

## Conference Paper

# Typology of Code Switching Functions in the Space of a Literary Text (Based on the Novel *Shantaram* by G. D. Roberts)

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## Abstract

The article is devoted to the study of code switching mechanisms in terms of language contacts in the space of literary texts. It considers the main concepts of the code switching theory. The research focuses on the classification of code switching functions in the space of a literary text (based on the novel *Shantaram* by G. D. Roberts). The relevance of the study is determined by the usage of modern literary text as a research material. The literary text is at the same time a product of "artistic communication in the culture of post-literacy" [1, 57] and a linguistic object that represents the literary norms of various languages, as well as dialects and colloquial forms of the languages presented. The article highlights the causes and goals of using various codes within the framework of a single communicative act in bilingual speech. As a result, the functional and linguistic features of code switching are analyzed and various classifications are described.

**Keywords:** code, code switching, multilingualism, language contacts, communicative act

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## 1. Introduction

The vocabulary of the language is in the process of constant change. These changes are associated not only with the language system, but also with the enrichment of the vocabulary due to the interaction of different languages. In connection with the growing trend of globalization and active migration, new language contacts arise, which at the same time contribute to the expansion of the scope of language codes. In an expanded sense, code is seen as a means of communication. Language codes constitute a functionally distributed system, when the same contingent of speakers uses a common set of language tools, depending on the requirements of the communicative situation. In other words, in certain conditions and in communicative situations, the speaker switches from one language means to another. This article discusses the conditions of communication and the goals that the speaker pursues when switching to another

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code during the communication process, and, as a result, analyzes the code switching functions (hereinafter referred to as CS).

## 2. Methods and Materials

The article is based on the approaches of modern linguistics described in the works of such foreign scientists as Ur. Weinreich, Sh. Poplack, Jan--Petter Blom, Peter Auer and others. In the research work, the following methods were used: component and context analysis, comparative method and quantitative methods of processing material.

As a research material, a modern literary text is used. The novel by Gregory David Roberts *Shantaram* initially attracted attention with an abundance of various languages and dialects (dialects of the indigenous population of India, European languages), which in the plot stem from crowds of people from almost all over the world in India.

## 3. Results

The current research demonstrates that the phenomenon of code switching depends on various factors. Analysis of the material allows identifying incorporating features of code combinations involved in the communicative act. Features of regular switching relate to various linguistic tools and social goals that speakers pursue in their communicative passages. In the space of the novel, these features characterize speech behavior and the specific social intentions of the characters.

Interest in the problem of CS arose in the 50s of the XX century in connection with the development of structural phonology of C. Fries and K. Pike. The first assumption that two or more phonemic systems may arise in human speech was made in their work entitled *Coexisting phonemic systems* [2]. Later, Uriel Weinreich in his work *Language Contacts* noted that a bilingual language switches from one language to another, depending on the change in the speech situation (interlocutor, topic), without changing the situation itself [3, 73], which was defined as code switching. Initially, the mechanisms of Cs in an interdisciplinary aspect were considered by G. Vogt, who defined CS not only as a linguistic, but also a psychological phenomenon that arises under the influence of extralinguistic factors [4, 368].

The phenomenon of CS as a subject of research has attracted the attention of scientists since the 1970s. Research on the problem of code switching took place in three directions: syntax, sociolinguistic and interactive CS. The founder of syntactic approaches was Sh. Poplack, while Jan--Petter Blom and J. Gumperz developed a

sociolinguistic direction. The developer of the interactive direction is Peter Auer. He defined the phenomenon of code switching as a justification of different languages or different language systems by bilingual/multilingual speakers in a conversation. This justification can be caused by situational factors, such as specialization, topic of conversation, attitude of interlocutors to each other [5, 2--5].

