

**CODE MIXING IN 'DEVIL ON THE CROSS' A TRANSLATION BY THE AUTHOR
(NGUGI WA THIONG'O): SFL APPROACH.**

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DECLARATION

This thesis is my original work and has not been submitted to any other university for award of a degree.

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DEDICATION

To my Trio

Chelsea, Heskey and Mercy Njeri

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When I reported back at the University of Nairobi's main campus with its neatly mowed lawns, the stark Professor Yajnik Fountain and magnificent buildings, I had no inkling how arduous and collaborative my post graduate studies would be. I would like to express my gratitude to the amazingly dynamic lecturers and M.A linguistics students whom we worked hand in hand throughout the course. My profound gratitude goes to the dedicated professors and to my two supervisors. Dr. F. Atoh and Ms Z. Otiso who walked with me on this rewarding path to completion of my Masters Thesis. They were selfless, resourceful and proffered scholarly and profound insights towards the completion of this research. Indeed they were proficient.

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DEFINITION OF TERMS, ABBREVIATIONS AND SYMBOLS

Code mixing:	Is the alternate use of two languages in the same clause. It is when pieces of one language are used while a speaker is basically using another language. The speaker incorporates units of one language or dialect into another language. These language pieces are often words but can also be phrases or larger units.
Code switching:	Is the complete shift from one language to another.
Discourse:	The use of language in speech and writing in order to produce Meaning
TEXT:	Is a term commonly used in linguistics to refer to a complete stretch of language, either spoken or written.
Style:	Refers to the way in which language is used in a given context by a given person for a given purpose.
Stylistics:	Is the study and interpretation of texts from a linguistics perspective
Variable:	This is a behaviour of specific issue being studied
Exposition:	Explanation or interpretation; a commentary
CDA:	Critical Discourse Analysis
SFL:	Systemic Functional Linguistics
CL:	Critical Linguistics
R.O.M	Rich Old Man
JW:	Jacinta Wariinga (protagonist)
B.K.	Boss Kihara
G:	Gatuiria (protagonist)
S.S:	Senior superintendent
LM:	Matrix Language
Le:	Embedded language
...:	Continuing conversation
():	Parenthesis

ABSTRACT

This study is a stylistic analysis of code- mixing in the Novel ‘Devil on the Cross’ as translated by the author. The study focuses on three types of code-mixing: Intersentential mixing, intra – sentential mixing and intra word mixing.

The study hypothesized that: code mixing in ‘Devil on the cross’ is used in social contexts, minor characters in ‘Devil on the Cross’ use code mixing, code mixing is related to certain concepts, the code- mixing brings out communicative intentions clearly and that Systematic Functional Linguistics theory of M.A.K Halliday can be used to analyze code- mixing in ‘Devil on the Cross’.

SFL incorporates three meta- functions of language: ideational, interpersonal and textual. SFL is a social theory of language that sees meaning as choice and its focus is on how language is used as a meaning making resource in contexts of situation and culture.

The study is organized into six chapters with the first chapter laying the foundation for the research and giving us the definition of code- mixing, and problematizing the concept of code-mixing under the statement of the problem. Under this same chapter, the objectives of the study have been stated clearly, the rationale of the study has been outlined, the scope and limitation given as well as the research methodology.

The data for the study was obtained through selection of texts from the literary work under study through purposive sampling. These is corroborated by scholarly works on code- switching and code- mixing, propounded by other scholars and underpinned by SFL conceptual framework in analysis.

‘Devil on the Cross’ manifests various types of code- mixing techniques. These can be analyzed by the SFL linguistic lens which can pan across sets of texts produced within a discipline or it can zoom in on specific texts produced by individual writers. To address the research questions, the thesis draws on a critical social theory of language (SFL) that focuses on how language is used as a meaning making resource in contexts of situations and woven together for communicative purpose.

CHAPTER ONE

INTRODUCTION

1.0 Introduction

1.1 Background to the study

Ngugi wa Thiong'o wrote the novel '*Caitani Mutharabaini*' in Gikuyu language while in detention. He later translated it to English as 'Devil on the Cross'. He had been detained by the Kenyan authorities after the staging of his play entitled '*Ngaanhika Ndeena*' (I will Mary when I want), written for performance by peasant and workers in Kenya. This play had a stunning effect when it was first staged in 1977. A month later the government revoked the licence to stage the play, and by the end of the year, Ngugi was jailed. He was detained without trial.

This particular study focuses on code mixing in 'Devil on the Cross' a translation written by the author from the Gikuyu language. The Translation to English was to cater for the general readership. This study is intended as a stylistic analysis to investigate how the translator of this work uses code mixing techniques. The study will try to find out causes and patterns of code mixing and variables such as social relations, gender and ideologies within Systemic Functional Linguistics (SFL) conceptual framework.

This study seeks out the contexts in which the translator code mixes, and whether Systemic Functional Linguistics conceptual framework would be used for analysis. Therefore, the study investigates this particular work to unravel the role of code mixing in various contexts and their ideological implications and the impact of the code mixed items.. Code mixing in Devil on the Cross is used discursively using English and Kiswahili. The study will look at the reasons for code mixing.

1.2 Statement of the problem

This study will investigate the motivations for code mixing by the author of the novel 'Devil on The Cross. It examines the contexts at which Code mixing is done. The communicative effects of the code mixed linguistic elements are our concern. Code-mixing in 'Devil on the Cross' is stylistically oriented considering the way the translator utilizes it in advertisements, testimonies and conversations. Even though a lot of literary work is analyzed from the perspective of stylistic devices employed by the creative artist and reasons for codemixing, to the best of my knowledge, this study has not been done on this novel. Hence there is a gap as to why the author code-mixes. Having read this novel, I felt the urge to carry out this study in order to unravel the socio-linguistic motivations for code mixing. The study examines linguistic aspects that are relevant in analyzing works by Kenyan literary artists. Most of the work is translated in English for the average reader while the code mixed elements are in Kiswahili.

In this novel, Ngugi covers many issues ranging from political, social, economical and cultural. To achieve this he uses, testimonies, advertisements, songs and conversations.

Basing it on the synthesis of the literature available, there is a need to address the issue of the mixed elements and why he code mixes.

The study attempted to answer the following questions:

1. How does the translator of this work utilize code mixing?
2. Who utilizes code mixing in 'Devil on The Cross'?
3. What concepts is code mixing associated with?
4. What are the translator's intentions for code mixing?
5. What effects does code mixing have on the reader?

1.3 Objectives of the study.

This study will be guided by the following objectives:

- i. Identify when code mixing is used in Devil on the Cross.
- ii. Identify whether code mixing is with the protagonists only or with other characters.
- iii. Investigate whether code mixing is related to certain concepts.
- iv. Investigate what communicative intentions code mixing brings out.
- v. Test the appropriateness of Systemic Functional Linguistics framework in the analysis of code mixing in ' Devil on the Cross'

1.4 Research Hypotheses

The hypotheses of this study are:

- Code mixing is used in social contexts
- Minor characters in ‘Devil on the Cross’ use code mixing as well as the major characters
- Code mixing is related to certain concepts
- The code mixing brings out communicative intentions clear
- Systemic Functional Linguistics framework can be used to analyse code mixing in ‘Devil On The Cross’

1.5 Rationale of the study

To the best of my knowledge, the fact that linguistic and stylistic studies have been carried out on language, not much work has been done in code mixing on novels by Kenyan novelists. Written works and texts on code mixing are mainly centred on Socio – linguistics. Consequently, the aim of this study is to fill this gap. A survey of more recent studies of literary interpretation and language use that I carried out revealed that little attention has been paid to code mixing as opposed to grammar, semantic analysis and pragmatics.

Although a lot of literary work is analysed from the perspective of stylistic devices used by creative artists, this research topic has not been studied. Hence, there is a gap in stylistic analysis of literary work by Kenyan artists that needs to be researched on, using SFL as a conceptual model.

Other features of stylistics such as repetition, similes, onomatopoeia and the use of grammar are given wide coverage as opposed to code mixing. Hence, code mixing needs a stylistic analysis. This gives a justification of this particular study. This particular novel was selected because a pilot study revealed that code mixing technique is well utilized in this work. This work is a representation of the English novel as a genre and is well suited to unravel the utilization of code mixing techniques using English and Kiswahili.

It is hoped that the study will yield data and information that will be useful for the stylistic analysis of texts and other literary work by various authors, in a professional and scholarly manner.

Among the beneficiaries of this study will include university students of literature, linguistics students, language teachers, and other linguistic scholars such as literary critics.

This is expected to be an inspiration to novelists and other writers, for example, those who write guide books for the study of these novels used as set books for examination purposes. It throws insights into the application of SFL because this theory highlights the relationship between language, text and context. Moreover, it sets out to explain how humans make meaning through language and other semiotic resources. Text is the primary unit of analysis in SFL.

1.6 Scope and limitation

This study is on code mixing in *Devil on the Cross* as translation. It also analysed only two codes that is English and Kiswahili as utilized by the author. Furthermore, the study only examined codemixing techniques that are frequently utilized by the author under study, and which appear to be prevalent in this particular work. There is one incidence where the author codemixes in French and in another incidence he uses a Gikuyu term *Mwomboko* referring to a Gikuyu traditional dance. But in this study we were only looking at two codes that is English and Kiswahili. The main focus of the study was based on communicative intentions for code mixing and the motivation behind the code mixing. The selected work provides enough data to show the utility of code mixing devices by the author under study.

The study adopted Halliday's Systemic Functional Linguistics conceptual framework. According to Verdonk Peter (2002:75), ... by assuming that linguistic choices in texts – in all texts are, consciously or unconsciously, motivated by particular value systems and beliefs, and that the resulting discourses are therefore always presented from some ideological perspective. This politicization is the business of what is variously called Critical Language Study, Critical Linguistics, or critical discourse analysis (CDA)...

Halliday says that language is a 'system' and the choices available in any language variety are mapped using the representation tool of the 'system' network. He postulates that meaning can be analysed in terms of three meta functions.

1.7 Research methodology

1.7.1 Data collection

We obtained data for this study from two sources as follows:

- I. Primary source
- ii. Secondary source

The primary source of the data was the novel 'Devil on the Cross'. The secondary source was obtained from library sources. The selection of texts was done through purposive sampling. The data was collected after reading critically and identifying the code mixed linguistic elements. Only those texts that make use of code mixing techniques were selected.

1.7.2 Data analysis

Systemic Functional Linguistics theory (SFL) was used to analyse the frequently code mixed linguistic elements. The mixed forms were first identified and translated into English before analyzing them using SFL conceptual framework. Texts are social actions both spoken and written. Hence the analysis involved descriptions and explanations of reasons behind the choices made by the author under study. The communicative intentions by the author were analyzed. We also took into consideration the contexts for code mixing. SFL views language as a system. Language at all levels is organized via metafunctions. Any other critical commentaries that inform this study were read and analyzed to help us expand our world view.

1.8 Theoretical framework

This study adopts Systemic Functional Linguistics (SFL) theoretical framework of Michael Halliday. It incorporates three meta-functions: interpersonal, ideational and textual. This conceptual model was developed by Halliday in the 1960's. It is functional because language is a means for realizing meaning; hence language under this model is a tool for expressing meaning. SFL presents language in terms of syntactic structure and words.

Halliday treats all his functions as being intrinsic to grammar. Grammar is ideational, pragmatics is interpersonal and textual. Halliday's three functions are: The ideational function, the

interpersonal function and the textual function Leech (1983:56). Leech explains Halliday's three metafunctions as follows:

- a) The ideational function: language functioning as a means of conveying and interpreting experience of the world. This function is subdivided into two sub-functions, the experiential and the logical sub-functions.
- b) The interpersonal function: language functioning as an expression of one's attitudes and an influence upon the attitudes and behavior of the hearer.
- c) The textual function: language functioning as a means of constructing a text, i.e. a spoken or written instantiation of language.

The ideational function is an amalgam of two subfunctions which Halliday calls 'experiential' and 'logical' and which corresponds to Popper's descriptive and argumentative functions. The interpersonal function corresponds to Popper's expressive and signaling functions Halliday (1973:38). In other words the interpersonal function points to the roles and relationships of the interlocutors.

The study was based on written language and evidently something is being communicated from this literary work which involves the presentation of facts and beliefs which are ideological. SFL emerged in 1960's. Under this theory, language is viewed as a system. Halliday took the notion of language as a system from J.R. Firth and developed the theory based on choice of linguistic expressions as opposed to language study.

