching serves a very fundamental role to spark and cement relationships. The phrase “Spinny my laitie” introduces and intensifies the heightened state of affection between the two parties involved. The speaker Code-Switches to make sure that the listeners understand that he means what he is saying.

The character switches from Xitsonga to English when calling Todd brother and he says:

‘Kutani ou bra Toad, vafana lava va tirhile va ndzi fambela, ku hlamula Smeer a ri karhi a tikhoma ku hleka, hileswi mhaka ya mpahla leyi nga huma enkwameni a yi n’wi khate ngopfu’. (P: 82) [Then brother *Toad*,” these boys have worked”, says Smeer, holding back his laugh, because of the clothes from the bag.]

In the above citation, Code-switching plays a critical role in showing that he means that he is his real brother. The character switches codes when telling us the story where the boys were released and told to come back later and he says:

‘A humesa mabodlhela mambirhi ya Gilbys, aya tamerisa Spinny a ri karhi a ku: Mi nga famba Spinny, julle moet spin, mi ta ta ku teka share ya n’wina’, (P: 82) [He took out two bottles of Gilbys, handing them to Spinny saying: you can go Spinny, *you must spin*, you will come back to collect your share.]

This Code-switching is done to make that understand that he means they will get what they worked for.

Smeer switches from Xitsonga to English when talking to Todd and showing his appreciation after receiving a gift from him and he says:

‘Inkomu bra Toad, inkomu swinene! Ku vula spinny hi ku amukela mabodlhela eka Toad’. (P: 82) [Thank you, brother Toad, and thank you so much! Says Spinny, receiving the bottles from Toad.]

He Code-Switches to show that he means what he is saying, which is to appreciate his hospitality.

### 5.6.13 Code-switching because of a lack of word equivalence

The character switches from Xitsonga to English when Magwendere was making sure that Khanyisa understands that he does not want a fight and when he says: 'Xibakele xona a ndzi dyi, ni ku ndzi suwa u ngo ho ndzi suwa.' (P: 131) [I don't want to fight, you can even sue me if you want.] He used the English word sure in Xitsonga because of a lack of equivalence in the Xitsonga language.

Magwendere switches from Xitsonga to Afrikaans when asking for a way through saying:

'Askhisi. A ri karhi a hefemulela ehenhla ni ku  
tixokola-xokola matino lawa, hi ritlongwe ra  
mecisi.' (P: 204) [*Sorry* breathing heavenly and  
picking his teeth with a match stick.]

The above kind of Code-switching happens when there is a lack of equivalence in the other language. The goes on to switch from Xitsonga to English when referring to fingerprints saying: 'Ina, swi nga endleka hambu ti ri ti finger prints ta yena a nga ti sulanga hinkwato lahaya xisefeni.' (P: 206) [Yes even the finger prints may still be on the safe.] This kind of Code-switching happens mostly when there is lack of equivalence. Magwendere switches from Xitsonga to Afrikaans when complaining about Khangisa, saying:

'Sis! Khanyisa u ehleketa leswaku ndzi na mhaka  
na yena mina, phela a ndzi yena wa ku xavelela  
wansati mina.' (P: 207) [*Sis!* Khanyisa thinks I  
care for her, I'm not the type of a man who beg  
for women.]

He switches to this word because he did not have any other word to use so readers can get the message.

The character switches from Xitsonga to Afrikaans when showing Jevrou's reaction when he says: 'Jevrou a sa a ku thukwa.' (P: 179) [*Jefrou* was shocked.] This kind of

Code-switching is conducted when one has no other option but to switch and use the word. He also switches from Xitsonga to English when explaining the way Magwendere was sitting on the chair and he says:

‘A tshamiseka, a va a ba na *four* exitulwini xelexo  
a tshame eka xona a sungula ku ri hlaya.’ (P:  
182) [He settled down on the chair and made *four*  
*with his legs and started reading it.*]

Here, the character could have used an Xitsonga word but he felt the message would be much better if he used an English word.

The character switches from Xitsonga to English when explaining Nsatimuni’s behaviour when there is no adult in the house saying:

‘Nsatimuni a namba a kongoma Hi-fi set ya ka  
vona leyi a yi ri kwalaho, a fika a yi tlhontlha a va  
a tseleka Brenda Fassie.’ (P: 221) [Nsatimuni  
went straight to the *Hi-fi set* which was there, she  
switched it on and put Brenda Fassie.]

This kind of Code-switching happens mostly when there is no word equivalence between the languages used at the time. The character continues to switch from Xitsonga to English when explaining how Nsatimuni broke the glasses from the tray and by saying:

‘Nsatimuni loyi nkarhi wolowo, a a tamele Tray ya  
tinghilazi leti a ti nga ha ri na nchumu, a sa a ku  
tshukwa! Tray yi ku chupu, yi wela ehansi,  
tinghilazi ti fayeka.’ (P: 221) [Nsatimuni was  
holding a *Tray* of empty, she shook! *The tray fell*  
down, and the glasses were broken.]

This Code-switching was influenced by the fact that there is no equivalent word for tray in Xitsonga.

Jevrou switches from Xitsonga to English when talking to Magwendere about putting some Iodine in the wounds when she says: 'Ndzi ta n'wi tota Iodine, yi ta hatla yi omisa mipfimbeti leyi'. [I will apply *Iodine*, it will help with the swelling.] This word was used because of the lack of an equivalent word for Iodine in Xitsonga. The character also switches from Xitsonga to English when explaining the way Jamela reacted to the pain when Iodine was applied to her wounds by saying:

'Kunene jevrou a a nga hembu, iodine a yi  
tshatshamela, kambe Jamela a xinyalala ni ku  
luma meno ku kondza jervou a heta ku n'wi tota.'  
(P: 231) [Indeed *jevrou* is not lying, *iodine* was  
painful, but Jamela tried her best to be calm until  
*jervou* finished putting it on her.]