Researchers interpret the phenomenon of code switching differently. On the one hand, switching codes is seen as a linguistic mistake: a bilingual person is a person who speaks two or more languages, but has poor knowledge of languages and is not able to distinguish between them. On the other hand, they also argue that code switching is one of the most innovative and creative aspects of bilingualism. The fact that code switching was seen as a sign of lack of language competence and culture was the main point of view on this issue until the 1970s.

R. Jakobson addressed this phenomenon in terms of sociolinguistics and wrote that the code arises as a multidimensional phenomenon, as a set of subcodes arranged in a certain hierarchy, which alternate depending on the communicative situation [6]. Developing the idea of R. Jakobson, we define CS as the consistent use of elements of several languages within the framework of a communicative act by a bilingual speaker.

The study focuses on the classification of the functions of CS in the space of a literary text. There are several approaches to the typology of CS. The most famous are sociolinguistic and social approaches. We will consider the approaches in detail.

The sociolinguistic typology was developed by J. Gumpers and J. J. Blom during their code switching studies in Norway, where people simultaneously use two variants of the Norwegian language (Bokmal und Ranamal). This study emphasizes and explains the difference between the three types of code switching: situational, metaphorical, and conversational code switching. Situational CS occurs when languages change depending on the situation, while the topic of the conversation does not change. In the case of situational code switching, there is a direct connection between the language and the social situation. This means that one of the languages is always used in certain situations, and deviation from this norm completely changes the content of communication [7]. C. Myers--Scott interpreted the meaning of this concept and suggested that the use of another code can be motivated by external factors. He contrasts the marked and unmarked selection of CS. An unmarked CS occurs when the speaker follows the rules of speech behavior established in the language community and switches according to the listener's expectations, while a marked PC indicates a conscious intention to violate the norms accepted in the language [8].

Metaphorical CS implies a change of the conversation topic. Later, J. J. Gumperz began to use the term conversational CS instead of metaphorical. He defines conversational code switching as the juxtaposition within the same speech exchange belonging to two different grammatical systems or subsystems. Most often, alternation takes the form of two subsequent sentences, when the speaker uses a second language either to reiterate his message or to answer a statement. In his research, he described several functions that are considered as subtypes of conversational code switching. Firstly, he states the function of quotation, when the switched passage is clear as a statement or a reported speech in the native language, while the discussion itself is conducted in another language. A typical example is represented by phraseologism in the language of the interlocutor: "And suffering is what cures us of it, the too much happiness. The how do you say it, *bhari vazan?*" [9, 165].

The following example shows a situation where switching serves to direct a message to one of several possible addressees. "He shouted to one of the red-jacketed waiters <...> Hey! *Char number! Do battlee beer!* What will you have, Karla? Coffee? Oh, *char number! Ek coffee aur. Jaldi karo*». In this case, the addressee of the CS specification function helps to quickly determine which character is addressed to [9, 23].

In other cases, code switching serves to mark an interjection or sentence filler: "Achaa, what to say... he has a problem of his rupees to-dollars cash flow, *yaar*" [9, 23]. This function is associated with the symbolic code switching, because in both cases interjections do not influence the structure of the sentence, but only contain short statements. This function of code switching is presented in the novel by a wide range of examples in different languages, for example: na, yaar, arrey, achaa (Hindi), comme ça, n'est-ce pas, alors (French), ja (German), si (Italian).

The next function is reiteration, which implies the case when a message in one code is repeated in another code, either in a literal or slightly modified form: "They are never again seen by living men. *Jamais!*" [9, 202]. In some cases, such repetitions may serve to clarify what is being said, but often they simply amplify or emphasize the message. This group of switches consists of *qualifying constructions*, such as sentence and verb, objects or predicates following conjunction: "D'accord. I knew that we could count on you" [9, 230]. This function is intended to clarify the utterance, explaining or focusing on a particular moment.