As stated in the objectives this research looks at when code mixing is used and at contexts of code mixing in 'Devil on the Cross' as well as whether the code mixed linguistic elements are related to certain concepts as hypothesized. Since Halliday's Systemic Functional Linguistics looks at language as a social semiotic system with the three metafunctions, it formed a better working model for this study.

The overriding assumption shared by SFL practitioners is that language and function is linked. The study is a stylistic analysis of the contexts and intentions for code mixing. It looks at the social motivations for code mixing using SFL theoretical framework.

SFL explicitly intends to incorporate social theoretical insights in discourse analysis and advocates for an approach to language research that views language as a social semiotic system. The Hallidayean approach looks at language from choice of linguistic expressions made at social contexts. Hence this study analyses the social motivation for the code mixed linguistic elements with the application of Halliday's SFL conceptual framework on the data collected from 'Devil on the Cross'.

We chose this theory because its approach to language study draws from language functions of meta-functions: interpersonal, ideational and textual. We situate it in a wider panorama of developments in linguistics, and to find out whether it adequately addresses the basic issues in this study which include contexts of code mixing, causes or social motivations behind the code mixed linguistic elements and their role in this particular work or novel.

Kress postulates that these meta-functions are the modes of meaning which are represented in every use of language in every social context and a text is a product of the three, Kress (1986).

The question that arises is how are these functions under SFL accounted for in this study? Perhaps one obvious answer is that these functions answers the guiding questions .That is; why does the translator of the work under study utilizes code mixing? Who utilizes code mixing? and what concepts is code mixing associated with? It is clear that code mixing or language use is done within social contexts in 'Devil on the Cross.' Therefore; these three meta-functions contribute to the meaning of a text and are basic to the usage of SFL. Halliday elaborates that ideational and interpersonal meanings are realized only when they are in combination with the textual function, Halliday (1978:113).

Leech compares Halliday's language functions with those of Popper's. He argues that the ideational function and interpersonal function subsume Popper's four functions in the following way. The ideational function is an amalgam of two sub functions which Halliday calls "experiential and logical, and which correspond to Popper's descriptive and argumentative functions. The interpersonal function corresponds to Popper's expressive and signaling functions, which are based on similar functions," Leech (1990:56).

In SFL, text refers to units as small as a clause or as large as a monograph. Texts are amenable to linguistic analysis. This is relevant as in the discursive style of the novel ‘Devil on the Cross’ in terms of code mixing.

This study analyses this text in the context of SFL which considers language as a social semiotic system. The point of departure for Halliday’s work in linguistics has been in this question. How does language work? He has probed the nature of language as a social semiotic system, that is, as a resource for meaning across the many and constantly changing contexts of human interaction, such as code switching or code mixing and as various as literary analysis. Halliday has tried, then, to develop a linguistic theory and description that is applicable to any context of human language.

SFL theory and Halliday’s descriptions are based on these principles, on the basis that they are required to explain the particular complexity of human language. These principles are:

- That meaning is choice i.e. that user selects from options and that the power of language resides in its organization as a huge network of interrelated choices.
- That in its evolution from primary to higher order semiotic, a space was created in which meanings could be organized in their own terms, as a purely abstract network of interrelations.
- That language displays functional complementarity, for maintaining and creating interpersonal relations. These motifs are two modes of meaning in discourse, i.e. the ideational and interpersonal metafunctions. They are organized via a third mode of meaning, the textual metafunction, which acts on the other two modes to create a coherent flow of discourse, Halliday (1990:66).
- That language unfolds syntagmatically as structure laid down in time (spoken) or space (written). This structure involves units on different ranks within each stratum of the language system. Within the lexicogrammar e.g. the largest is the clause and the smallest the morpheme and intermediate between these ranks are rank of group/phrase and the word, Leech (1990:57).

Language is a system. SFL is also functional because it considers language to have evolved under the pressure of the particular functions that the language system has to serve.

In summary, all languages involve the three metafunctions. Construing experience (meanings concerned with interpersonal relations) and the weaving together of these functions to create text. These are evidenced in the code mixed linguistic units employed by the translator of the novel. For Halliday, this is the role of structural organization, be that grammatical, semantic or contextual. These three generalized functions are termed ‘metafunctions.’

This provides the conceptual view of the study problem.

1.9 Literature review

1.9.1 Introduction

The teaching of African novels has attracted attention from Scholars from various quotas. Some scholars perceive the whole idea as a positive development towards promoting African literature, culture as well as its aesthetics. However, it is apparent from our review of literature that no study has been carried out on, code mixing or the role of code mixing in this particular work.

Studies that have been done so far have examined code switching techniques. No study that has examined code mixing techniques within Halliday’s Systemic Functional Linguistics conceptual framework on this novel ‘Devil on the Cross’.

Many researchers have concentrated on other aspects of language such as style without paying particular attention to the role of extra – linguistic features in analyzing the language of literary works.

A good number deal with general themes. In my review of the literature, it was evident that a good number of scholars study aspects of language such as morphology, morphosyntax and lexical aspects.

On looking at style ,Bradford (1997; 51)

Argues that prose is more closely allied to metonymy in that its linguistics selections maintain a parallel relation between what is said or written and what is represented.

Bradford is particularly concerned with the ways in which the different registers and forms of prose can be assembled as a single text which tells a story and which establishes a certain mode of formal coherence.

Bradford says that; novels are made of different types and classes of prose – formal description, meditative reflection, speech, dialogue, and letters, Bradford (1997:52). In ‘Devil on the Cross’, the above classes of prose have been used to bring about communicative effects.

1.9.2 Review of theoretical literature

1.9.3 Code-Mixing

Every contribution to the vast and multifaceted discipline of literary studies will involve an engagement with style. Stylistics enables us to identify and name the distinguishing features of literary texts, and to specify the generic and structural sub divisions of literature. Bradford, (1997).

Stylistics here is termed as studying certain aspects of language variation. They point out that ‘style’ is certainly a familiar word to most of us, but unfortunately to say simply that stylistics studies style does not clarify matters greatly, because of the multiplicity of definitions that the word ‘style’ has. David and Derek (1969:9)

David and Derek goes a head to clarify four commonly occurring senses of the term ‘style’: style may refer to some or all of the language habits of a person such as Shake Speare’s style; it may refer to some or all of the language habits shared by a group, for example, the Augustan poets, - and style as a mode of expression such as good manners. Lastly, the word ‘style’ to refer solely to literary language.

Leech (1981) on the other hand sees stylistics as an interface between linguistics and literary criticism. Crystal (1969:61) comments on the theories advanced so far. He says:

...There are many aspects of the way in which English is used which no one has tried to account for, and which cannot be handled adequately by such categories as register, tenor, field, mode etc in any of their current senses.

And while it is impossible to achieve completeness in the present state of the art, the extent to which stylistic theories are at the moment inadequate, should at least be admitted. The lack of large – scale formal empirical analysis is well displayed when situational categories such as ‘newspaper reporting are set up and assumed to have predictable linguistic identity....

In SFL approaches, register is used to map the relationship between the context and the lexicogrammatical choices. Three key dimensions of context are seen as shaping and being shaped by language. These are: field (topic) tenor (roles) and (Written or spoken text)?

Stylistics also attempts to establish principles capable of explaining the particular choices made by individuals and social groups in their use of language, such as socialization, the production and reception of meaning, critical discourse analysis and literary criticism, Halliday (1971).

In the Cambridge encyclopedia of language Crystal observes that, in practice, most stylistics analysis has attempted to deal with the complex and ‘valued’ language within literature, i.e. literary stylistics’. He goes on to say that in such examination, the scope is sometimes narrowed to concentrate on the more striking features of literary language, for instance, its ‘deviant’ and abnormal features, rather than the broader structures found in whole texts or discourses, David (1987).

1.9.4 Myers-Scotton, Poplack and Meechan on codeswitching

According to Myers-Scotton (2002:154) code switching implies alternation between two (or more) language systems (Single word) codeswitching should show little or no integration into another language. That is, not only is there alternation in codeswitching, but it results in compartmentalization of the languages involved in any resulting bilingual projection of complementizer (CPS) Poplack and Meechan (1998) adds voice to Myer’s sentiments above by stating that:

...Since the singly occurring forms in question do show integration, they cannot be codeswitching forms....

That is, they seem to accept as codeswitching only: what I call embedded language islands. These switches which result in compartmentalization of the languages involved points to the role of the embedded language to make communicative intentions clearly.

They argue that these same forms are codeswitching forms in mixed constituents.

i. Code-mixing

The following literature from theoretical linguists form an integral part to the study of code mixing in this research. The literature, ranging from definitions reflects the premises that structure much of the discussion in this study.

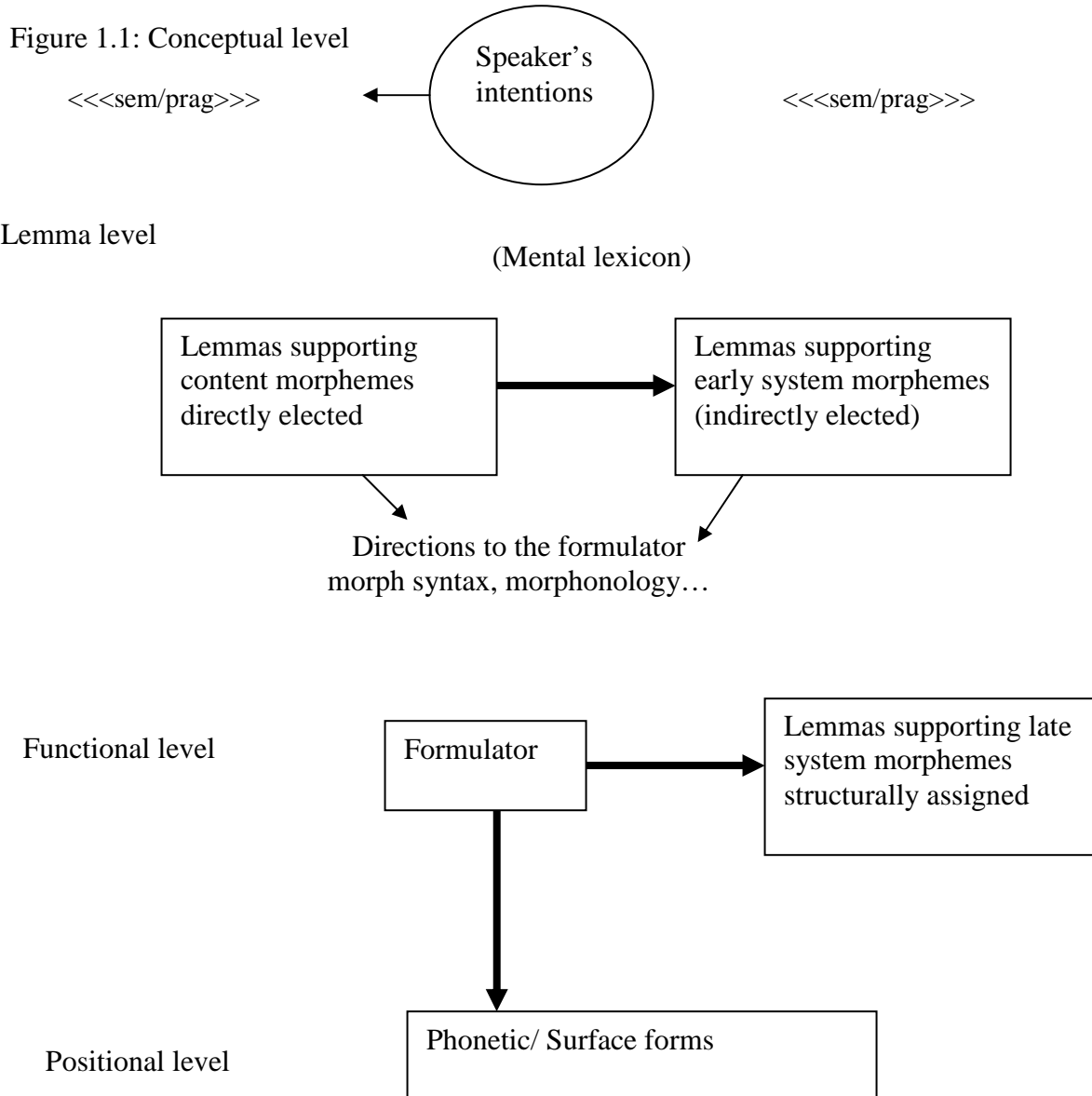
According to David (2003:79) code- mixing involves the transfer of linguistic elements from one language into another. A sentence begins in one language, then makes use of words or grammatical features belonging to another. Such mixed forms of language are often labeled with a hybrid name, such as in the case of Singaporean English (Singlish) etc and attract attitudes ranging from enthusiastic community support (as an expression of local identity to outright condemnation (from some speakers of related standard languages).

