



## Code-Switching and the Fictionality of Writing: Navigating Conversational and Situational Settings in F.A. Thuketana's *N'waninginingi ma ka Tindleve*

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### Abstract

Code-switching has, among the Vatsonga, been predominantly studied in the education sector, particularly in the teaching and learning continuum, with limited studies, if any, from literary texts. In this study, the researcher explores the use and impact of code-switching by investigating the reasons behind the use of code-switching techniques by characters in the selected novel. Thus, it attempts to identify and evaluate the use of code-switching in F.A. Thuketana's novel – *N'waninginingi ma ka Tindleve*. The study will adopt the qualitative research methodology and exploratory design to explore the use of code-switching in F.A. Thuketana's novel. The sample of the study is composed of one novel by F.A. Thuketana, which was selected from a pool of his Xitsonga novel. The novel was selected for its unique display of code-switching in portraying characterisation. The researcher used purposive sampling to select the text for the study. Since it is a desk-top research, data will be collected entirely from the selected novel. The researcher will apply thematic analytic methods in the analysis of collected data.

### Keywords

code switching, language, bilingual, Xitsonga, F.A. Thuketana, language development, literary texts

### INTRODUCTION

Code-switching, which according to Myers-Scotton (1993: vii) involves “the use of two or more languages in the same conversation” is a powerful tool for character development. It unveils different facets of a character's identity, social background, and emotional state. Within literary texts, characters often switch languages to express intimacy, assert authority, or navigate different social contexts. This linguistic flexibility can provide deeper insights into their personalities and relationships. In the context of the study in question, Thuketana uses 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 novel 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.

## BACKGROUND

Code-switching has a long and varied history, originating in social, cultural, and linguistic contexts. Early observations and studies from the 19th and early 20th centuries shows that Early studies of bilingualism and multilingualism highlighted the presence of code-switching, but it was not explicitly characterized. Scholars such as Wilhelm von Humboldt and Franz Boas observed the ease with which speakers of many languages switch between languages. 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 switches between languages, frequently influenced by social settings. The history of code-switching research in sociocultural linguistic code-switching dates from Blom and Gumperz's (1972) "Social meaning in linguistic structures" (e.g. Myers-Scotton 1993; Benson 2001). During the 1960s - 1970s, sociolinguistic code-switching researchers extensively endeavoured to lay focus upon code-switching. Notable figures such as John 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.

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 mainly occurs in bilingual or multilingual communities where the interlocutors switch from one language to another for a specific purpose. 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 switches, such as to communicate group affiliation, accommodate interlocutors, or emphasizes specific themes.

Worth noting is the fact that 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 addressee and context. Nevertheless, 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) adults' conversations were analysed in natural settings 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 development of bilingual communicative competence in children who are still learning a second language (Reyes, 2001).

Also, the increase in 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 to traverse numerous cultural identities. Globalization has led to more frequent code-switching, highlighting the dynamic character of language use in a linked globe. 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 a 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 focusses 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) 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 a strong 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 of 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 also with other Nguni languages notably IsiXhosa. In the words of Reagan (1990:179), 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. Thus, 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.

### **FELIX ALOIS THUKETANA: UNVEILING THE AUTHOR**

Thuketana Felix, Alois was born in a village called Burghersdorp in a community called Mohlaba, he was born on the 5th of December 1933. He grew up and did his schooling at Ladysborne in Pretoria. In 1958, he worked for a newspaper named: Pusela as a journalist, producer and a 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 translate the following books: *Kheleni ra Tihela*, *Hanyelo ra Mukreste*, *Ndzi Rhandze Nhwana na Mawaku ku Hanana*. He first wrote his book titled: *Xisomisana* which made him very popular all around the world. 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 H.P. 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. His last novel *A Hi fambe Mghanam* was written in 2011. Thuketana dedicated himself to the writing of Xitsonga literature until he died on the second of October 2013 at Mankweng Hospital.

### **RESEARCH PROBLEM**

Code-switching is a very broad term, and is notable in all the languages across the world, including in South Africa where there are 12 official languages. However, despite there being multiple official languages in the country, one language (English) still 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). Though it can be conceded that people frequently switch to English for want of a language understood by many people, it can also be observed that many people often switch to English subconsciously, and without tangible 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 investigates the use of code-switching in a literary text, which will be analysed to determine reasons behind the switching of codes. The researcher will analyse instances of code-switching and the reasons for its use in the utterances of characters in Thuketana's novel *N'waninginingi ma ka Tindleve*.

### **RESEARCH METHODOLOGY**

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 Schwaradt (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. The study employed a qualitative research paradigm and a purposive sampling technique was used. Collected data was analysed using both thematic analysis.

### **AIM OF THE STUDY**

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

### **OBJECTIVES OF THE STUDY**

The objectives of the study are:

- To identify the use of code-switching in the development of F.A. Thuketana's selected novel.
- To determine how code-switching distinguishes F.A. Thukeana's style in his selected novel.
- To propose strategies that can be used to explore the concept of code-switching in the construction and development of Xitsonga novel.