This Code-switching is done because of a lack of equivalence. The character also switches from Xitsonga to English in a way of borrowing when saying: 'Lava nga vona va nga ni matimba ya ku ku veka exitulwini xa vumeyara bya muti.' (P: 261) [The ones who have the power to put you in the mayor's position of the place.] This Code-switching is influenced by a lack of equivalence in the Xitsonga language. The writer switches from Xitsonga to English when explaining Todd's actions when he says:

'Ku vula Toad hi ku tisecha a humesa phakiti ya  
yena ya tisigara ta nxavo wa le henhla swinene.'  
(P: 259) [Says Toad searching his pockets and  
taking out a pack of expensive cigar.]

This mostly happens when there is no equivalent word in the other language one is switching from.

The character continues to switch from Xitsonga to English when explaining Todd's action as he says: 'Ku vula Toad hi ku n'wayitela, a ri karhi i a koka sigara ya yena.' [Says Toad smiling, smoking his cigar.] The character switches because of a lack of word equivalence.

Todd switches from Xitsonga to English when asking Magwendere if what he is smoking is a Judo cigar when he says:

‘I judo kumbe jujuts yaleyo Gwendi, Ina ntsena ku ku komba leswaku u nge ndzi endli nchumu Gwendi boy.’ (P: 269) [Is that judo or jujuts Gwendi, I want to tell you that you will not end up being a good thing *Gwendi boy*.]

This is Code-switching which happens when there is no other word to use in the language that one is using at the particular time. Nhlavana switches from Xitsonga to English when explaining to Magwendere which medicine to use for his situation and he says:

‘Ndzi vula liya ya ku rhungeleriwa hi vuhlalu byo tshwuka, kusuhi ni ximfukwana lexiya xa khukhu-soda.’ (P: 279) [I mean the one with the red beads, next to the cooking soda container?]

He uses borrowing from the English word ‘cooking soda’ in this situation because of a lack of word equivalence in Xitsonga. Magwendere switches from Xitsonga to Isizulu when complaining that the medicine he was given is small, saying:

‘Sweswi ntsena! Hayikhona Tatana Nhlavana, engetelaninyana. I ntiyiso m’ta-ka-baba, eka Mahlangu! U ta wu twa mukhosi.’ (P: 279) [Only this! No Mr Nhlavana, add a bit. It is true my father’s son, you will hear cries from Mahlangu!]

This kind of Code-switching happens because of a lack of suitable words in the other language. The character goes on to switch from Xitsonga to English when explaining how the dress was very suitable for her when he says:

‘U te a nga si ringetela ku ya kule, o kuma leyi hi ku vona ka yena a yi n’wi tshama ku n’wi tshama,

yi humesa ni figara ya yena'. (P: 301) [Right before she went far, she came across the one which looked beautiful on her and also showed the figure.

This kind of Code-switching happens when there is an exact word to mean what the source language is saying.

Magwendere switches from Xitsonga to English when trying so hard to make Xakufa leave his house by offering her a free specialist who will heal her and he says: 'Ndzi ta ku lavela ni specialist xa ku ku alapha.' [I will look for a specialist for you *to heal you*.] Their use of the word 'specialist' was due of a lack of a relevant word from Xitsonga.

Todd switches from Xitsonga to English when telling Speeny to take the bag and throw it in the dustbin outside when he says: 'Swi teke Spinny u huma na swo u ya swi hoxa eka dust-bin hala handle, ku vula Toad.' [Take it Spinny and go put it in the *dust-bin* out side, says Toad.] This kind of Code-switching usually happens when there is lack of word equivalence. The character also facilitates the switching from Xitsonga to English when explaining the kind of subject Khanyisa is involved in and he says:

'A a nghenele tidyondzo ta judo ni karate, leswi a nga va a swi thwasela ni ku swi tiva hindlela yo hlamarisa'. (P:76) [He learned judo and karate lessons, which he could learn to do surprisingly.]

This kind of Code-switching happens when there is no word equivalence It is also because these kinds of sports are not indigenous in the Xitsonga language. The character continues to switch from Xitsonga to English, transphonologising the English word 'president' into Xitsonga when he says: 'U ri u lava vupresidente bya vamanana'. (P: 93) It is conceded that there is no exact equivalent word that is used to mean president in Xitsonga.

The character continues to use the word 'president', transphonologising it as a borrowed word saying, 'Vupresidente bya vamanana! Nkata Magwendere kasi wo yini na?' (P: 93)

[She says she wants to be the women's president.] This kind of Code-switching is used because this is the only way the speaker knows how to say it.

The character switches from Xitsonga to English and Afrikaans when Todd was instructing them to go and come back when it's time to collect the money in the following way:

'A ku eka vafana lava mune: "Okay majita, ons kan maar dak". Hi loko kunene ya majita yi ku nyakwi, nyakwi, nyakwi, nyakwi yi lela yi ri karhi yi bampa yi kongoma nyangwa, yi huma yi va yi mitiwa hi xinyama hala handle.' (P: 82) [He says to the four boys: "*okay guys, we can just roof*", that's when they all stand at once bumping and heading for the door, then went into the dark...]

The speaker switches because of a lack of an equivalent word for 'bamp' in Xitsonga.

#### **5.6.14 Code-switching for making sure the message is received (Clarity)**

Todd switches from Xitsonga to English when telling Smeer to properly look at the picture saying: 'Xi langute kahle mani ou bra Smeer, jy ken die outie' (P: 84) [Look at it properly, brother *Lubricate you know the man.*] he says the same thing twice in two different languages to make sure that the message is well received.