Code-mixing refers to the mixing of two or more languages or language varieties in speech. However, some scholars use the terms “code- mixing” and “code-switching” interchangeably, especially in studies of syntax, morphology and other formal aspects of language. Both terms are used to refer to utterances that draw from elements of two or more grammatical systems. These studies are often interested in the alignment of elements from distinct systems, or on constraints that limit switching.

A thin line is drawn between the two terms. Code- mixing emphasizes the formal aspects of language structures or linguistic competence, while code-switching emphasizes linguistic performance. For sociolinguists: The two phenomena is differentiated as follows: code-switching is associated with particular pragmatic effects, discourse functions, or associations with group identity, whereas code- mixing or language alternation are used to describe more stable situations in which languages are used without such pragmatic effects. This is well accounted for by the ‘Group of thieves ‘in ‘Devil on the Cross’. In this study, we look at code mixing as the alternate use of two languages in the same clause where pieces of Kiswahili are used while the interlocutor’s are basically communicating in English.

It is worth to note that code-mixing and code-switching are widespread phenomena in bilingual communities where speakers use their native tongue (L1) and their second language (L2) in different domains.

Myers – scotton (2002) proposes the following model of language production.



Myers – Scotton posits that instead of having a matrix language for a bilingual clause that is largely isomorphic with a single language, in some contact phenomena, the matrix language itself is a composite. She states that, one can define a composite matrix language as an abstract frame composed of grammatical projections from more than one variety. It can result when speakers do not have full access to the desired matrix language or when there is competition for the role of matrix language between languages.

Bilingual speakers have even more to consider at this level: the effect of producing bilingual speech rather than speaking one language at a time. That is speakers must decide whether in a given community engaging in codeswitching is even acceptable or they will be denigrated for speaking ‘broken language’

There are choices to be made: the option to select content morphemes from either matrix language or embedded language. Lemma is tagged from specific languages in the speakers’ repertoire. They contain all the necessary information that will result in surface-level morphosyntactic structure (Jackendoff (1997))

1.9.5 Discourse and text

Discourse is linguistic communication seen as a transaction between speaker and hearer, as an interpersonal activity which is affected, sometimes determined by its social or cultural purpose, Bradford (1997:56).

We have just discussed the idea of style and the various definitions and seen that style permeates or cuts across all types of texts. According to Bradford, ‘Text’ is the unit of communication, the words transmitted from addresser to addressee. The contextual circumstances will effectively determine the message of the text.

Discourse is a general name for the vast network of linguistic and contextual elements that affect the message’. Leech (1981).

Each of these involves a subtle shift of balance between Leech and Short’s term ‘text’ and discourse. The discourse between implied author and implied reader of a particular novel will be influenced by the later familiarity with other novels (Bradford (1997:55)).

The term register refers to patterns of communication used in particular settings for special purposes. Register in this study is applied to find out the role of code mixing in the novel 'Devil on the Cross' based on written text. Hence Bradford's work on stylistics is relevant for this particular study.

However text is a term used by linguists to refer to a complete stretch of language, either spoken or written. The practice of text analysis (also principally concerned with individual words or sentences. It is concerned with the way in which they combine across sentence boundaries and speaking turns to form coherently organized language in use in a specific context,–Widdowson (2002: 83).

1.9.6 Review of literature on Code switching by other scholars

Related to this study is a M.A. Thesis on code switching by Catherine Wanjiku who applied Howard Giles Communication Accommodation Theory on data collected. She found that code switching entailed the practice of moving between variations of languages in different contexts. She analysed the social motivation of these switches.

This researcher was also closely related to the current study in that it was based on written rather than spoken language with a specific approach to the notion of code switching. The ultimate goal was to find out about the everyday speech of ordinary people.

One of the main objectives is the instances when code switching takes place which is similar to the objectives of the current study, but differs in that whereas it looks at code switching, the current one investigates instances of code mixing.

Another study comparable to the current one is a study carried out by Nyarangi Norah on a stylistic analysis of the language of Kenyan Dramedies. She used the Systemic Functional Linguistics framework of Halliday. This is similar to the current research in that it investigates styles of language and analyses other extra linguistics features as well as the conceptual framework i.e SFL but differ in that her investigation is on the language of Kenyan dramedies whereas the current study looks at code mixing in the novel ' Devil on the Cross' as translated by

the author (Ngugi wa Thiong'o). This work as well provides basic information on the study of style and it positions it in a linguistic perspective. It proffers useful tools to writers, novelists and other artists.

It is therefore evident from this review that studies such as those of David and Derek Myers-Scotton, Richard, Verdonk Peter and Michael Halliday serve as a spring board in the reviews for a better grasp and perspectives in the analysis of stylistics and conceptual frameworks.

Ngugi wa Thiong'o in his book 'Decolonizing The Mind' argues that African literature should be in African languages since he observes that: they should be accorded all the encouragement to write a literature that will be the pride of Kenya and an envoy of the world. (1986:15).

This stance by Ngugi wa Thiong'o leaves a lot to be desired evidently because he does not explain how the general readership who are not from a particular tribe or who do not share the same code say Gikuyu, will make use of such work. This leaves a gap to be filled by works such as the current study.

CHAPTER TWO

SOCIAL FACTORS FOR CODE-MIXING

2.0 Code- mixing in social contexts

2.1 Introduction

The previous chapter laid the foundation of this study. It examined the objectives, rationale, assumptions and methodology of the study. Works that have theoretical and conceptual relevance to the topic of the study were discussed. The concept of code- mixing was also problematized. After investigation, it was evident that code- mixing techniques are utilized with a purpose. The literature review revealed that no significant study has examined code- mixing techniques within the Systematic Functional Linguistics (SFL) conceptual framework. We take the data from the appendices and from the definition of terms and abbreviations page.

In this chapter we look at social contexts at which code- mixing takes place as evidenced in 'Devil on the Cross': . Code- mixing in some instances in 'Devil on the Cross' is done within Halliday's three metafunctions. Under the social factors, code- mixing is achieved with the ideational function of language. This is either at intra- sentential switching or intersentential switching, or at intra- word switching. Just before we define the three types of switches, it is important to point out that SFL focuses on texts in context. We now define the above three types of switches. The intersentential switching occurs outside the sentence or the clause level that is at sentence or clause boundaries. It is some times called extra- sentential switching. Leech (1983:56) states that; the ideational function is where language functions as a means of conveying and interpreting experience of the world. On the other hand; Yule (2003:83) says that: ideational function represents thought and experience in a coherent way. As an illustration let us look at the following data, Thiong'o (1987:86).

That's true African socialism...

Ujamaa wa Asili Kiafrika (TRUE AFRICAN SOCIALISM) not like that of Nyerere and his Chinese friends, the socialism of pure envy, the '*Ujamaa*' (SOCIALISM) that seeks to prevent a man from holding a bone...

(We italicize the mixed linguistic elements and capitalize the translations.)

From the above data, code mixing is done at the clause level in the first instance. The thieves are using the idea of socialism to justify their deeds of theft and robberies. The next code switched element that is the '*Ujamaa*' (SOCIALISM) is realized at intra-sentential level.

By definition, Intra-sentential switching is one that occurs within a sentence or a clause. The third type of switching is intra-word switching. This is a type of code mixing that occurs within a word, itself, such as at a morpheme boundary. For our analysis, let us draw from the following examples: Thiong'o (1987:112).

'...Bring one, Bring All. *Sisi kwa Sisi*...

(*KENYANS BY KENYANS*)

'... *Ugeni juu, Ukenya chini*...

...FOREIGN CULTURES HIGH, KENYANIZATION LOW...

... *Haidhuru! Haidhuru!* (Gatuiria said quickly,...(Ibid:245)

...ALRIGHT! ALRIGHT!

The above first batch of switches are at intersentential level. But the second batch is at intra-word level of switching. In our analysis for social factors or motivations for code-mixing, at the three types of code mixing, we also realize that code mixing techniques is an evident feature of the language and as well as style of Ngugi Wa Thiong'o's novel 'Devil on the Cross' and most of his works including those written in mother-tongue (that is in Gikuyu). e.g the original version of 'Devil on the Cross' (Caaitani Mutharaba-ini) and Murogi wa Kagongo among others. (In this study, we capitalize the translations and italicize the code mixed linguistic elements in the data)

Let us also refer to the definitions of style under the review of theoretical literature by various scholars. David and Derek (1969:9) points out the commonly occurring senses of the term 'style'. One of these senses points out that; style may refer to some or all of the language habits of a person that is style in terms of deviations which is important in the analysis of code mixing, techniques in 'Devil on the Cross'. David, and Derek also points out that 'style' may solely refer to literary language. David and Derek (1969:9). Michael Halliday on the other hand points out that stylistics also attempts to establish principles capable of explaining the particular choices

made by individuals and social groups in their use of language, such as socialization, Halliday (1971). The code mixed elements by the thieves is done at a social gathering. The two protagonists also are conversing as a way of socializing. This gives credence to Halliday's view on language choice.

In SFL, text refers to units as small as a clause. Texts are amenable to linguistic analysis to different degrees of delicacy, from text level staging, to discourse semantics, to clause level meaning and function.

Crucially, SFL text analysis is not only the analysis of linguistic resources but in addition, the analysis of their social, and ideological meanings. SFL and its analytical tools are designed to bring to exposition or to make explicit the relationship between text and context. For this reason, SFL analysis of text is not reducible to the analysis of linguistic form and structure, detached from its context of use.

2.2 Language in a social context

In this chapter, we present some of the reasons why bilinguals mix two languages and switch back and forth between two languages and what triggers them to mix and switch their languages when they speak. These bilingual phenomena are called “Code-mixing’ and code-switching’. Let us refer to the ‘Testimony of Kihaahu wa Gatheeca’ in his narration of his experiences revealed to those who had gathered at the robber’s cave’ in Ilmorog for the ‘competition in Modern Theft and Robbery’. Thiong’o (1987:109).

For illustration, let’s refer to the following data.

‘Skills like those just mentioned to us by Gitutu wa Gataanguru *‘nikama mswagi kwangu* (ARE TOO SIMPLE FOR ME TO MASTER), they are nothing at all.

While analyzing the data above we note that code mixing is at clause level. It is also done at a social context, that is at the competition to select seven experts in ‘Modern Theft and Robbery’ . Kihaahu wa Gatheeca is one of the minor characters. Code mixing relates to social – group membership in bilingual and multilingual communities. The social – group is well accounted for by the thieves and the protagonists; Gaturia and Wariinga in ‘Devil on the Cross’. According to

Hamers and Blanc (2000), Code – mixing and code switching were considered as signs of incompetence. However, Kan and Duran (2005) argues-that an alternative view is to recognize the social, cultural and communicative validity of the mixing of two traditionally isolated linguistic codes as a third legitimate code.

Kan and Duran’s views are in line with the code mixing techniques in ‘Devil on the Cross’

To illustrate the above view, lets consider the following variables. When Gatuiria came to collect Waringa, Gatuiria was struck dumb, unable to recognize Waringa. Waringa was dressed in the Gikuyu way. A brown cloth, folded over a little at the top. He says:

G: *‘Mke ni nguo... Lakini nguo si mke.*

A WIFE IS TO CLOTHES...BUT CLOTHES ARE NOT A WIFE

Today is today. The struggle for national cultures is still a relevant struggle’ Thiong’o (1987:242).

For our analysis, we note that the SFL principles are at play in the above data. The functional complementarity, for maintaining and creating inter personal relations. The two modes of meaning in discourse that is- ideational and interpersonal meta functions are at work.

From the data above, we note that the code mixing is at the intersentential level. It points to cultural concepts based on the ideational and inter personal metafunctions mediated via the textual metafunction. The discourse by the two protagonists is based on context by looking at their milieu.

SFL is a social theory of language.

Unlike formal, structural theories of grammar its focus is on how language is used as a meaning making resource in contexts of situation and culture. This was initiated by the linguist Halliday. The early influences included the work of Firth proposed that ‘the environment of language use was a necessary dimension of understanding its meaning. Both of them proposed that the environment of language use was a necessary dimension of understanding its meaning and both linguists conceived of language as a form of action, as the enactment of social relationships and social processes. Donohue and North (2009).

Analysis of the code mixed elements in the study is beyond analyzing and interpreting the abstract structures of language by positing that a successful analysis of linguistic forms has to seriously take into account the social context within which these elements are used.