### **SIGNIFICANCE OF THE STUDY**

The study will be significant to South Africans as well as the world at large. The study of code-switching is important in several areas, including linguistic code-switching, sociolinguistics, psychology, and education. 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 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.

## LITERATURE REVIEW

This section provides a review of literature related to the study on code-switching. A review of literature related to this research study is of critical importance as it provides a relevant context within which the researcher is able to develop her argument regarding the research under investigation.

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 given 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 is brought about by the participants' negotiated linguistic identities, and for the interaction to be effective, bilingual speakers categorise themselves to adopt a variety of identities, which allow them to accomplish their talk activities in an orderly manner.

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) in a study done in South Africa 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 also to speed up the learning process. Shilamba (2012) in her findings from the study done in the northern part of Namibia stressed 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).

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 motive for the switching. Thus, 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 also be interested in learning the other language in the process of enjoying the music. This is also a common phenomenon in South African music and it does break the new grounds of communication as it opens up people's minds in wanting to learn a new language. This, in a way, promotes multilingualism.

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. In fact, it is rather an effective tool. Though some of the conducted researches took place outside literary texts, they are essentially going to benefit the current research by reinforcing insight and rigour in its analysis and discussion of collected data. They will shed light on the multifaceted ways in which the current research exploit and navigate through the multi-layered levels of meaning buried within the speeches of fictional interlocutors.

## THEORETICAL GROUNDING

Sociolinguistic theory is a relevant theory in the proposed study because it focuses on the effect of language in society. The sociolinguistic approach which was founded by William Labov in 1992 attests to social factors that promote or inhibit code-switching, and views code-switching as affording 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. Hence, code-switching becomes a link that forges interrelation between the lower and the upper class. This is based on the assumption that those in power are much more educationally and linguistically advanced, and they need to code switch in order to be comprehended 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. Therefore, the sociolinguistic theory will help to find reasons for the use of code-switching in the selected novel by Thuketana. It will assist in the evaluation of literature with the aim of achieving its uniqueness, thereby looking at all aspects of society, which includes language and the way it is used in society. The focus of interest of much code-switching research has, again, along with general trends in sociolinguistic code-switching, shifted to issues like stylistic uses of code-switching and the role of code-switching in identity construction, processes in which the conscious use of code-switching is involved (Rampton, 1999).

### **N'waninginingi ma ka Tindleve (1978)**

#### **Textual summary**

*N'waninginingi ma ka Tindleve* is a novel by F. A. Thuketana, which centres around a group of four people namely: Phatimana, Galachana, Magezi and Khegu who decided to make a living through clandestine behaviour of theft and

robbery. These four thugs are three men and one woman, Khegu, and because they are running out of money they decide to come up with a plan to make more money. One of them who is the boss, by the name Galachana, comes up with a plan that, assumably, will give them a lot of money. Of course, the rest of the group agrees with him since that's what they always do, he devices ideas and they follow him. They plan to kidnap a daughter of a wealthy man, demand a ransom and then later return the child to the parents after getting the money. The girl was kidnapped and was given to Khegu to take care of her since she is a woman, and they assume that she is the one who will take better care of the child. Despite having put in place strategies of the highets level, their plan does not go the way they strategised it, and they intend to kill the girl since she is no longer of great use to them. Concurrently, the police hunt for them since they are 'wanted' people all along. When the case is reported, the police are involved and they go to undercover. One of the police officers goes on and date Phatimana and gets most of the information from him. The police have a lead on them and at the same time they have started spending the money and planning on killing the girl. Khegu who is assigned to kill and bury the girl cannot do it and she plans to run away with the girl. Finally, they turn against each other, and they start killing one other when the police find them.

## DATA ANALYSIS

This section deals with the analysis of collected data. The data is analysed according to thematic divisions as indicated below:

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

Under numerous circumstances, the characters in the chosen novel use code-switching to communicate messages in order to 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. Her commitment and bravery in the clandestine assignment is communicated in the ensuing grammatically corrupted way:

*'Ndzi na n'wina entirhweni lowu, it can dies I don't ' (Ll;about, ndzi lava mail musu, 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?)*

The citation reflects a captivating struggle and dedication to be truely part of a group that risks its life in order to achieve some goal. Khegu switches to English to make the rest of the group believe that she is at the same level with the guys. This is despite the fact that she is female and they are males who, by nature, are considered more endowed with bravery than their female counterpart. Khegu continues to try and impress the guys even though her English is broken, when she says, "'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?). 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' (*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.

### Code-switching and aasserting identity, status, power and behaviour

Phatimana 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' (If you also want to go you can go, you can do it, I don't care). Code-switching is here further used 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'. (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 posing a second thought. 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 gangster. 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 join the teaching profession as he says:

*'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!)*

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 person thinks 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'. (*What's up? how come you have to 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 feeling about his role in the group when he says: 'Dis ek, net ek Allen wat die guitar hier moet slaan, jy notch?' (It's me, only me, who has to beat the guitar here, you understand?). the use of Afrikaans here bolsters and emboldens his position as a ring 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'. (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 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'. (When I call for you you must come fast, you must come running, says Galachana as he continues speaking to Phatimana).*

Code-switching is here harshly employed to elevate Galachana's emotion in his communication to Phatimana. The switched codes embody the dynamics of administrative ascendancy and its attendant consequences upon the helpless juniors. 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. Thus, his level of hierarchy is not to be silently observed but commanded and demanded with hefty verbal directives. 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'. (I hear you boos, 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).*

The manner in which 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'. (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. Thus, the switched codes tell volumes about the kind of a leader Galachana is to his group members.