Smeer switches from Xitsonga to Afrikaans when explaining that he did not see who was in the picture saying: 'Ni ku fanisela a ndzi zangi ndzi fanisela ni switsongo. Regtig, ek is gebeat' (P: 84) [I did not even relate who you could be. *Really, I'm beat.*] This is the type of Code-switching that happens mostly when one needs to clarify a message. The character also switches from Xitsonga to Afrikaans when asking how come he doesn't see who's in the picture and he says: 'Njhani ou man Toad, njhani my bla?' (P: 85) [How come man Toad, how come *my brother?*] He says this twice to make sure that his

question is heard. Todd switches from Xitsonga to English when telling Smeer his plan to blackmail Magwendere with the picture and he says:

‘Jaa, wa n’wi tiva ou bra Smeer, jy ken hom,  
kutani hi ta tirhisa hanyelo ni matikhomele  
walawo ya yena ku tikumela mali yo tala hi  
xifaniso lexi.’ (P: 85) [yaa, you know him brother  
Smeer, *you know him*, so we will use his  
behaviour to get money from him using this  
picture.]

This kind of Code-switching is done when one wants to clarify what they are saying. Smeer also switches from Xitsonga to English when calling Todd and letting him know that he is listening to what he is saying when he says: ‘Ndzi yingiserile ou bra Toad, ndzi yingiserile my bra.’ (P: 86) [“I am listening brother Toad, I am listening *my brother*”] He did it to ask for Todd’s attention and make sure that he can hear him.

The character switches from Xitsonga to Afrikaans when narrating as he says, ‘Wa ha byi lava byin’wana ou bra Smeer?’ (P: 86) [Do you still want more brother Smeer?]. the Code-switching was carried out as a measure to clarify the fact that he has great respect for Smeer.

The character switches from Xitsonga to English when telling the readers where the funeral invitation was announced and he says ‘Va nga swi twi njhani, rifu ro vikiwa vhiki hinkwaro eka radio?’ (P: 213) [How can they not hear, a dance which was announced on the *radio*?]. This was done to clarify the fact that the date was announced on radio not anywhere else but the radio.

The character switches from Xitsonga to English when telling the readers about the death announcement on radio and he says, “phela a hi hinkwavo vanhu va yingiselaka radio” (P: 213) [“It is not everyone who listens to the *radio*.”]. This level of Code-switching was done to clarify that these days, not everyone listens to the radio.

Nsatimuni also switches from Xitsonga to Isizulu when choosing a spot on their game and she says: ‘Ndzi ta va makoti wa kona. Ku rhangelela Nsatimuni.’ (P: 215) [I will be the

bride. Says Nsatimuni, who will be the bride's maid?] She switches codes to clarify her spot in the game, she was making sure they all understood that she wants to be the bride.

The character switches from Xitsonga to English when talking about an English saying and he says:

'Manghezi ya ri: there is no smoke without fire,"  
leswi vulaka leswaku loko wo ka u twa vanhu va  
ku mhaka yo karhi yi te nge, A va hembu va swi  
twile' 233[English says: *there is no smoke  
without fire*, meaning when you hear people say  
something, they are not lying they heard it.]

Manghezi switches codes to clarify the fact that what people says has to be taken into consideration at all times. The character switches from Xitsonga to English when telling us about the ransom money by saying:

'Half a million! Wa hlanya estrue.Yena  
Magwendere u ta yima hi milenge, u ta yi lwa ku  
yi iwa mhaka leyi.' (P: 236) [*Half a million!* You  
crazy for sure. Magwendere will stand on his feet,  
he will fight this issue.]

He Code-Switches to clarify the fact that he is indeed crazy because if not he is going to ask for less money from a person like him. The character switches from Xitsonga to English when talking about the ransom money as he says: "A nga tikumela half a million leyi hinkwayo a ri swakwe". [He can get the whole half a million] (P: 237) He Code-switching is done to clarify the fact that the money he is asking for from him and for free is a lot'. [He can get a *half a million* all by himself. This is a lot of money.]

The character switches from Xitsonga to English when narrating the story where Magwendere went to see a traditional healer in the following way:

'Ndzi ta ku susela xona. Ku chelela munhu hambu  
yova ndzhohonyana ya byona, ni fayifi minetse a

nga yi heti a nga si yi huma' (P: 279) [I will remove it for. It takes even a pinch to poison someone, ni *fayifi minetse* a nga yi heti a nga si yi huma.]

He switches codes because he wants to clarify the fact that the medicine he is giving him will kill a person in five minutes.

The character switches from Xitsonga to English when telling us about the money as he says: 'Ina, half a million, hinkwayo, boy oh, boy! (P: 294) [Yes, *half a million, all of it, boy oh, boy!*]. By switching codes in this way, he wanted to clarify the fact that the person asking for the money is nothing and that the money is a lot for him. He doesn't deserve the money he was asking for.

The character switches from Xitsonga to English when telling us about the gang and how they live saying: 'Kwalaho hiloko Toad a humesa bodhlela ra Teachers a ku ehenhla ka tafula a ku ri ge' (P: 87) [That's when Toad took out a bottle of *Teachers and put it in the table.*] In this instance, Code-Switches to clarify exactly the kind of bottle he is looking for. Smeer goes on to switch from Xitsonga to English when talking to his readers saying: 'Sharp ou bra Toad, sharp' [*Sharp* brother Toad, *sharp.*] he switches to clarify the fact that he understood what he is told.

Smeer switches from Xitsonga to Afrikaans when he asks Toad for an opinion about his girlfriend storm and he says: 'Ek se ou bra Toad, wat van daar die stormy weather, phela ndzi serious hi xona,' (P: 87) [*Hello brother Toad, what about the stormy weather, I am serious about her.*] The Code-switching was especially done in an effort to clarify the fact that he likes her so much and that he wants to marry her.

Also, the character switches from Xitsonga to Afrikaans when Smeer show gratitude to Todd and said: 'Inkomu ou bra Toad, inkomu my bla, (P: 87) he Code-Switches to clarify the fact that he is very thankful for what he did to him.

The character switches codes from Xitsonga to English when Smeer was asking a question saying: 'Ku bihe mani, he? Ku bihe mani ou bra Toad? (P: 87) [Who is ugly, huh? Who is ugly brother Toad?]. He was clarifying the fact that he was asking him and

not anyone else, he wanted him to understand that the question is directed to him. Smeer switches from Xitsonga to English when drinking with the gang saying:

‘Ndzi ta vuya ndzi mikisa, ku vula Smeer hi ku tlakusela nghilazi ya yena ehenhla, a va a ku ‘cheers!’ (P: 87) [I will mix when I come back, says Smeer raising his glass and saying ‘cheers!’]