Consequently, within this understanding a text is a mode of discourse. This implies that the works under study are analysed as discourses taking place within definite socio-cultural contexts. Although Ngugi writes from his thoughts, experiences, convictions, ambitions, dreams and struggles, all these are informed by the social, historical, cultural and political background. To some degree, literary works are the writer's reaction and response to the social environment where they live.

We situate this particular author within his socio- cultural contexts. Consequently, code-mixing using Kiswahili, or rather, the African and more so, Gikuyu socio- cultural contexts are deemed relevant in the interpretation of the code- mixing techniques. The author, having written the original version in Gikuyu and code- mixed in Kiswahili including this translation to English and still code mixes in Kiswahili, is seen to have been influenced by 'Gikuyu culture' and as well as the wider but intricate African cultural practices and beliefs.

It is also evident that code mixing is invariable to Ngugi's style of writing in his works. As pointed out in the review of theoretical literature, stylistics attempts to establish principles capable of explaining the particular choices made by individuals and social groups in their use of language, such as socialization, the production and reception of meaning, critical discourse analysis and literary criticism. Halliday, (1971).

As Widdowson postulates, the practice of text analysis and how (the code mixed linguistic elements) in terms of individual words or sentences combine across sentence boundaries and speaking turns to forge coherently organized language in use in a specific context, Widdowson (2002: 83)

We will draw another example from the Testimony of Nditika wa Nguunji for illustration of language in a social context.

“Not yet *Uhuru*” ! What other *Uhuru* do people want? (Thiongo 1987: 177).

‘NOT YET INDEPENDENCE!’ What other INDEPENDENCE do people want?

In our analysis of the above data, first we note that the utterance is made by one of the minor characters. In SFL, three dimensions of context are seen as shaping and being shaped by language: the topic, roles and relationships of interlocutors and mode (how written or spoken a text is).

Here: the ideational, interpersonal Mode is a term used in the Hallidayan classification of language varieties, referring to the medium of the language activity which determines the role, played by the language in a situation. Halliday's motifs of meaning in discourse are displayed organized via textual. Analysis of code mixing techniques is therefore important in understanding how these meanings are constructed and negotiated. One begins to use language consciously through interaction with socio-cultural imperatives. We begin to choose to speak in a certain manner due to our feelings, beliefs, circumstances and objectives. This results into a style of a writer, such is the case of the author of ‘Devil on the Cross’.

According to Celik (2003), ‘globalization has been given as one of the reasons for code mixing. Kenya is one such country where globalization has taken toll on. Hence her people are bilingual where the author of ‘Devil on the Cross’ hail from, who himself is bilingual, and a literary pundit and a prolific author.

Celik opines that

....what tends to happen is that a mixture of the two languages in question is used...

On their contribution to language on a social context; Blom and Gumperz postulates that: ...where bilingual speakers choose which code to speak depending on where they are and what they are discussing....

The process of passing meaning from one person to another involves determining and agreeing on meanings. Interpretation of code mixing techniques in the ‘Devil on the Cross’ is such an example of such process whereby in trying to work out meaning, the reader has to understand the

social context of the writer, which in turn, make the meaning clear. Analysis of code mixing techniques in the novel under study is of great relevancy in understanding how these meanings are constructed and as well as negotiated.

Hutcheon (1995) underscores the invaluable or usefulness of Social-context in the analysis of code mixing. He contends that social context is important in understanding how we communicate.

SFL is a social theory of language. SFL is underpinned by the following key tenets:

- Context and the language choices made by speaker / writers are interrelated
- Language is a resource for making meaning
- Every utterance / text simultaneously makes three types of meaning: ideational, interpersonal and textual.

-Language can be viewed and investigated as a total system or as a particular text(or somewhere along that continuum).

For analysis, we refer to the data below from the ‘testimony of Mwireri wa Mukirai’ Thiong’o (1987:160).

Wanawake ni watumishi kwa wote

WOMEN ARE SERVANTS FOR ALL...

(Ibid: 162) on demanding for Mwireri’s identity the guests (thieves) shouted

Hatukujui bila kitambulisho chako

(WE DO NOT KNOW WHO YOU ARE WITHOUT YOUR IDENTITY...)

(your identity card).(Meaning car(s))

In our analysis of code mixing in a social context, we note that this is done at a social context. in the first data the mixed clause is done by one of the thieves while he was contributing to the debate by thieves for social identity.

In the second data code mixing is done by the rest of the gang at intra sentential switching and for socializing purposes.

2.3 Text and context

Text in context is the main unit of analysis in SFL research and the primary constructs for looking at the relationship between text and context are register and genre. These bring into play the relationship between texts and the people who are reading and writing them. As a linguistic theory, the emphasis is on understanding the potential of the language system and the way in which it is deployed through text to make meaning. The focus is on the detail of how language works to develop and structure texts and to construe meanings which, build field, create a dialogue between writers and readers and form cohesive and coherent texts.

2.4 The dynamic aspect of gender and gender, roles in society.

Fish (1980) agrees with Hutcheon when he notes that: ‘Language is always perceived from the very first, within a structure of norms; that structure is not abstract and independent but social’

Let us consider the data below:

...Why have people forgotten how Kenyan women used to make guns during the Mau Mau war against the British? Can't people recall the different tasks carried out by women in the villages once the men had been sent to detention camps? A song of praise begins at home. If you Kenyan men were not so scornful and oppressive, the foreigners you talk about so much would not be so contemptuous of us.

Haiduru! Haidhuru! Gaturia said quickly mollifying Waringa...

ALRIGHT! ALRIGHT! Gaturia said quickly mollifying Waringa.

The switching above is at intra-word level by one of the protagonists. The context is at the other protagonists milieu.

The fluidity of gender based on the above discourse and text, as expressed by Gaturia is depicted by Ngugi in ‘Devil on the Cross’.

Ngugi is depicting the dynamic aspect of gender and gender roles in his society.

Phillips and Jones (1985:2) contends that these negative attributes about women may have contributed to the attitudes that people have towards women. Some of these code mixing

techniques from the selected texts seem to echo these stereotypes about women. Let us refer to the testimony of ‘Mwireri wa Mukiraii ,Thiong’o (1987:160).

Wanawake ni watumishi kwa wote(WOMEN ARE SERVANTS FOR ALL)

Musyken (2000) defines code- mixing as all cases where lexical items and grammatical features from two languages appear in one sentence. In terms of definition from Bhatia and Ritchie (2004), code – mixing refers to the mixing of various linguistics units (Morphemes, words, modifiers, phrases, clauses and sentences) primarily from two participating grammatical systems within a sentence. More specifically, code-mixing is intrasentential and is constrained by grammatical principles. It may also be motivated by social – psychological factors.

In our analysis of the mixed clause above, it is done under ideational metafunction and is socially and psychologically motivated.

2.5 Code mixing and cultural concepts

The author’s insights and vision on the issue of gender disparity and cultural concepts is depicted through various code mixing techniques. Before we review these techniques; issues about socio-cultural and societal expectations are explored. Some of these cultural issues are seen to have influenced the author’s depiction.

For our analysis, let us refer back to the ‘Testimony of Murireri Wa mukiraii.

Whenever I want a good time, I look for white or Indian girls. I have always maintained that women belong to no age group, no clan, and no country.

‘Wanawake ni Watumishi kwa wote.

(WOMEN ARE SERVANTS TO ALL)

So if you come across a white girl, take her; if you come across an Asian girl take her, if you come across a beautiful girl called ready – to- yield, take her.

From the code mixed clause, ‘*Watumishi kwa wote*’, it shows how gender relations are held or viewed in society and the disparity that exist. This paints and taints the elderly men, exemplified by Mwireri, who lavish in lusciousness and taking advantage of the economically handicapped

young girls such as Wariinga. The author depicts such wealthy old men as destroyers of the young, tender and vulnerable groups.

Ngugi wa Thiong'o also seems to suggest through such mixed clauses as '*Wanawake niwatumishi kwa wote*(WOMEN ARE SERVANTS TO ALL) as being libellous.

For further analysis, let us consider the following excerpt from the conversation between the two protagonists, Gaturia says:

The abilities and potential of our women are enslaved to the typewriter, the bar or the beds in those hotels we have put up in every corner of the country for the pleasure of tourists. How insulting to our national dignity that our women should have become mere flowers to decorate the beds of foreign tourists, so that when they go back home to their own countries, they can praise the generosity of our women in bed! Is that real praise or contempt?...

For our analysis, we note that the author's concept of gender and culture comes out vividly in his usage of the flower metaphor. Wa Thiong'o symbolically compares the practice of taking advantage of desperate young girls looking for a means to make ends meet both by well off native old men as well as foreign tourists as an insult to our culture as well as our very national dignity. The flower metaphor seems to suggest that the vulnerable young girls need to be protected against such characters. Indeed, the metaphor presents a contestation over such malpractices. The image of the flower reinforces the author's disapproval of the practice.

2.6 The concept of gender disparity

Let us consider the following data or reply from the female protagonist –

Wariinga says:

...‘The foreigners are not entirely to blame, ‘Even you, the Kenyan men, think that there is no job a woman can do other than cooking your food and massaging your bodies. She adds with a laugh, ‘Gaturia *juu!*’.

....(GATUIRIA HIGH!)

Clearly, the poor socio- economic status of women is seen as being the root cause of unfair treatment. By pointing out that a woman's place is in the kitchen and massaging men's bodies,

the author is highlighting the African cultural patriarchal practices. Ngugi, is toying about with a retrogressive traditional cultural practice whereby the girl child is socially confined to the domestic chores and as a toy providing sexual gratification for men no matter how old the man is.

No wonder, Wariinga (female protagonist) sarcastically tells Gatuiria with a laughter
'Gatuiria Juu!,

(GATUIRIA HIGH!)

The use of the term 'enslaved' by the author as well as the epithet 'Even you, Kenyan men, think that there is no job a woman can do other than cooking your food and massaging your bodies, signifies coercive authority, unmoved, lack of feelings, intimidating, inhuman, inconsiderate and cruel. The author seems to suggest that men lack of humane qualities.

For further clarification on the gender concept and gender disparities, we review the dialogue between Wariinga (female protagonist) and the Rich Old Man from Ngorika (Who later on turns out to be Gatuiria's father). Thiong'o(1987:257)

ROM: I would like you to leave Gatuiria...

J.W: How...?

ROM: Go back to Nairobi together, tell him that your love affair is over. He's only a child. He won't feel a thing.

J.W : And me...

(Suddenly he felt as he had in the old times, when he used to overpower Wariinga with words. He felt the blood surge through his veins, he felt his old virility return).

ROM: Be mine, remember you once belonged to me. I believe I am the man who changed you from a girl to a woman. And you are the mother of my child, although I've never set eyes on it.

JW: And what about your wife, Gatuiria's mother?"

ROM: (Lust dominated him). She doesn't count. No one applies old perfume that has lost its scent. Please my Little lady, my fruit, listen to my words.

Be my woman and I will rent a house for you in Nairobi, Mombasa or wherever
You choose.

JW: And what if I refuse to become your flower, you want the love between me and
Gatuiria to end, don't you?

ROM: Yes, I do...

While analyzing the above conversation, we note that it is at the interpersonal meta- function. The strangeness of the old man's utterances lie in the fact that he tries to wrestle Wariinga from his son Gatuiria, the scene and the event or context seem to be informal. Using the constructs of genre, we note here that "tenor" that is roles and relationships of interlocutors are in focus. Much of SFL research has focused on describing and accounting for how language works in contexts.

2.7 Conclusion

From the various examples that we sampled out, and analysed they are a manifestation of code mixing in social contexts. The mixed linguistic elements are corroborated by M.A.K Halliday's Systematic Functional Linguistics theory which maps the relationships between language, text and context. It is also evident that minor characters in 'Devil on the Cross' as well as the protagonists use code mixing in their discourse. Kress (1965) reasserted the social motivations for code-mixing. He was among the first researchers to support the motivations and gave a new interpretation to the role of codemixing. Studies which emerged from this investigation such as M.A.K Halliday(1975)were unanimous in asserting that it was influenced by such factors as age and context.In this study,age is not a defining factor because in our analysis,we note that in 'Devil on the Cross' both young and old engage in code mixing. A good example is the two protagonists on the one hand and the 'Theives 'on the other hand. The protagonists are youthful whereas the thieves are grown-ups.

CHAPTER THREE

INTERSENTENTIAL SWITCHING

3.0 Introduction

For Halliday, all languages involve three very generalized functions as we pointed earlier, or metafunctions; construing experience that is meanings about the world, enacting social relations as seen in the previous chapter or interpersonal relations and the weaving together of these functions to create text. These functions are considered to come into being simultaneously (Viz. one cannot mean about the world without having a real or virtual audience). Language must also be able to bring these meanings together, and this is the role of structural organization.