### **Personal praise and Code-switching**

In as much as code-switching can be used to serve numerous roles, it can instil a sense of confidence and self-esteem in a speaker. Though it is possible to praise someone in his or her language, switching code can give a more appalling 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 thus, "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*). This kind of code-switching expresses praises, 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. It aptly demonstrates the essence of code-switching as a forceful and critical tool in the expression of praise, embodying a stimulating phrasaic expressions that appeal more to the addressee's feelings and emotions.

### **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 better be expressed when one switches codes than when they are using their own language alone. This is so because of the high level of emotions that come into play when one takes onboard another language to better express what he can still, otherwise express in his own language. Phatimana switches from Xitsonga to English when telling him to get out of his house saying, "Huma, out! Ku vula Phatimana hi ku hlulhureta mufundhisi Nkuna. Come on out!" (*Out! Says Phatimana pushing Pastor Nkuna. Come on 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 exempt 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”. Thus, Galachana switches to Afrikaans to express his provoked feelings towards Manghezi. In 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”. (Sit down *man*, *your bloody stuiped*, 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.* (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. This means that the bundance of love that he owes Dzunani could hardly be expressed in Xitsonga and a need to switch to another language becomes necessary to create a verbal outlet of eloquency. This further heightens the essence of conversational code-switching between literary interlocutors.

One can also use code-switching to evoke and express pity on 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 are limited by the situation he finds himself entangled in. The switching of codes allows and enhances conversational fulfillment by the speaker and gives him the assurance that what he intended to speak has reached the interlocutor in a satisfactory way.

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, “Natuurlik ja, kasi ndzi vulavula na mani un’wana kwala?” (*Of course yes, who else am I talking to here?*) Phatimana code switches to make sure that the Pastor’s feelings are 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 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.)*

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 bursts out in emotionally charged verbal ejaculations. Such a verbal encounter will normally, more often than not, 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, zyyp!’ (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!).*

The above exempt indicates that Phatimana code switches to Afrikaans to render 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! (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.’ (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’. Don’t worry my brother, I know you, says Phatimana “I actually also know the vhuung, he jol had that minora, old katinga”.*

Quoted above is a reflection of the relations and levels of familiarity between two speakers. Clear in the words of Phatimana is that he 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 really geterror’. (*Was really scared, he was really terrorized.*) This kind of switching shows us how the man was feeling, that he was very scared. The exempts indicate how language can be exploited for various purposes in an attempt to achieve one’s communicative goals. In a similar fashion, switching codes can also work miracles in adding efficacy in as far as communication is concerned.

### 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 to do with a change of topic or information. The characters in the novel switches 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'. (*And he doesn't leave until around four in the morning.*) This kind of switching usually happens when one wants to change 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?'* (*And he could have opened the box, did you see how he doubted?'*)

In this exempt, code-switching is regarded as a communicative strategy. The nature of code-switching given above usually happens when one wants to change a topic into 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.* (*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 switches and says: '*And u nga ki u ringeta vuthari Phatimana.* (*And don't even try anything Phatimana.*) He thus, code switches because he was jumping from one topic to the next.

### Code-switching and Repetition for message meaning

Phatimana switches from Xitsonga to English when talking to the Pastor saying: 'Mufundhisi, vok off! Nyawuka, hatlisa u famba'. (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.' (*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.*)

This extract is a saying after a similar piece of communication in another language to make sure that his readers get what he meant by the first message. The message is emotionally charged and sends a very 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 to note that he means that he controls everything in his home. Thus, through code-switching, the Pastor as a critical being who has mastered dealing with a variety of characters would get a sense of what it means for someone to switch from one code to another, moreso in a heightened tone of communication.

### FINDINGS OF THE STUDY

- 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 she discovers that they also speak other languages other than Xitsonga. She decides to switch to English even when she was not very good at it for want of social inclusion.
- The study has also shown that characters in the selected Xitsonga text have a lack of language ability, either in their language or English. The alternation of two or more languages is on the rise among bilinguals and multi-lingual and it is a powerful feature of informal communication (Garrett, 2010:11). It is consciously or unconsciously witnessed in various domains.
- The study has shown that characters in the novel code switch to emphasise or clarify a certain point, to show how serious they are about what they are saying at a particular time. Some characters code switch because of the situations in which they find themselves in. They have no choice but to code switch.

### CONCLUSION

The findings from Felix Alois Thuketana's use of code-switching in his novel, *N'waninginingi ma ka Tindleve*, reveal several significant aspects that enhance the depth and complexity of his narratives. Thuketana's novel often portray settings where multiple languages coexist. Code-switching mirrors the real-life linguistic practices of the communities in question, 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.

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