He Code-Switches to clarify the fact that he is enjoying the moment that the gang is having. Todd switches from Xitsonga to English when responding to Smeer saying:

‘Cheers, ou bra Smeer, cheers! Ku vula Toad a ri karhi na yena a tlakusela nghilazi ya yena ehenhla.’ (P: 87) [*Cheers*, brother Lubricate, *cheers!* Says Toad also raising his glass.]

This kind of Code-switching cited above is to clarify that he is with Smeer at the celebration.

The character switches from Xitsonga to Isizulu when Smeer was feeling proud of himself as he says: ‘U tiendla munene hi! Cha ndzi n’wi yela ndzi ya n’wi onya, ndzi mahlek’i-hlathini mina’. (P: 90) [You make yourself a good person! I will go and beat him, I am a bush person.] This kind of Code-switching was done to clarify the fact that he is very good at beating and he is proud of it.

#### **5.6.15 Code-switching and word repetition, and meaning**

In the novel *A hi Fambe Munghanam*, Magwendere switches from Xitsonga to Isizulu and Afrikaans when addressing his son as a stupid person saying: ‘*Thula! Bly stil jou donder! Ku vula Magwendere hi xinhompfu*’ *Shut up!* (P: 176) [*Shut up you thunder!* Says Magwendere with a nasal voice.] The repetition of the same thing in two different

languages gives credence to the degree to which he so desired the meaning of the message to be very clear.

Jevrou switches from Xitsonga to English when calling her husband saying: ‘Daddy, daddy! Shouting *jevrou*’ [Daddy, daddy! Shouting *jevrou*]. The repetition of the same word tells the readers that Jevrou needed her husband at the time she was calling. Magwendere also switches from Xitsonga to Isizulu when threatening to make jevrou keep quiet using a gun and he says:

‘Thula! Hatlisa u miyela”, ku vula Magwendere hi  
ku xungeta jevrou hi mbhinyi wa xibamu.’ (P: 179)  
[“Shut up!” hurry up and keep quiet”, says  
Magwendere swinging the back of the gun to  
jevrou.]

Magwendere repeated the same thing in two different languages to make sure that the correct meaning of the message was received. Repetition gives emphasis as well as grabbing the attention of listeners who may be otherwise occupied with other issues.

#### **5.6.16 Code-switching to show lack of caring**

Magwendere switches from Xitsonga to English when contemplating what his wife Khanyisa will think or feel about having a funeral at home. This is revealed in the following way:

‘Swi ta nonon’hwanyana, xana Khanyisa u ta swi  
teka njhani loko ku va ni nkosi laha mutini? Ag, to  
hell with Khanyisa’. (P: 186) [It will be a bit  
difficult, how will Khayisa handle having a funeral  
at home? *Ah, to hell with Khayisa.*]

This kind of Code-switching tells readers that he did not care about his wife. The character switches from Xitsonga to English when explaining the words which Magwendere wrote when inviting his friends and family for the funeral, as he says:

‘Hambileswi va nge enkosini a va rhambi, yena a va rhambile “to come and grace my beloved sister’s funeral’ (P: 195) [Even though they say you don’t invite people for a funeral, he invited them “to *come and grace my beloved sister’s funeral*”]

This shows that he did not care what people thought of him when he wrote the invitation.

#### **5.6.17 Code-switching to include other language speakers**

Textual details also attest to the fact that Code-switching can also be done purposefully, to facilitate the inclusion of other speakers who may not be conversant with the language being used. This code-switching technique makes it possible for monolingual speakers to converse well with speakers of other languages that they may not be in a position to decipher. Magwendere switches from Xitsonga to English when saying something about his late sister Xakufa at the funeral and he says:

‘Naswona hi nga vanhu vo tiveka, ma swi vona kute ni va nhlonge yimbe. Hikwalaho, I wish to heartily thank my white friends for attending this funeral’ (P: 197) [Plus we are well-known people, you can see there is also other colored people. Therefore, I wish to heartily thank my white friends for attending this funeral]

He switched to English because he wanted to accommodate his English-speaking friends who attended the funeral.

Magwendere switches from Xitsonga to English when writing the invitation to the funeral and he says: ‘Ha swimbirhi ka swona, a swi tsariwe marito lawa: “Rest in peace.” he Code-Switches to English because the invitation was also sent to other native speakers.

The character switches from Xitsonga to English when explaining that Magwendere has reached his final place and he says:

‘Max u tiendla ongeti u tlharihile, ntsena u thwa u swi endla, kambe laha kona, u fike ePark Station’  
(P: 208) [Max thinks he is clever, he used to do it, but he has reached the *Park Station*]

He switches to English to include other language speakers in the conversation. The character switches from Xitsonga to English when the kids are playing and he says:

‘Ku vula swinhwanyetana leswin’wana hinkwaswo hi nomu wun’we. “Shi-i-i-ne, Jamela, shi-i-i-ne! Shi-i-i-nie, jamele shi-i-l-ne!’ (P: 219)  
[All the girls says with one voice. “*shi -i-i-ne*, Jamela, *shi-i-i-ne! Shi-ii-nie, Jamela shi-l-l-ne!*]

This form of switching codes takes place to include the other speakers so that they understand what is happening in the novel.

The character switches from Xitsonga to English when Khanyisa and Magwendere were fighting. he uses English to describe their level of fight when he says: ‘Ina, va ri Magwendere na Khanyisa va hundlane to come nice’ (P: 232) [Yes, they say Magwendere na Khanyisa beat each other *to come nice*.] This was done to accommodate other language speakers. Khanyisa switches from Xitsonga to English when telling herself that Nsatimuni gave her father a good answer by saying:

‘Mana wa yena, loyi nkarhi lowu hinkwawo a a timanye hi rivanti ku lava ku twa leswi tatana ni n’wana a va vulavula swona, a ku: “good girl”u n’wi hlamule kahle.’ (P: 241) [The mother who has been hiding behind the door and listening to their conversation all along says: “*good girl*” you answered very well.’]