3.2 SFL lens

In this chapter, we set out to analyze the code mixed elements in order to find out whether they bring out communicative intentions clear as hypothesized. We analysed these linguistic elements at intersentential level as exhibited in ‘Devil on the Cross’. We also looked at the mixed elements from the lens of other scholarly works.

Halliday’s SFL linguistic lens can pan across sets of texts produced within a discipline or it can zoom in on specific texts produced by individual writers. It has the capacity to use patterns across texts to form generalized descriptions of either text structure genres, or language choice and to account for these descriptions in relation to features of the context. This has been the case with Systemic Functional Linguistics conceptual framework. In SFL, text refers to units as small as a clause or as large as an entire academic monograph, or sentence.

3.3 Extra sentential switches

Before we embark on the analysis, let us remind ourselves of the definitions of intersentential code mixing as the switch that occurs outside the sentence or the clause level that is, at sentence or clause boundaries. It is sometimes referred to as extrasentential switching.

For illustration, we consider the data below from Thiong’o (1987: 104).

Gateru did not bother to ask for any other form of security....

Yule alikuwa mzee mzuri alipiga Mau Mau

Sawa sawa. Ni tasaidia wewe

(THAT WAS A GOOD OLD MAN, HE THRASHED MAU MAU PROPERLY. I WILL DEFINITELY HELP YOU...)

In our analysis, we note that the switch is done at the clause level. The mixed element is done at extrasentential level by a white or European nicknamed 'Gateru'. He wants to show that Gitutu wa Gataanguru's father was a collaborator with the colonialists and he will be more than happy to help him. By this code mixing the author wants to communicate that there are those Kenyans who worked against the liberation movement for independence. We analyze the mixed linguistic elements and CAPITALIZE THE TRANSLATIONS.

According to Halliday (1971) stylistics also attempts to establish principles capable of explaining the particular choices made by individuals and social groups in their use of language, such as socialization, the production and reception of meaning, critical discourse analysis and literary criticism.

For analysis, we consider the conversation below (Ibid: 104)

He had just been given an

Uhuru fruit (HE HAD JUST BEEN GIVEN AN 'INDEPENDENCE' FRUIT)

For our analysis, we note that the switching is at the sentence or clause boundary. From the conversation that ensues between the interlocutors, the author uses "*Uhuru* fruit(INDEPENDENCE FRUIT) to clarify the issue of corruption. Gitutu is to receive a loan of shs 15,000 out of which the loan clerk was to pocket shs 5000. The clerk adds:.. in this world there is nothing for free...

In Micheal Halliday's SFL, approaches, register is used to map the relationship between the context and the lexico grammatical choices. This is in line with Leech (1981). He states that discourse is a general name for the vast network of linguistic and contextual elements that affect the message.

For our illustration, we consider the following data . Thiong'o (1987:112).

...Bring one, Bring all

Sisi kwa sisi, Tujenge Kenya Taifa letu

(WE CITIZENS ALONE,LET US BUILD KENYA OUR COUNTRY).

In our examination of the above data, we realize that it is an advert from one of the robbers or minor character in the competition. The code mixing is at clause level or extrasentential level. The author wants to communicate that even after attaining independence, we do not regard our culture because, after the advert, he adds: well! I never got a single child. The advert was for vacancies in a school purportedly set up by one of the minor characters (Kihaahu wa Gatheeca) We observe that the code mixing above by the author is in agreement with the Communication Accommodation Theory (CAT), developed by Howard Giles (1975) which seeks to explain the cognitive reasons for code switching and other changes in speech. He posits that: as a person seeks either to emphasize or to minimize the social differences between himself and the other person(s). This can include, but not limited to the language of choice.

3.4 Mapping of scholarly theories

In contrast to convergence, speakers might also engage in divergent speech, which an individual person emphasizes the social distance between himself, herself and other speakers by using speech with linguistic features characteristic of his or her own group.

We corroborate Professor Gile's sentiments with that of other scholars who have researched on code switching. We note that when the advertisement which aimed to attract clients in the name of 'Entirely by Kenyans', Swahili language in use, Kenyan songs' and with the code mixed clauses:

...Sisi kwa sisi, Tujenge Kenya Taifa letu,

(WE CITIZENS, LET US BUILT KENYA OUR COUNTRY)

did not serve the intended purpose, he reverted to foreign language (English), with no code mixing in Swahili. After that parents started ringing day and night to reserve places for their children. Indeed, he concluded by saying... *Ugeni juu, Ukenya Chini.*

(FOREIGN CULTURES HIGH, KENYANISATION LOW)

David Crystal (2003: 295) uses the term mode to describe such a situation. He says: mode is a term used in the Hallidayan classification of language varieties, referring to the medium of the language activity which determines the role played by the language in a situation. Mode primarily includes the choices of speech versus writing but also includes choice of format as in newspapers, commentaries etc. the main terms with which it contrasts are field (topic) and style. (ibid: 166) Crystal defines ethnography of communication. He points out that the term overlaps to some degree with socio-linguistics and that the phrase ethnography of communication or ethnography of speaking has been applied by socio linguistics to the study of language in relation to the entire range of extra linguistic variables which identify the social basis of communication, the emphasis being on the description of linguistic interaction.

We note from Crystal's definitions of the terms 'mode' and 'ethnography that the author of Devil on the Cross' in the context is pointing to the role played by the language in terms of communication as well as choices to be made, in our case the written advertisement. The writer had to choose whether to mix the codes that is Kiswahili or use a foreign language (that is English only).

Grosjean (1982) is of the view that code- switching is defined as the alternation of two languages within a single discourse, sentence, or constituent. He goes a head to explain that, intersentential alternations occur when the switch is made across sentence boundaries.

Torres (1989) defines it as "the use of more than one language by communicants in the execution of a speech act" (as cited in Grosjean, (1982: 145).

The following data further illustrates the above explanations. Thiong'o (1987:119).

Gitutu: But if there's anybody here who's anxious for a duel. I Gitutu wa Gataanguru I am ready with my gun, *wakati wowote* (I AM READY ANY TIME)

We will probe such questions as, what role is played by language in such a situation? We note that switching is at clause boundaries or intersentential, 'wakati wo wote' is employed here to clarify a point or to lay emphasis.

This is in a social context where the speakers (thieves) want to out do each other in a competition to find out who is the most skilful in the art of modern day and robbery. In Micheal Halliday's Systemic Functional Linguistics theoretical framework, the mixing falls under the interpersonal metafunction. The speaker (Gitutu wa Gataanguru) is an example of a bilingual speaker. He uses the personal function to enact social relations by creating text.

Ngugi wa Thiong'o (the author) makes use of one of the key principles in SFL theory, that says, meaning is choice that is users select from options that arise in the environment of other options, and that the power of language resides in its organization as a huge network of interrelated choices. In SFL analysis, language choices, patterns and meaning are seen as being in a 'cogenetic' relationship with social and cultural contexts.

We remind ourselves from the theoretical framework that the overriding assumption shared by SFL practitioners is that language and function is linked. The study is a stylistic analysis of contexts and intentions for code mixing and looks at social motivations for code mixing using SFL conceptual framework.

From theoretical works quoted above and the work under study (that is this particular novel) on code mixing, it is evident that both text and discourse shows, or displays the Hallidayan metafunctions as well as the language alternation in social contexts, for interaction. It is also evident that the 'thieves' in this work reveal a 'Social Class' and code mixes for identity and interaction.

The code mixing is used to bring out communicative intentions clear.

Poplack (2000) states that, code – switching is the alternation of two languages within a single discourse, sentence or constituent.

Let's refer to the data below for our illustration Thiong'o (1987:125).

M.C: So remember, 2.30 sharp! for now,

Namtakieni, bon appetite, mesamis

(I WISH ALL OF YOU A GOOD APPETITE)

In our analysis we note that code switching is outside the sentence. It is at extrasentential with Poplack's definition that is the alternation of two languages within a single discourse. The intentions are quite clear, that is to bring out communicative intentions clear. However, Myers – Scotton (2002:3) seems to differ with the other scholars quoted above. She argues that:

When referring to the use of two languages in the same clause, I use the term codeswitching not mixing.

She quotes Haugen (1950b: 210) and says:

...Like Haugen (1950b:210) I think labeling such a phenomenon as 'mixing' had distinct disadvantages. In reference to 'mixing' as a term, Haugen writes, 'As a description of the process it might seem to have certain vividness that justifies its use, but on closer inspection it shows disadvantages which led later linguists, such as Sapir and Bloomfield to abandon it...

Carol instead, states:

Mixing implies the creation of an entirely new entity and the disappearance of both constituents; it also suggests a jumbling of a more or less haphazard nature.

But from our observations such as the example:

So remember, 2.30 sharp! For now, *namtakieni, bon appetit, mes amis*

(WISH YOU A GOOD APPETITE)

The mixing goes together with the clause in English and brings communicative intentions clear. It is not jumbled up. Indeed, Sridhar (1980: 407) define code mixing as “ the transition from using linguistic units (words, phrases, clauses etc) of one language to using those of another within a single sentence. A good example is the one above. They note that this is distinct from

code – switching in that it occurs in a single sentence (sometimes known as intrasentential switching)

We analyse intra-sentential switching in the next chapter.

Language mixing is also referred to as fused lect.

For further illustration we refer to the following code mixed elements by the master of ceremonies of the thieves, in answer to the senior police superintendent Thiong’o (1987:197)

S.S: I got a call from Nairobi telling me that there was...

MC: We’ll talk about that later and pin down the enemy who has planned all this.

Kikulacho kimo Nguoni zetu

(OUR ENEMY IS WITHIN US) or

(OUR TRAITER IS AMONGST US)

In our analysis, we note that the interlocutors in the above data are the master of ceremonies for the ‘Robbers’ and a senior police superintendent. The author wants to communicate to us how the security forces (the police) collude with gangsters.

We also note that the code – mixed clause is an adage. The author wants to stress a point through the character’s use of a different language (that is Kiswahili) instead of English. Moreover, he uses a saying which is meant to indicate the seriousness of the point or to magnify the point. He wants to accentuate his comment by code mixing in a different language. This is in line with Systemic Functional Linguistics basic tenets and principles that meaning is choice. By choosing to use a Swahili adage, he wants to emphasize the importance of his point or to denote that he is infuriated. In SFL, meaning is choice that is users select from options that arise in the environment of other options.

We underpin this with Leech’s (1983: 56) explanation of Halliday’s inter personal function: language functioning as an expression of one’s attitudes and an influence upon the attitude and behaviour of the hearer.

To confirm this we refer to the data below or the conversation that ensues (Ibid: 197)

MC: We'll face them squarely and root out those who think they're smarter than the rest of us. (In reference to Wangari who had reported the criminals to the police) superintendent Gikonyo do your job. *Wembe ni ule ule*. (USE THE SAME SAME RAZOR BLADE)

Act as you do when you are angry.

SS: Crazy, woman, Crazy! (Muttering after arresting poor Wangari)

In SFL terms, the theory highlights the relationship between language, text and context. It sets out to explain how humans make meaning through language depending on variables such as context and social interactions. The author in this instance code- mixes because of choice or linguistic choice that will bring about the desired communicative effects and for clarity of his discourse. Wangari the victim did not realize of the parlous situation she was in.

3.5 Conclusion

It is evident that from the various code- mixed texts analysed in this chapter, the switches are at the clause level that is they occur outside the sentence or at clause boundaries. It is also clear that the clauses analysed are employed in various contexts to bring about communicative intentions clear. This is under pinned by various scholarly works quoted in this chapter. It was also evident that the contexts at which the switching is done, is manifestly suited to particular social groups and settings. The language mixing in the data analysed also brought out social variables such as class that is a highly organized and conceited class of thieves. This concurs with M.A.K Halliday's SFL theory's principle of meaning as choice.

CHAPTER FOUR

INTRA-SENTENTIAL CODE MIXING

4.0 Introduction

This chapter deals with Intra-sentential code-mixing techniques as they manifest in Devil on the Cross'. In our analysis we look at scholarly works of conversational scholars and their views on code-switching. We have examined code mixing techniques at intersentential level. The aim was to find out whether they bring out communicative intentions clearly. The analysis revealed that, in order to understand the communicative intentions and the meaning of the various techniques, it was manifest that, the social – context has to be analysed. The author under study has employed code- mixing at various levels: inter sentential switching, intra- sentential switching and intra – word switching. The study has successfully uncovered that the code mixing techniques bring out communicative intentions clear.