The function is what is called personalization versus objectivization. The contrast of the code here, apparently, refers to such things as: the distinction between talk about the action and the talk as an action; the degree of involvement of the speaker in the message or distancing from it; whether the statement reflects personal opinion or

knowledge; whether it refers to specific cases or has the authority of a generally known fact [10, 75--84]. For example, "*Saatch aur Himmat* (Truth and Courage). I know a lot of guys who'd like Chuha's slogan. They'd think it was clever and funny" [9, 469].

This typology allows you to define linguistic tools and goals for switching code during a conversation. At the same time, D. Crystal states that "it is not only the levels of language structure which, singly or in combination, can be used in deviant ways as part of literary self-expression: the complexes of features defining regional and social varieties can also be put to use" [11, 422]. This fact determines the need to study the social motives for changing the code. The social classification of code switching was originally developed by Karl Hoffman, who analyzed the goals that the speaker pursues during the conversation, and then developed by R. Appel, J. Gumperz and Sh. Poplack. We present a set of examples clarifying the following classification model.

The reference function of switching codes is the speaker's desire to make up for the lack of linguistic means of one language with lexical units of another [12]. The reference function is observed in a number of statements by the heroine Ulla, who used elements of the German language in English speech: "How could I know it, na? How was it possible for me to know that he was a *Spinner*? Total *verruckt*, I tell you. <...> *Gibt's ja nicht*" [9, 24]. The monologue is rather expressive, some German inclusions contain a negative connotation, for example, the words *spinner* and *verruckt* are considered expletives with attitudinal meaning. This indicates the stylistic function of the CS, since a bilingual speaker, switching from a second language to his native language, feels a lack of vocabulary that would allow him to sufficiently express emotions. The stylistic function of CS is confirmed by the expressions *gibt's ja nicht* and *nicht zu fassen*, which are syntactic phraseological units.

The stylistic function is also expressed in the use of jargon and colloquial expressions in the native languages of the people speaking a foreign language to color their speech. For example in the context of "Federico came from Didier in such a bad mood yesterday <...> *Scheisse! Wirklich!*" [9, 49], the French slang expression *scheisse* (hell) and the German syntactic phraseology *wirklich* (literally) are used. Often, stylistic repetition, i.e., duplication of language elements in the native language, also indicates the stylistic function of the CS. This technique is used to enhance the meaning of one's own statement and to highlight its significance. For instance: "They are never again seen by living men. *Jamais!*" [9, 202]. In the statement, the English word *never* has been duplicated in French in the same context.

In some contexts, code switching also performs an address function: while in a group, heroes can aim to exclude unwanted interlocutors from the dialogue by switching to

languages that they do not understand: "Ulla was speaking with Karla in a mixture of German and English that, by accident or intent, obscured the most interesting parts of her conversation" [9, 24]. Another example of this function: "She gave you some money. American dollars. She told me about it, in German, so Modena wouldn't understand" [9, 27]. In this case, it becomes clear from the context that the heroine switched to a language that only the referent could understand in order to hide the information.

Another function of code switching, an expressive function, was developed by Shana Poplack to emphasize the mixed personality and uniqueness of the speaker [13]. This function is implemented in the following context: "*Kai pajjey tum?*" I asked in rude Marathi. Whaddaya want? <...> "What's your problem?" I asked, speaking in the rough Marathi dialect of Bombay's back streets" [9, 479]. The hero, whose native language is English, begins the dialogue with the phrase *Kai pajjey tum?* (What do you want?), which is a vernacular version of the Marathi dialect. He then continues the dialogue in English, followed by the use of the Hindi phrase *Gora chierra, kala maan*, which means "White face, dark heart". Thus, the protagonist seeks to demonstrate his ability to master several variants of the indigenous languages of India and dialect variants of the Indian languages, thereby demonstrating himself as an Indian indigenous inhabitant.