This Code-switching also takes place to accommodate other speakers. Khanyisa continues to switch codes when talking to her husband and she says: 'of course, yes, ndzi byela wena. Kasi ndzi vulavula na mani un'wanyana kwala?' [*Of course yes, I am telling you. Who else am I talking to?*] The character switched codes to let other speakers into the conversation.

#### **5.6.18 Code-switching for standing one's ground**

Khanyisa switches from Xitsonga to English when trying to show Magwendere that she is not the person he can just do things to anytime he wants by saying: 'U kandziya mani, mina? Dit sal die dag wees' (P: 244) [*Stepping on who, me? That will be the day.*] This shows the readers that this person was tired and now she was standing her ground.

#### **5.6.19 Code-switching to make one feel less/not in control**

Magwendere switches from Xitsonga to English when telling his wife that she is suffering by saying, 'Wa tihluphekela girl! "ku hlamula Magwendere hi ku hleka Makhanyi.' You feel yourself *girl!* "(P: 245) Says Magwendere laughing at him.

This kind of Code-switching is mostly done when one wants to make someone feel less of not in control of a particular situation.

#### **5.6.20 Code-switching and a demand for something**

Code-switching can also take place as an entrance to solicit certain demands from one's interlocutor. Switching not only allows the speaker to express themselves clearly, but goes on to present the message in an emotionally and contextually appropriate way that clearly informs the interlocutor that the demand must be honoured without any reservations. Todd switches from Xitsonga to Afrikaans when making sure that Magwendere understands that it's either he gives him the money or the picture will be sent to his wife by saying:

'Ndzi ri gidi ra tirhandi finish en klaar, handle ka swona xifaniso xi ya eka nsati wa wena'. (P: 265) [*I say R1000 00 finish and done, or else we are taking this picture to your wife.*']

Here, the speaker was demanding money because he knew that there was no way Magwendere could agree to be exposed to his wife. The speaker makes an exact demand for cash using the artful eloquence of language through the code-switching methodology. This goes on to show how powerful and instrumental Code-switching can be in negotiating the politics of power to direct actions.

#### **5.6.21 Code-switching to show relationship/friendship**

Code-switching can also be used to indicate friendships or relationships. The formulaic style that one employs carries with it the power to change and affect social situations that then assist in creating or strengthening relationships or friendships. The greeting rendered to Smeer by switching from Xitsonga to Afrikaans has this aforementioned power to affect situations. This can be deduced in the following way:

‘Ek se ou bra Smeer, wa tiva ndzi ni  
miehleketonyana yin’wana hi tlhelo ra xifaniso  
lexi’. (P: 85) [“Hey *brother Smeer*, you know I  
have other thoughts about the picture. What kind  
of thoughts, brother Toad?]

This kind of Code-switching shows readers the kind of relationship these characters have with each other. Smeer switches from Xitsonga to English when addressing Toad calling him saying: ‘ou bra Toad?’. This reveals deep-seated affection between the two fellows. Thus, Code-switching is here employed to unveil how language can be used to mark affection and one’s desire to see their fellow. It goes on to show the kind of relationship that they both have.

The dynamics of social connectedness and intimacy is also reflected through Mr Nhlavana when he switches from Xitsonga to IsiZulu when addressing Magwendere saying: ‘Tana nato, ndzi ku pfuna hi yini namuntlha m’ta-ka-baba?’ (P: 277) [Come, how do I help you my father’s son?] *By switching to another language*, Him switching to another language was expressing the kind of friendship the two speakers have. Nhlavana continued to call Magwendere ‘mtakababa’ to show the bond they have with each other,

it is not the same as his other customers. This is supported when he says: '*! , xo ku yini m'ta-ka-baba, xana xo ku vangisa ntirho?*' (P: 2) [77What it is doing to you my father's son, is it because of the job?]

#### **5.6.22 Code-switching to defend oneself and making people believe**

It is at times possible for one to code-switch from one language to another in an attempt to defend oneself and block injurious accusations. In the text under scrutiny, Code-switching is skillfully crafted to convince hearers using unfounded reasoning. The character switches from Xitsonga to IsiZulu when defending Khanyisa and making readers believe that she did not do such thing by saying:

'Hayikhona! A swi tani, ku nga ri yena xifanisana  
wa yena, ku nga ri yena mhani wa vana va yena'  
(P: 316) [There is no such, not his xifanisana, not  
the mother of his children.]

The texts is a linguistic creation artfully constructed to emotionally inspire and plant faith in the audience. Language plays a very significant role through its power to lay a strong and significant touch to the listener. Thus, language is here employed by the character to communicate defensively by attempting to powerfully defend and safeguard Khanyisa.

#### **5.6 CONCLUSION**

The main focus of this chapter was to analyse the data (examples of Code-switching) that were presented in chapter four. Various reasons for Code-switching emerged from this analysis. The reasons for the switching will be discussed under the findings of this study in the next chapter.

## **CHAPTER 6**

### **CONCLUSIONS AND RECOMMENDATIONS**

#### **6.1 INTRODUCTION**

The previous chapter looked at the interpretation and analysis of data. In this chapter, results from the interpretations of data are presented and outlined in great detail for better understanding. Recommendations and concluding remarks are made. Summary of chapters are outlined as presented in the study. Research findings from the three selected novels by Thuketana Felix, Alois are also included here.

#### **6.2 SUMMARY OF CHAPTERS**

##### **Chapter 1**

Chapter one served as an outline of the main aim of the study and what the study sought to achieve. Important working definitions were provided here, for clarity, as definitions can be wide and confusing sometimes.

##### **Chapter 2**

This chapter presented the theory of the study as well as a review of related literature.

##### **Chapter 3**

The research methodology section of the study is presented in this chapter.