4.1 Intra – sentential code- mixing

In this chapter, we discuss the use of code mixing techniques in revealing whether they are related to certain concepts.

Intra – sentential code mixing occurs within a sentence or clause. According to Scholars of conversational analysis for example Auer, P and Li Wei (1988:166), they posit that the explanation of the social motivation of code- switching lies in the way code-switching is structured and managed in conversational interaction, in other words, the question of why code-switching occurs cannot be answered without first addressing the question of how it occurs. These sentiments by Auer forms part of the impetus for this chapter. Such probing questions as to the way code-mixing is structured and managed in a text and the question of how it occurs are located primarily within an SFL tradition under its key tenets. We noted earlier on that texts are amenable to linguistic analysis to different degrees of delicacy from text level, to discourse semantics, to clause level meaning and function. Crucially, SFL text analysis is not only the analysis of linguistic resources but, in addition, the analysis of their social, cultural and ideological meanings. The SFL theoretical framework and analytical tools are designed to make explicit the relationship between text and context.

For this reason, SFL analysis of text is not reducible to the analysis of linguistic form and structure, detached from its context of use.

Owing to the above SFL lens or analytical tools, let us consider the data below, Thiong'o (1987: 197).

MC: ... Superintendent Gakono, do your job

Wembe ni ule ule. (USE THE SAME SAME RAZOR)

Act as you do when you are angry...

then come back and greet our foreign guests over a glass of whisky”.

In our analysis, we observe that the code-mixing is intra-sentential that is it has been done within a sentence. The mixed clause is related to or done within a social context that is at a gathering of a class of highly organized thieves and robbers who are trying to outdo each other in a competition to find out who is the cleverest in their trade (Theft and Robbery), we had hypothesized that code-mixing is related to certain concepts. From the data above it is evident that the concept of social class is used by the author. Ngugi wants to reveal through the mixed elements that there are social classes within our society. From the code-mixed clause, we note that a senior superintendent cop is receiving commands from a member of a criminal gang. The order is to apprehend an innocent citizen, her only crime being, reporting about thugs to the same senior superintendent.

4.2 The concept of social class

My argument here is that ‘Devil on the Cross’ manifests various social classes of citizens. For illustration I quote a clause by the Master of Ceremonies for the ‘Thieves’ while instructing the police superintendent to arrest one of the minor characters (Ibid: 198)

Wangari says:..we peasants, the blood of the peasants...

The author in the above stanza of the song, uses the word peasants to highlight the various social classes in society. One of the key tenets of Halliday’s SFL theory states

that: language is a resource for making meaning. Hence Ngugi uses language as a resource in various texts including song to cleverly bring out social classes. Halliday has tried, then, to develop a linguistic theory and description that is applicable to any context of human language.

If we refer back to the code-mixed clause by the Master of Ceremonies.

Wembe ni ule ule

(THE SAME SAME RAZOR)

In our further analysis, we note that the code-mixing clause falls under one of the SFL principles, which states that meaning is choice that the power of language resides in its organization as huge network of interrelated choices. The writer makes lexical choices based on his social beliefs, and we note that he makes choices that he is convinced will best convey his message. These are choices that will make his communicative intentions clear. This explains why he code mixes in Kiswahili.

In the conversation that ensued between the two inter locutors (the Master of Ceremonies and Senior Superintendent Police Officer) we observe that the code- mixing is done only within a clause, the rest of the discourse is in English. This confirms Michael Halliday's principle of language as choice from the environment as stated above.

The repetition in the mixed clause *-ule ule* (SAME SAME) echoes Professor Howard Giles (CAT) theory (1975) which seeks to explain the cognitive reasons for code – switching and other changes in speech, as a person seeks either to emphasize or to minimize the social differences between himself/ herself and the other person(s) in conversation.

The concept of class or social class is again voiced by Wangari (a minor character) before her tragic fate. The following data illustrates this (Ibid, 198).

She says:

...“So you, the police force, are the servants of one class only? And to think that I stupidly went a head and entrusted my love of my country to treacherous rats that love to devour patriotism!”...

We note that, Wangari points to the police, as being servants of one class; implying the Thieves and Robbers, that is they collaborate with thieves in criminal activities. But this also puts the police force in another perspective as a social class of their own.

4.3 Analysis of data using scholarly research.

Sridhar, S (1980) defines intra- sentential code- mixing as “the transition from using linguistic units (words, phrases, clauses, etc) of one language to using those of another within a single sentence. They note that this is distinct from code- switching in that it occurs in a single sentence (Sometimes known as intrasentential switching)

The following data illustrates the definition above Thiong’o (1987:19)

And because God is truly no *Ugali* eater

(MAIZE MEAL EATER)

In our analysis, we observe that the code- mixed word is a lexicon at intra- sentential level. We also call it **tag – switching**. This is the switching of either a tag phrase or a word, or both from language B to language –A.

The author uses the code mixed word to make his communicative intentions clear. The term *ugali* (MAIZE MEAL) in the social context or in the Kenyan society is used to mean ‘corruption’ in English. And according to this author *ugali* (CORRUPTION) or (Bribery) can take various forms such as sexual offers before a girl is offered a job.

For clarification we consider the data below: (Ibid: 19).

... She enters another office. She finds there another Mr. Boss. The smiles are the same, the rendez – vous is the same and the target is still Kareendi’s thighs. The Modern Love Bar and Lodging has become the main employment bureau for girls and women’s thighs are tables on which contracts are signed.

Kareendi is determined to make no beds. And because God is truly no *ugali*(*MAIZE MEAL*) eater, one

Ugali (MAIZE MEAL EATER)

morning Kareendi lands a job without having to visit any hotel for modern love...

It is clear that Ngugi wants to clarify the turn, corruption has taken in our society, hence he code mixes to make his communicative intentions clear and this lexical choices gives credence to verdonk (2002:75)

...by assuming that linguistic choices in texts- in all texts are consciously or unconsciously, motivated by particular value systems and beliefs, and the resulting discourses are therefore always presented from some ideological perspective. This politicization is the business of what is variously called Critical Language Study or Critical Discourse Analysis (CDA)...

In Micheal Halliday's SFL, Halliday says that language is a 'system' and the choices available in any language variety are mapped using the representation tool of the 'system' network.

According to Pfaff (1979) speakers of certain bilingual communities systematically produce utterances in which they switch from one language to another, possibly several times, in the course of an utterance. He posits that production and comprehension of utterances with intra-sentential code- switching is part of the linguistic competence of the speakers and hearers of these communities.

Much of the work on code- switching is in the socio-linguistic framework and also at the discourse level. But according to Sridhar (1980), the discourse level of code-switching is important, however, it is only at the intra- sentential level that we are able to observe with some certainty, the interaction between two grammatical systems.

For our analysis of Sridhar's view, we note that in 'Devil on the Cross', the interaction is between English and Swahili grammatical systems. These interactions, to the extent they can be

systematically characterized, provide a nice framework for investigating some processing issues both from the generation and parsing points of view.

We refer to the data below for illustration, Thiong'o (1987:15).

G: 'You dropped it in River Road, near Tearoom, The Nyeri and Murang'a *matatu stop*
(BUS STOP)
and I picked it up for you.....

In our analysis, we note that code mixing in the above data is at intransentential that is it is within a sentence or a clause. The data is from a conversation between the two protagonists. The mixing in the conversation is meant for clarity of information (that is Waringa's handbag). It is utilized for effective communication. This is in line with Grosjean's (1982:149) definition which states that code- switching is the alternation of two languages within a single discourse, sentence, or constituent. Torres (1989) says: intersentential alternations occur when the switch is made across sentence boundaries.

Further, in Dipietro (1977) defines it as "the use of more than one language by communicants in Grosjean, 1982: 145).

Let's refer to the data below for clarification.

G : Change steps, for the song has more than one rhythm!
Today's *Muomboko* dance is two steps and a turn.
(A GIKUYU TRADITIONAL DANCE)

In our analysis, we observe that the code mixing is intrasentential, the codemixed linguistic element is a word referring to a traditional dance. This kind of lexical choice points to the kind of setting or context in which the interlocutors are conversing at. In SFL analysis, language choices, patterns and meaning are seen as being in a 'cogenetic' relationship with social and cultural contexts.

The use of such terms by the author is to ensure choices that will ensure effective communication among the interlocutors who share the same socio- cultural backgrounds. From the conversation,

we also note that Waringa (one of the protagonists is undergoing through difficult social and economic problems.

This gives credence to one of our hypothesis that code mixing is related to certain concepts such as social, cultural and the switching or mixing is meant to bring about coherence of the conversation between the interlocutors. In SFL terms, such choices are used to enrich understanding.

The following illustration is from the boss of the protagonist. Note the code mixing: Thiong'o (1987:20)

Mr. Boss Kihara begins to sound her out with carefully chosen words

B.K : ...“By the way, miss Kareendi’, what are your plans for this weekend? I would like you to accompany me on a small *safari* (JOURNEY) what do you say to that?”...

Our observation is that ‘Devil on the Cross’ manifests a good amount of intra- sentential switching. As in the above data, the conversation is casual and unofficial. The conversation is carried out at a social level and the code mixing is geared to bring out communicative intentions clear. Grosjean (1982) posits that some people have difficulty distinguishing between code switching and code- mixing. He states that code-mixing, transfers elements of all linguistic levels and units ranging from a lexical item to a sentence, so that it is not always easy to distinguish code-switching from code-mixing.

We observe that ‘Safari’ (JOURNEY) in the data above is a lexical item and so, the mixed form lends credence to Grosjean’s views.

We consider the following data for further illustration. (Ibid: 39)

The Mau Mau’s *Haraambe* was an organization designed to spread humanitarianism

(ORGANIZED UNITY)

The mixed form HARAAMBE in this context is a lexical item used to refer to the unity that existed amongst the Mau Mau freedom fighters. We note in our analysis that it is contrasted with the modern meaning of the term that is ‘fundraising’. The author has used mixed form at

lexical level to communicate three meanings. First, there was the ‘organized unity, among the freedom fighters (Mau Mau) who sacrificed their lives for the liberation cause from colonialists. There was the organization of the home guards and imperialists, the home guards used to be agents of the imperialists and could kill their fellow countrymen. They were traitors. The third use of the term is the modern *Harambee* or (FUNDRAISING) which in most cases benefits the ‘rich class’ of people in our society.

We observe that, language choice may also be affected by utilitarian considerations under SFL theoretical framework of Micheal Halliday. A speaker may feel that use of a particular language will place him in an advantageous position either within a group or within a wider social context. Such is the case with the mixed form above in a conversation between Muturi (a minor character) and Gaturia (protagonist)

4.4 Characteristics of intrasentential code- switching

We conclude this chapter on intrasentential code-switching with its characteristics. According to Joshi (1980), there are some important characteristics of intrasentential code-switching: The situation which we are concerned with involves participants who are about equally fluent in both languages, participants have fairly consistent judgements about the ‘acceptability’ of mixed sentences, mixed utterances are spoken without hesitation, pauses, repetitions, corrections, suggesting that intrasentential code-switching is not some random interference of one system with the other. Rather, the switches seem to be due to systematic interactions between the two systems.

The other observation is that the two language systems seem to be simultaneously active. Intrasentential code-switching is sharply distinguished from other interferences such as borrowing, learned use of foreign words, filling lexical gaps etc, all of which could be exhibited by monolingual speakers and despite extensive intrasentential switching, speakers and hearers usually agree on which language the mixed sentence is ‘coming from’.

We call this language the matrix language (Lm) and the other language the embedded language. (Le). These interesting characteristics of the mixed sentences suggest that the two language

systems are systematically interacting with each other in the production (and recognition) of the mixed sentences.

A mixed' sentence is a sentence which contains lexical items from both Lm and Le.

For illustration, we consider the following data.

MC: I beg you,I beseech you, *tafadhali*, please be patient....

(PLEASE)

is a sentence which contains lexical items from both Lm and Le codeswitching forms in the speaker's repertoire.

The view that intersentential code switching is distinguished from other interferences such as borrowing can be confirmed by other scholars.

For example Myers – Scotton (2002: 154) in citing other scholars on the same view states that:

...Here is a sampling of some of the ways that Poplack and Meechan (1988) characterize their approach to singly occurring Embedded language forms. First, they argue that code-switching and borrowing differ as processes... (P.129).

They see code switching as involving the alternation of the procedures of one language with those of another. Borrowing does not involve this alternation.

Their view of code switching becomes clear when they write:

Since code switching implies alternation between two (or more) language systems (single word) code switches should show little or no integration into another language. They seem to accept as codeswitching only as Embedded language islands (P.129).