A phatic or metaphorical function is manifested in changing the tone of the dialogue [14], for example: "Madame Zhou began to speak again, very quickly, and in another language. I guessed it to be German. It sounded harsh and threatening and angry" [9, 155]. In this context, the speaker changes the tone of the dialogue using the German language, and this switching forces the interlocutor to take a position of passive participation and limit his speech to expressing consent *Ja* and justification *Natürlich nicht*.

The above examples from the novel underline that nonstandard norms of speech in combination with social, professional and religious positions can act as part of a portrait of a character.

Throughout the novel, the heroine Ulla, who in German exerts an expressive influence on the listeners, often lacks the second language lexical units to express her emotions and give her speech the necessary emotional load, as a result of which she fills this shortage with the help of her native language. Didier Levy is a Frenchman who conducts conversations on abstract topics: in his passages he gives his own critical assessment of the facts, so sublime speech predominates in his monologues in order to emphasize his own intellectuality. Confirmation of this argument is the author's comment: "He can be very superficial, especially when he's being serious" [9, 33].

Carla Saarnen is a Swiss who is fluent in English, German, partially Russian and Hindi. Knowledge of various languages allows the heroine to embrace the cultural and linguistic space of India. The heroine deliberately switches between language codes in order to maintain a dialogue with people of different nationalities. At the same time, her linguistic abilities allow others to switch to another code to hide information. Thus, the address function of code switching is implemented.

Abdel Kader Khan is an elderly Afghan man who behaves like a teacher and a sage, so his speech is full of philosophical expressions. He usually speaks English, but the hero allows inclusions in Urdu, Hindi, Latin and Arabic, as these languages allow one to convey their own philosophical views. For example, "But fate, you know fate? *Kismet* is the word, in the Urdu language". In this passage, while reflecting on the philosophical theme of fate and its influence on humans, the character prefers to use the Urdu equivalent in his speech. In addition, the character achieves the most importance during the war in Afghanistan. Arabic is often used for religious purposes by adherents of Islam. This phenomenon is reflected in the novel, when the main character, as the leader of a group of rebels, raised their morale through the use of Arabic religious expressions: "*Wa aleikum salaam* (And with you be peace) [9, 177], *Inalillahey wa ina illai hi rajiaon* (We come from God, and unto God do we return)" [9, 383].

The main character Lindsay Ford is an Australian who fled from his native country with the intention of starting a new life. All his life in Bombay, which is described in the novel, he sought to become a native of India. Accordingly, his speech parts are characterized by the use of expressions in Hindi and its dialects to represent his Indian identity.

## 4. Conclusion

Considering the analysis, we can conclude that switching codes performs a number of key functions in the communication process in the novel. Some words and expressions from other languages that have been used for a long time are internalized and the interlocutors do not consider them to be strange. Thus, a change of language shows the connection between language and social attitudes. However, for this purpose, all participants in the communication process should be aware of the social framework, i.e., switching will be effective and successful if everyone has the same background knowledge and interprets it equally, otherwise there is a misunderstanding and the goal of the conversation will not be achieved.

Speech style, conversation management and social significance are related to each other. Application of the necessary code switching in a particular situation requires not only linguistic knowledge, but also high communication skills. The social status of the subjects of communication determines the respective rights and obligations of the speaker. The choice of language demonstrates these social relationships. So, a comparative analysis of the functions of the CS and the specific goals of the communication of the characters allows you to portrait the speech and social behavior of the main characters of the novel.

It is also noted that the ability to switch the code indicates, on the one hand, a significant linguistic competence and a high communicative culture of the individual; on the other hand, the inability to accurately express thoughts in particular language due to lexical deficit. A bilingual speaker is able to use several languages in his speech within the framework of a communicative act and switch between them, pursuing certain pragmatic goals. In general, it can be said that the participants in the communication process use the means of different languages both in the case of *limited bilingualism*, compensating for the lack of lexical units of one language using the mother tongue, and in conditions of *free bilingualism*, emphasizing their ability not only to speak a foreign language, but also to attract stylistic techniques.

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