##### **Chapter 4**

Examples of Code-switching from selected Xitsonga texts (novels) are outlined in this chapter.

##### **Chapter 5.**

Texts presented in Chapter 4 are analysed and interpreted to find the results. The chapter focused on analysing examples of Code-switching that were provided in chapter four. The reasons behind the characters' Code-switching are also given here.

## **Chapter 6**

Results found from the interpretation of data in Chapter Five are now presented in Chapter 6. Research findings and recommendations are also available.

### **6.3 FINDINGS**

Based on Felix Alois Thuketana's use of Code-switching in the three selected novels, several key findings emerge that explain the importance and impact of this Code-switching in his literary works (novels). The findings reveal several significant aspects that enhance the depth and complexity of his narratives. Thuketana's novels often portray settings where multiple languages coexist. Code-switching mirrors the real-life linguistic practices of these communities, making the dialogue more believable and relatable. The incorporation of different languages into conversations adds a layer of realism, as it captures the way people naturally switch languages in various social contexts. Incorporating many languages into discussions enhances realism by capturing how individuals organically switch languages in different social circumstances.

#### **6.3.1 Asserting Power, Pride, Status and behaviour**

People switch or mix two languages because Code-switching will increase the speaker's status, power and authority. From the study, it has been noted that some characters switch from Xitsonga to English to show the different statuses they have. For example, we have Mr Muzayiwe who was sure that if he told Manayila about his money, she would agree to marry him. Xitsonga language has a lot of words which do not have equivalents for certain words in English, Isizulu and Afrikaans and this which makes Xitsonga speakers Code-Switch during conversations. Characters who code-switch frequently have multiple identities. Their language preferences may reveal their origins, social rank, and personal ties. Characters who engage in Code-switching are often shown to have complex identities. Their language choices can indicate their background, social status, and personal affiliations. Thuketana's writings generally depict multilingual societies. Code-switching reflects the real-life language patterns of these cultures, making the interaction more credible and accessible. Switching languages can reveal a character's emotional state or psychological nuances. For example, a character might revert to their

mother tongue in moments of stress, intimacy, or nostalgia, offering readers deeper insight into their inner world. Here are some key findings:

Code-switching can be caused by a newcomer who is not familiar with the code being used or for other reasons, for example, we have Khegu, who was new to the group and discovered that they also speak other languages other than Xitsonga. She decided to switch to English even when she was not very good at it, she was trying to fit in.

Code-switching is also performed to show respect and in this study, it has been discovered that characters code-switch to show high respect or honour for other characters. This does not happen to all languages, but in Xitsonga because respect is part of the people's culture. This means that Thuketana utilises Code-switching to honor and preserve cultural history. By embracing indigenous languages, he emphasises their importance and secures their representation in literary venues.

### **6.3.2 Declaring Solidarity**

Another reason why people use code-switching is to express solidarity with a particular social group or listeners. Language choice can reflect social hierarchies and power dynamics of switching. Characters may switch to a more dominant language to assert authority or to a less dominant one to express solidarity or resistance. Code-switching can serve as a tool for inclusion or exclusion within social groups. It can create a sense of belonging among speakers of the same language or highlight divisions between different linguistic communities. The study has also shown that Code-switching is used to explain the kind of relationship and friendship people have with one another, it can either be a situational or a long-term relationship.

### **6.3.3 Expressing ethnic identity**

The novels frequently address issues of migration and displacement, with language choice symbolizing the characters' attempts to adapt to new environments while maintaining connections to their roots, thus also maintaining their language. Defining language maintenance has attracted less controversy among linguists. Language maintenance is viewed as maintaining and strengthening an already existing language or fostering language use where there is already a huge speaker community in place, but the community language is under pressure from another language (Mufwene 2002a, 178; Grenoble 2013:793).

Thus, language maintenance efforts usually suggest that the language in question is still in good standing (although it may be threatened) and the intervention is directed towards either maintaining the language condition or further improving it. Language is one of the most important forms of human symbolic behaviour and has become an identity of a social group. Alexander in Malesevic (2004:49) defines ethnicity as the real or perceived primordial qualities that accrue to a group by shared race, religion, or national origin, including in the latter category linguistic and other cultural attributes associated with a common territorial ancestry.

### **6.3.4 Expressing self-emotion/feelings and change of topic.**

In this case, a speaker can switch his or her language to express self-emotion or feelings such as anger, sadness, happiness or excitement.

The study has also found that Code-switching can be done as a way of facilitating a change of topic. The change of the language or code happens without the change of the topic. Tribhuwan Kumar, Venkanna Nukapangu, Ahdi Hassan (2021). These findings underscore the importance of linguistic diversity in literature and its power to convey nuanced human experiences.

### **6.3.5 Being more Competent / lack of word equivalence**

In most cases, speakers are unable to find the appropriate word in the language that is being used. Therefore, they switch to another language because of a lack in equivalence of words that communicate their intent.

The study has shown that characters in the selected Xitsonga texts have a lack of language ability, either in their native language or English. The alternation of two or more languages is on the rise among bilinguals and multilinguals and it is a powerful feature of informal communication (Garrett, 2010:11). It is consciously or unconsciously witnessed in various domains. Ryan and Giles (1982) also with the view that school is one most important places where there is contact between speakers of different language varieties. Allowing the mother tongue to be used creates more opportunities for the target language to be used. Code-switching made them think that they are able even when they are not. For example, they could switch even when there was no need to do so, and when they switched to English or other languages, they could also make mistakes.

### **6.3.6 Being More Informative (message-oriented)**

People may select a particular variety of code to make the conversation easier to discuss a particular topic, depending on where they are speaking from or the topic under discussion (Holmes, 1992:29). In addition, according to Hudson (2001:131) speakers in every language can use language to locate themselves about the people they are talking to and also about people they are talking about. In some languages, the central parts of the grammatical system are dedicated to this important social function, so it is important to bear these languages in mind as a corrective to the idea that the sole purpose of language is to convey messages efficiently.