4.5 Conclusion

From the data sampled out together with analysis of various scholarly works, it is clear that intrasentential code-mixing in 'Devil on the Cross is related to certain concepts such as Social Class, corruption and socio- cultural. We believe however that investigation should be done on intrasentential mixed forms and imbedded language that is the singly embedded islands. This may give clues as to whether they interfere with the grammar of the matrix language.

CHAPTER FIVE

INTRA- WORD SWITCHING

5.0 Introduction

The previous chapter laid the basis of this chapter. It forms the basis for our analysis because it tackled singly occurring lexical items in mixed forms or sentences. We also touched on how they integrate in what Myers- Scotton (2002:154) terms as embedded language islands.

5.1 Definition

We remind ourselves of the definition of intra – word switching as a kind of switch that occurs within a word, itself, such as at a morpheme boundary. However, there are incidences where the singly occurring linguistic elements occur within a sentence.

Before engaging ourselves with analysis of purposefully sampled data, we also remind ourselves the definition of style. We defined stylistics under the review of literature as a term used in the study of certain aspects of language variation. This leads us to probe such questions as, why does Ngugi wa Thiong’o employ different types of code- switching in ‘Devil on the Cross. Perhaps we may derive the answer from the theoretical framework used to analyse data in this study. According to Halliday (1971), stylistics attempts to establish principles capable of explaining the particular choices made by individuals and social groups in their use of language.

For illustration, we refer to this data Thiong’o (1987:38)

Haraambe? Haven’t you heard what the Nyakinyua dancers sing?

(ORGANISED UNITY? Haven’t you heard what the Nyakinyua dancers sing?)

The switch above is at a morpheme boundary. It explains Halliday’s explanation of stylistics as choices made by individuals and social groups in their use of language. In our analysis of the data above, we observe that one of the minor characters (Muturi) is engaged in a conversation with one of the major characters (JW). The term is used to clarify two issues : the organized unity for the good of the citizens to fight the colonialists by the patriotic movement ‘Mau Mau’

and on the other hand, it is used to refer to the organized unity of the traitors: the home guards who were used by imperialists to suppress self determination.

The choice of code switching by the author is used to clarify important socio- political issues. We also note that the discourse is done at an informal context. The author or (the speaker) would have carried on the conversation in English but in order to ensure clarity of his communicative intentions; he does intra- word switching. This motivates the choice which is inserted at a morpheme boundary, as follows: (Ibid: 38)

G: You know what you were saying...
 Can you please tell me, I mean, can you tell me....

Muturi: *Harambee?* Muturi said, laughing a little
 Harambe? Haven't you heard what the Nyakinyua dancers sing?
(ORGANIZED UNITY? ORGANIZED UNITY?)

This bilingual's choice of language clearly falls under Halliday's three metafunctions as explained in Leech (1983:56), the ideational, the interpersonal and the textual function. The speaker's language choice may be affected by utilitarian considerations such as reinforcement or clarity of his communicative intentions.

Let's consider the following data (Ibid: 39).

Muturi: ...The home guards' organization aimed to sell our country to foreigners:
 The Mau Mau's aim was to protect our country.
 You young man! I told you, I'll not talk about *Haraambe*.(MODERN
 FUNDRAISING)

In analyzing the data above, we note that the intra- word switching is within a word. The mixed form in this instance is used to mean corruption. This kind of choices adds voice to Joshi's views in the previous chapter on characteristics. One of the characteristics in Joshi (1980) says: the situation which we are concerned with involves participants who are about equally fluent in

both languages, and that participants have fairly consistent judgments about the acceptability of mixed sentences. The embedded form also conforms with Myers- Scotton's view to singly occurring Embedded language forms. Myers- Scotton (2002:155).

Says:

Of course, I argue that these same forms are codeswitching forms in mixed constituents. My prime evidence is the extent to which they conform to the matrix language frame....

For illustration, consider the following data Thiong'o (1987:95).

M.C: ...This is a competition for thieves and Robbers International, *yaani*,(THAT IS) thieves and robbers who have attained international status. So we don't want any novices or amateurs to come here and waste our time. Time is money, and every time is robbing time...
yaani,(THAT IS) international status....

We observe that the embedded mixed form, '*yaani*' is at intra- word switching. The language choice is done at a social context. The mixed form is used by the Master of Ceremonies for Thieves for clarity and to lay emphasis. We observe that the mixed form conforms to the matrix language that is English as posited by Myers- scotton (2002:155).

Using the Hallidayan SFL lens of its metafunctions. This mixed form falls under the interpersonal function, which corresponds to Poppers expressive and signaling functions. Halliday (1973:38), In other words, the interpersonal function points to the roles and relationship of the interlocutors.

I would also like to point out that under the SFL tenet of choice, communication is only possible if both speakers share the same language, and there is little to be gained from addressing someone in a language which they do not understand.

Consider the following mixed forms in form of a response by the 'Thieves and Robbers' after a speech delivered by their M.C (Ibid: 97).

As he ended his speech, the man was greeted with applause that almost brought the walls and the ceiling of the cave tumbling down. *'Toboa! Toboa! A Daniel come to judgment!*

(REVEAL! REVEAL!)

Some of them shouted, so delighted were they with the man's words.

(REVEAL! REVEAL!) A Daniel come to judgment)

We observe that the intra- word switching occurs within a word. The rest of the data is in English save for the mixed word forms in Kiswahili. This is in concurrence with M.A.K. Halliday's SFL inter personal function which points to the roles and relationships of the interlocutors as explained above and is in line with the SFL tenet of choice. Note also that the repetition of 'TOBOA (REVEAL) is meant to bring the desired response from the listener.

5.2 More illustrations

Consider the following data, from the testimony of Gitutu Wa Gataanguru (a minor character). He is talking about his friend who used to work in the bank. He had gone for a loan to purchase land from a European nick named 'Gateru' Thiong'o (1987:104).

Only 10,000? I said " yes". Again he laughed,

He told me not to worry. He had just been given an *Uhuru* fruit

(AN INDEPENDENCE FRUIT)...

This is the new Kenya. Give to me, and

I will give to you. I'll loan you 15.00 shillings

Of that sum 10,000 will be yours. The 5000 on top mine...

(HE HAD JUST BEEN GIVEN AN INDEPENDENCE FRUIT)

In our analysis, we realize that, Gitutu's friend had just secured a job at the bank as a loan clerk. In his discourse with Gitutu, he uses the metaphor of 'Fruit' and calls it 'independence fruit' implying an opportunity to make money. This means corruption.

We note that the interlocutors make lexical choices based on social beliefs. This confirms Halliday's SFL principle that the power of language is in its organization as a huge network of interrelated choices.

A similar data is from the testimony of kihaahu wa Gatheeca. (Ibid: 110-111). He says:

Oh, those were terrible days! I used to eat *ugail* (MAIZEMEAL) with salt as soup...
(I used to eat MAIZEMEAL with salt as soup)...

I don't know, even now, how it came about that one day I opened the classroom window, and I looked outside, and I saw many people of my own generation busy picking fruit from the *Uhuru* tree. (... And I saw many people of my own generation busy picking fruit from the (INDEPENDENCE TREE.)...

As pointed earlier the metaphor of 'Independence fruit' points to corruption. The embedded Kiswahili mixed form of *ugali* (Maize meal) with salt as soup points to the concept of economic hardships as well as socio-cultural concepts. Verdonk (2002:18) verdonk Peter posits that: the meaning of a text does not come into being until it is actively employed in a context, of use. It is always possible that the reader (or hearer) infers a different discourse from the text than the one the writer (or speaker) had intended.

Therefore, the choice of words will be done , or selected carefully by the writer such that they bring out communicative(or speaker intentions) clear or result in the desired effects.

Verdonk also suggests that, one might also say that the inference of discourse meaning is largely a matter of negotiation between writer (speaker and reader (hearer) in a contextualized social interaction.

Hence, the use of mixed forms such as *ugali* (MAIZEMEAL) points clearly to the socio-cultural backgrounds, and they must know what '*ugali*' means in this context.

Let us again refer to the following data from the ‘Master of Ceremonies (MC). for the Thieves and Robbers, Thiong’o (1987:125).

MC: So remember, 2.30 sharp! For now, *namtakieni, bon appetit, mes amis*).(I WISH YOU A GOOD APPETITE)

For our analysis, we observe that the mixed forms are at morpheme boundary. Verdonk (2002:22) could be of help in the analysis of the above data. He says:

...A discourse is a context bound act of communication verbalized in a text and waiting to be inferred from it. Such a communicative act is inherently an interpersonal activity between two parties: the first person party at the addresser end, and the second person party at the addressee end...

For our data above, the two parties involved in the discourse with the morpheme boundary mixed forms, are the MC and the Thieves and Robbers.

Let us consider further illustrations on intra- word switching: Thiong’o (1987:160) from the ‘Testimony of Mwireri wa Mukiraai (a minor character). He says:

‘Because the white man once said, time is money- *yaani*, hours are the same thing as money. *yaani* (THAT IS)

(Time is money that is; hours are the same thing as money

The above switch is used for clarity of issues.

As we had hypothesized, code mixing brings out communicative intentions clear.

In SFL lens, one of M.A.K Halliday’s (2003) principles states:

That language displays ‘functional complementarity’ in other words, it has evolved under the human need to make meanings about the world around and inside us, at the same time that it is

the means for creating and maintaining our interpersonal relations. These motifs are two modes of meaning in discourse, what Halliday terms the ideational' and interpersonal metafunctions.

The mixed form – '*yaani*' (THAT IS) displays a communicative functional role according to the SFL principle quoted above.

Verdonk (2002:22) seems to concur with the Halliday quoted principle: He concludes his statement on 'The communicative situation statement as follows:

... These parties may share a physical context, as in face-to-face conversation, or may not, as in written discourse. But as we have noted, context is not simply a matter of physical circumstances but of the ideas, values, beliefs, and so on inside people's heads...

In our analysis, we note that a part from the embedded code mixed form for clarity, the use of the adage 'Time is money' concurs with Verdonk views above on 'ideas, values and beliefs.

The following data, show instances of intra- word switching and either occurs within a word or are at a morpheme boundary.

From the testimony of Nditika wa Nguunji (minor – Character) Thiong'o (1987:177).

....Daddy! Daddy!'", just like European

Children! *Uhuruuuu!*(REEDO-O-OM)

(...Daddy!Daddy!'", just like European children FEEDO-O-O-M...).

The mixed form *Uhuru* (FREEDOM) in these context is used to show or to embrace foreign cultures as opposed to African culture. The author wants to point through the literature, the concept of cultural conflict. That there are those in our society who glorify foreign cultures.

The mixed form 'Uhuru' (FREEDO-O-OM) is written as a scream to bring out communicative effects as well as to point out to social and cultural concepts.

Socially that the speaker's children belong to a higher social class in terms of social stratification, they are wealthy because their father (the speaker) is a smuggler. He adds by code mixing:

But I've got other *shughulis* (OTHER MEANS) that bring me money.

(But I've got 'other means' that bring me money)

The embedded mixed form *shughulis* (OTHER MEANS) points to the idea that a part from smuggling, he has other means. This also falls under Holliday's ideational metafunction. He does not rely on smuggling only or one source of corruption.

Consider the following data that manifests intra- word switching (Ibid: 232).

Mwaura bought three brand new vehicles, which he converted into *matatus*.

(Mwaura bought three brand new vehicles which he converted into (PUBLIC SERVICE VEHICLES)).

The mixed form is at morpheme boundary. In our analysis, we note that it is in line with one of the characteristics in Joshi (1980) where he suggests:

The switches seem to be due to systematic interactions between the two systems.

This is a social function of language (ibid: 233) we consider another data below.

Njeruca also had several tiny shops that sold meat, eggs, *sukuma wiki* (KALE) vegetables, salt, beer, pepper, onions and flour.

We observe that the mixed form '*Sukuma wiki* points to a social context and use of the mixed form, point to its meaning, in SFL terms. That meaning is choice from options that a rise in the environment. It also points to socio-cultural concepts.

5.3 Views from scholarly research

We noted earlier that code mixing and code – switching are wide spread phenomenon in bilingual communities where speakers use their native tongue (L1) and their second language (L2) in different domains.

However, according to Celik (2003: 361)

he argues that: it is not always the case where each distinct language is exclusively used in one particular domain. Instead, what tends to happen is that a mixture of the two languages in question is used.

Gumperz, J. (1982:233) seems to hold a contrary view on code mixing: he notes that:

When bilinguals are made aware of their mixed speech, they blame a “Lapse of attention” for their ‘poor’ linguistic performance.