### **6.3.7 Conveying the Speaker's Attitude to the Listener**

The speaker usually used Code-switching to convey their attitude to enable the listener to involve in the conversation. Thuketana's use of Code-switching closely mimics Code-

switching in the natural speech patterns of multilingual communities. This technique adds authenticity to the dialogue, making characters' interactions more realistic and relatable. The inclusion of multiple languages accurately reflects the linguistic diversity of the settings and characters, providing a genuine portrayal of the cultural environment.

### **6.3.8 Code-switching and education or learning**

For readers familiar with the languages used, Code-switching can create a more immersive and engaging reading experience. It can evoke a sense of familiarity and connection to the characters in different settings. For readers unfamiliar with the languages, Code-switching can be educational, providing insights into different cultures and linguistic practices. It encourages readers to appreciate and understand linguistic diversity. Thuketana's use of Code-switching in his novels is a multifaceted tool that enhances realism, deepens character development, celebrates cultural diversity, and explores complex social and thematic issues.

### **6.3.9 Characterisation and Identity**

Code-switching helps to create multidimensional characters by revealing different aspects of their identities. It can indicate their cultural background, social status, education level, and personal relationships. Characters often switch languages in response to their emotional states or in specific social contexts, which provides insights into their inner lives and enhances their emotional depth. Thuketana's use of Code-switching often explores themes of identity and belonging. Characters navigate multiple cultural and linguistic worlds, reflecting the fluid and dynamic nature of identity in postcolonial contexts. Thuketana uses Code-switching to celebrate and preserve cultural heritage. By including indigenous languages, he underscores their value and ensures that they are represented in literary spaces. The use of different languages allows for the inclusion of cultural references, idioms, and expressions that might be lost in translation. This practice enriches the narrative with cultural specificity and authenticity.

### **6.3.10 Cultural representation and promotion**

By incorporating indigenous languages, Thuketana preserves and promotes cultural heritage, ensuring that these languages and their associated cultures are represented in contemporary literature. The use of different languages allows for nuanced expressions and cultural references that might be lost in a monolingual text, adding richness and depth to the narrative.

### **6.3.11 Socio-dynamic Code-switching and power structures**

Code-switching can reflect a power dynamic Code-switching within the story. Characters might use a dominant language to assert authority or switch to a less dominant one to show solidarity or resistance. Language choice can signal inclusion or exclusion within social groups, highlighting social boundaries and group identities.

### **6.3.12 Thematic Exploration**

Thuketana's novels often explore themes of identity and belonging. Code-switching illustrates characters' navigation between different cultural and linguistic worlds, symbolizing their search for identity and belonging. Themes of migration and displacement are underscored by characters' linguistic choices, reflecting their adaptation to new environments and the tension between assimilation and cultural preservation.

### **6.3.13 Narrative Technique**

Code-switching allows Thuketana to present multiple perspectives and voices within the narrative, enriching the storytelling and providing a broader, more inclusive view of the characters' experiences. Symbolic Use: Language switching can serve symbolic purposes, representing broader themes such as cultural hybridity, the intersection of different identities, and the complex nature of postcolonial experiences.

## **6.4 ANSWERING THE RESEARCH QUESTIONS**

In this study, the following secondary research questions were formulated to guide the study and the following conclusions are drawn from the data in an attempt to address the primary research question: What are the reasons for code-switching in F. A. Thuketana's selected novels.

### **6.4.1. Why did Felix Alois Thuketana use Code-switching in his novels?**

There are plenty of reasons that made Felix Alois Thuketana switch code in his texts, not limited to: showing respect, making one feel special, making one feel inferior, clarification, reiteration or repetition, explanation, asking, translation, checking for understanding, emphasising a language element, making inferences, developing vocabulary, class discussions of student tasks, giving feedback, aiding memorisation, entertainment and general communications.

Thuketana's use of Code-switching serves several purposes that enrich his storytelling and engage with the cultural and linguistic realities of his characters. Here are the key reasons why he employs this technique:

Thuketana aims to create an authentic representation of the environments and communities he writes about. In many multilingual societies, Code-switching is a natural part of everyday communication. By incorporating this linguistic practice into his novels, Thuketana mirrors the true speech patterns of his characters, lending credibility and depth to their interactions.

Thuketana's use of Code-switching allows him to celebrate and preserve the diverse cultural and linguistic heritage of his characters. By weaving multiple languages into his narratives, he honors the richness of these cultures and brings their unique expressions to the forefront. This technique helps to highlight the importance of cultural identity and heritage in the lives of his characters.

Code-switching is a powerful tool for character development. It reveals different facets of a character's identity, social background, and emotional state. Characters might switch

languages to express intimacy, assert authority, or navigate different social contexts. This linguistic flexibility can provide deeper insights into their personalities and relationships.

Thuketana employs code-switching to explore themes such as identity, migration, and the complexities of belonging. The fluid movement between languages can symbolize characters' struggles with their identities or their efforts to bridge different cultural worlds. This technique allows Thuketana to delve into the nuances of these themes in a way that resonates with readers.

By incorporating multiple languages, Thuketana makes his novels more inclusive and engaging for readers who share similar linguistic backgrounds. It can also serve to educate and immerse other readers in these linguistic landscapes, fostering a greater appreciation for linguistic diversity. This inclusivity enriches the reading experience and broadens the audience's understanding.

Code-switching can carry symbolic weight in Thuketana's narratives. It might signify a character's allegiance to a particular cultural identity, a moment of personal revelation, or a shift in the dynamics of power. These symbolic uses of language add layers of meaning to the text, enhancing its literary depth.

In conclusion, Thuketana's use of Code-switching is a deliberate and multifaceted technique. It enhances the authenticity of his characters and settings, enriches the cultural tapestry of his stories, aids in character development, explores complex themes, and engages a diverse readership. Through this linguistic strategy, Thuketana effectively captures the lived experiences of multilingual individuals and communities, making his novels resonate with a broad and varied audience.

#### **6.4.2 How does Code-switching distinguish Thuketana's style in his novels?**

The fact that Thuketana switches codes when trying to deliver his messages in most of his novels has made his novels popular and entertaining to most people. Different speakers of different languages included in his novels feel accommodated and accepted in the Xitsonga language as well as the country at large. Thuketana has made a good gesture by using Code-switching in his novels because now people are free to switch to other languages, and in the process, improving and promoting their languages. Code-

switching is a significant feature in Thuketana's novels, distinguishing his style and contributing to the authenticity and richness of his narrative voice. Here's how it works:

**Linguistic Diversity:** Thuketana often incorporates multiple languages within his texts, reflecting the multilingual reality of his characters. This could include switching between English and indigenous languages like Zulu, Xhosa, or Sotho. The fluid movement between languages not only highlights the characters' cultural backgrounds but also enhances the realism of their interactions.

Through Code-switching, Thuketana adds depth to his characters. The choice of language in different contexts can reveal much about a character's identity, social status, or emotional state. For instance, a character might switch to their native language when feeling nostalgic or in a private setting, while using English in more formal or professional contexts.

Code-switching allows Thuketana to embed cultural nuances and social norms directly into his dialogue. This practice gives readers insight into the cultural and dynamic Code-switching as well as the societal issues faced by the characters. It also preserves the cultural heritage within the narrative, making the text a vessel for linguistic and cultural preservation.

By reflecting the actual speech patterns of multilingual communities, Thuketana's use of Code-switching makes his novels more realistic. Readers familiar with similar linguistic environments can relate to the characters' speech, while others gain a more authentic understanding of those environments.

Thuketana often uses Code-switching to emphasise themes of identity, migration, and belonging. Characters may struggle with or embrace different aspects of their identities, and the shifting between languages can symbolise this internal conflict or harmony. For example, a character's switch to their mother tongue might signal a moment of personal truth or connection to their heritage.

For readers, encountering different languages within a novel can be engaging and educational. It can prompt them to consider the meaning behind the language choices and to appreciate the diversity within the narrative world. Thuketana's strategic use of

Code-switching can challenge readers to think critically about language and its role in shaping experience and identity.

In summary, Thuketana's style is distinguished by his adept use of Code-switching, which not only brings authenticity and depth to his characters and settings, but also serves as a powerful tool for exploring complex themes related to language, culture, and identity.

#### **6.4.3 What are the strategies that can be used to explore the concept of Code-switching in maintaining and development of Xitsonga novels?**

Exploring the use of Code-switching in the construction and development of Xitsonga novels involves ways that can help in understanding the linguistic, cultural, and literary dimensions of this phenomenon. The researcher found that conducting a detailed linguistic analysis to identify patterns of Code-switching within the novels can be very useful in addressing the research question. It is also vital to solicit common contexts where Code-switching occurs (e.g., dialogue, narrative sections, and inner thoughts).

### **6.5 RECOMMENDATIONS FOR FURTHER RESEARCH**

To further code-switching research in Felix Alois Thuketana's novels, the researcher considers exploring various scholarly resources, methodologies, and interdisciplinary approaches. Based on the research findings, the researcher would like to propose that the following recommendations to be taken into consideration:

African language speakers are encouraged to code-switch more often for them to learn and know their language better so that they can communicate effectively with the people around them. No matter how fluent a speaker can be in English due to his/her educational level, he/she needs to have an excellent command of his/her own language, which can help improve and promote our own African languages.

More research on Code-switching needs to be conducted, in order to encourage people in different situations like: education departments, schools and teachers to consider the use of Code-switching in order to promote their languages, especially in South Africa. More research should be done in the promotion of a deeper and fuller understanding of the subject matter, assistance in the development of the weaker language, which will help

There is a need to study the functions of Code-switching in Thuketana's novels, examining how it reflects real-life linguistic practices in multilingual communities. It is also necessary to analyse how Code-switching affects communication within the narrative, including its impact on politeness, formality, and interpersonal friendship and relationships. Explore how Code-switching contributes to the representation of cultural identity and heritage in Thuketana's work. Investigate how Code-switching reflects themes of migration, identity conflict, and the negotiation of cultural spaces.

it is also recommended that anthropological methods be applied to the study of the cultural significance of the languages used and their impact on narrative authenticity. Thus, it is necessary to examine the psychological aspects of bilingualism and Code-switching, including identity formation and cognitive effects.

It is essential to apply postcolonial theory to understand how code-switching in Thuketana's novels challenges colonial language hierarchies and helps reclaim indigenous languages. Additionally, theories from bilingual and multilingual studies can be used to analyse the linguistic dynamics of code-switching within the novels.

## **6.6 DELIMITATIONS OF THE STUDY**

The study is limited to Code-switching in Thuketana's novels. The focus on Thuketana's novels is motivated by their high number of Code-switching and diversity of speakers. This has implications for the generation of rich data, which consequently allows in-depth analysis of Code-switching. The research focuses on Code-switching between five languages, namely: Xitsonga, English, Isizulu, Sepedi and Afrikaans. There are seven more South African languages that were not included. This study on Code-switching was judged most suitable to the analysis of social motivations of Code-switching in Thuketana's bilingual speakers.

## 6.7 CONCLUSION

The main aim of the study was to investigate the use of Code-switching from Xitsonga to other languages like: English, Afrikaans, Isizulu and Sepedi as a conversational strategy, focusing in some selected Xitsonga texts. Code-switching in Xitsonga texts should not be viewed as a problem at all, because authors bring life to characters and readers get to know and have a picture of characters in their minds by using it. For example, in *N'waninginingi ma ka Tindleve*, we find a character like Khegu, who likes speaking English despite the fact that she has a poor command of it. The author brought the character of Khegu to life by making her switch from Xitsonga to English and vice versa using broken English. One is able to get a picture of Khegu and how she might look like by the way she speaks English, one can even guess how old she could be or what kind of things she likes and the clothes she is wearing.

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