However, Duran (2005) says:

Code-switching is an effective communication mode available to proficient bilingual speakers for interactions with other individuals who share both languages.

Pertaining to intra- word switching Clyne (2000) says:

...Code-switching is the alternative use of two languages either within a sentence or between sentences. He observes that: this contrast with transference, where a single item is transferred from languages B to A (or vice versa), whether integrated into the grammatical and / or phonological system of the recipient language or not...

5.4 Different processes of code-mixing

We saw in the previous chapter under the analysis of data using scholarly research how language choice may be affected by utilitarian considerations under SFL theoretical framework of Michael Halliday (2007), we also highlighted on important characteristics of intra-sentential code-switching. In this section, we highlight on processes of code- mixing.

5.5 Insertion

In the previous chapter, we saw how Myers- Scotton (2002: 152-155) explained some of the sampling ways Poplack and Meechan (1988) characterize their approach to singly occurring embedded language forms. We noted that codeswitching implies alternation between two or more language systems.

That (single word) switches are embedded language islands.

One process of code- mixing is through insertion.

The concept of insertion is defined as insertion of material such as lexical items or entire constituents from one language into a structure from the other language.

According to Muysken (2002), approaches that depart from the notion of insertion view the constraints in terms of the structural properties of some base or matrix structure. Here the process of code-mixing is conceived as something a kin to borrowing: the insertion of an alien lexical or phrasal category into a given structure.

The difference would simply be the size and type of element inserted, for example noun versus noun phrase.

5.6 Alternation

According to Myers- Scotton (2002:154) codeswitching implies alternation between two (or more) language systems.

Myers – Scotton, also samples data in some of the ways Poplack and Meechan (1998:129) and how they characterize their approach to singly occurring embedded language forms. They see codeswitching as:

Involving the alternation of the procedures of one language with those of another.

According to them, borrowing does not involve alternation.

Mysken (2000:62) observes that:

Language alternation is a normal, common and important aspect of bilingualism.

According to Muysken, the process of alternation is particularly frequent in stable bilingual communities, but occurs in many other communities as well. It is a frequent and structural intrusive type of code mixing.

5.7 Congruent lexicalization

Muysken (2000) views congruent lexicalization as being akin to language variation and style shifting. He posits that:

Switching is grammatically unconstrained and can be characterized in terms of alternative lexical insertions.

We note here that Muysken's views as being akin to those of M.A.K Halliday's (2003) where he postulates that language is a huge network of interrelated choices.

5.8 Reasons and motivation for code-mixing

We recognize that language choice events do not exist in a vacuum. Language is, after all, a medium for interaction and communication between people and the use of language will reflect the infinite complexity of human relationships.

We remind ourselves here that Halliday M.A.K (2003), developed a linguistic theory and description that is applicable to any context of human language. In SFL theory, one of the key principles states that meaning is choice that is users select from options that arise in the environment of other options.

When bilinguals switch or mix two languages, there might be motivation for code-mixing. Grosjean (1982:49) suggests some reasons for code switching. For example, some bilinguals mix two languages when they cannot find proper words or expressions or when there is no appropriate translation for the language being used.

He suggests that, interlocutors, situations, messages, attitudes and emotions generate code-mixing. Grosjean also suggest, that code-switching can be used for many other reasons, such as quoting what someone has said (and thereby emphasizing one's group identity), specifying the

addressee by switching to the usual language of a particular person in a group will show that one is addressing that person, qualifying what has been said etc.

According to Bhatia and Richie (2004:336) posits that:

... on the basis of a number of factors such as with whom (participants, their backgrounds and relationships) about what (topic, content, and when and where a speech act occurs, bilinguals make their language choice...

They argue that participant roles and relationships play a very critical role in bilinguals' unconscious agreement and disagreement on language choice. That is, whether bilinguals' code-mix or not depends on whom they talk to.

Grosjean (1982:149) presents some interviews about how interlocutors affect bilinguals' languages.

Example 1:

The interviewee who is a Greek – English bilingual remarked

I find myself code-switching with my friends who are all Greek, They know English so well and nobody gets offended with code- switching

... I don't switch with my parents as I do with my friends.

Example 2:

Another interviewee who is a French – English bilingual said;

I tend to use both English and French within the same conversation, within the same sentence, when I'm with Francos who are obviously bilingual, but also with Francos with who I am at ease (Ibid: 149).

From the two examples, we observe that interlocutors and their relationships with interlocutors affect their code- mixing.

5.9 Situational factors

Bhatia and Ritchie (2004) state that some languages are viewed as more suited to particular participant are social groups, settings or topics than others for instance, the meeting and ‘Testimonies of Thieves and Robbers’ in ‘Devil on the Cross’.

They also postulate that social variables such as class, religion, gender and age can influence the pattern of language mixing.

One of the social variables, Bhatia and Ritchie (2004) postulate that:

...In many traditional societies, where gender roles are clearly demarcated, that is, men work outside the home and women are engaged in domestic activities, language mixing in women is qualitatively different from that of men...

Fishman (2000) also finds that the choice of language among bilingual speakers is determined by factors such as participants, situation or topic that is factors outside the speaker.

Blom and Gumperz (2000) states that:

...The notion of situational switching assumes a direct relationship between language and the social situation. That is, the relationship between language and social situation is inevitable. The linguistic forms employed are critical features of the event in the sense that any violation of selection rules changes members’ perception of the event...

5.10 Societal factors for code- switching

Societal factors seem to be the most influential of the factors which trigger bilinguals

Code switching and code- mixing

I want to point out however, that the name most associated with triggering is Michael Clyne.

According to Clyne (1967:95) in studying language use by Dutch and German immigrants in Australia, Clyne noted that:.. a word in one language seems to trigger a switch to another language, especially, if that word is phonologically similar to a counterpart in the second language or otherwise ambiguous...

Romain (1995) states that:

.... a speaker may switch for a variety of reasons. They may switch two languages back and forth in order to redefine the interaction as appropriate to a different social arena, or to avoid, through continual code- switching defining the interaction in terms of any social arena. The latter function of avoidance is an important one because it recognized that code-switching often serves as a strategy of neutrality or as a means to explore which code is most appropriate and acceptable in a particular situation...

For example, in many government offices in Canada, it is customary for employees to answer the telephone by saying 'Bonjour, Hello' in order to give the caller the option of choosing either language to continue the conversation. Like Romaine mentions (1995), a social situation is a very important factor to explain the reasons and motivations for code-switching and code-mixing.

5.11 Conclusion

It is not too much to say that situational factors are the most realistic and plausible reasons and motivations for code- switching and code-mixing. Hamers and Blanc (2000) state that:

...many situational variables seem to affect the type and frequency of code- switching the topic of conversation, the participants, the setting, the affective, aspect of the message and etc. It also seems that 'because of its reliance on universalized shared understanding, code- switching is typical of the communicative conventions of closed network situations...

There are some situational factors related to a society such as interlocutors, physical setting, other social variables like social status, race, and age etc., affect people's utterance considerably.

First, participants and social groups are one of the situational factors which make code-switching and code mixing. That is, bilinguals may speak differently depending on whom and which groups they are talking to. Fishman (2000) states that: one of the first controlling factors in language choice is group membership. This factor must be viewed not only in a purportedly

objective sense that is, age, sex, religion etc, but also, and primarily, in the subjective socio-psychological sense of reference group membership.

Interlocutors are also related to bilinguals' identities since a language a bilingual speaks presents his/her identity. According to Auer (2005), there is quite a different way of looking at code-switching as an index of social identity. This perspective considers mixing and switching itself into a style which indexes different types of social membership beyond the membership indexed by the monolingual varieties involved.

It is also crucial for bilinguals to learn communication strategies in order to have a smooth relationship with each different society by using appropriate choice of languages, Swain (1972) says that:

... bilingual children develop typical strategies for dealing with bilingual's situations e.g learning how to adapt their language to the situation, the roles and the interlocutors, to the extent of playing the role of interpreters between monolingual speakers of different languages. Also their interlocutors should know that bilinguals are very sensitive about situational factors...

According to Hamers and Blanc (2000), it should be stressed that a bilingual's communication strategies vary within an interactional situation and therefore a code that is optimal at one point may cease to be so later as a result of changes in the situation, the topic and role relations.

Secondly, physical situations (setting) play a significant role which triggers code-switching and code-mixing. Bilinguals may switch and mix their languages in accordance with a variety of situations. Physical setting, the topics and functions of discourse and the style employed.

Thirdly, topic of discourse would motivate bilinguals to code-switch and code-mix.

According to Grosjean (1982), in some instances, members of a community are reported to code-switch regularly when a particular topic is discussed. Hence the choices made by individual bilingual speakers are underpinned by Halliday's SFL Social theory of language.

In summary, we carried out a stylistic analysis in the aspect of language variation in terms of intra- word switching in chapter five, using sampled data from the work under study (Devil on the Cross). We observe that, intra- word switching occurs at a morpheme boundary. The mixed forms are utilized both by individuals and social groups in their language choices in various contexts to bring out communicative intentions clear. We have also looked at different processes of code switching and reasons for code-mixing. We collate data from various scholarly studies on reasons and motivation for code mixing and this is under pinned by SFL conceptual framework.

CHAPTER SIX

6.0 Summary, implications and conclusion

6.1 Introduction

We set to carry out a stylist analysis to investigate how the translator of ‘Devil on the Cross’ uses code-mixing techniques. Two important questions guided us in this study, that is; how and what. Such questions can be answered through recourse to detailed linguistic analysis. The ‘how’ and ‘what’ are important questions in this study because: we are duty bound to give detailed support for our analysis and interpretive conclusions.

We need a way of checking whether the understanding we intuitively arrive at are reasonable, and careful stylistic analysis provides a large part of what is required for such a check. And if we are faced with someone who does not see our interpretation or who disagrees with it, we need some way, other than merely ‘pointing’ to help demonstrate that meaning or effect. I do believe that, with a detailed analysis of the sampled data, including answering of the questions ‘how’ and ‘what’ cannot be ignored. Arguably, recourse to careful linguistic description, linked to interpretation provides much of what is required.

6.2 Summary

We set out to test five hypotheses in this study. The hypotheses were:

- Code mixing is used in social contexts
- Minor characters in ‘Devil on the Cross’ use code mixing
- Code mixing is related to certain concepts
- The code mixing brings out communicative intentions clear
- Systemic Functional Linguistics theory can be used to analyze code mixing in ‘Devil on the Cross’

The study was based on one novel authored by Ngugi wa Thiong’o. The data for analysis was obtained after reading to identify the contexts, concepts, and communicative effects for the mixed linguistic forms. The texts were selected through purposive sampling. Textual analysis was carried out on the mixed forms after careful study. The texts were interpreted in the SFL

theoretical framework. We collate data from various scholars relevant to the research topic and underpin it by SFL theory.

Ngugi wa Thiong'o is a literary artist, this empowers him in terms of his linguistic choices in order to achieve his communicative intentions. It should be clear that a large number of factors influence language choice. Often, no satisfactory explanation can be given as to why speakers or writers make the choices they do.

Sociolinguists have long been fascinated by the phenomenon of bilingualism and the language switching patterns that often accompany it. Many bilingual speakers are able to switch from language to language with ease, sometimes in mid-sentence.

Attempts to explain such patterns have not, however, met with much success. Research studies on the subject are cluttered with such obscure terms as code-switching, domain etc. but reduced to the level of a layman's understanding would be that choice of language is dictated primarily by the milieu in which the speaker or writer finds himself.

Ngugi makes language choices presented through use of his characters, style of writing for instance by use of Song, Advertisements, Testimonies, Dialogues, Repetitions and Aphorisms to make his communicative intentions clear. The mixed linguistic forms touches on various themes and concepts such as cultural, political, social as well as economical based on his milieu.

It was evident from the analysis that the author employs various strategies to bring about communicative effects clear, for example use of repetition of singly occurring mixed forms of embedded language such as Haidhuru! Haidhuru! (ALL RIGHT! ALL RIGHT!) and stylistic features such as metaphors for example the of a flower (to represent young girls), etc.

6.3 Test results

The five hypotheses were all positively tested as evidenced all through the five chapters by the analysis carried out. In chapter two, the hypothesis which was tested was whether code mixing is used in social contexts. We observed that code-mixing is used by various characters in social

contexts. The Thieves and Robbers in a competition at a social gathering used mixed forms that are in English and Kiswahili. Both minor characters and the protagonists (Wariinga and Gaturia) used code mixing techniques in their discussions and conversations.

The next hypothesis was whether minor characters in 'Devil on the Cross' use code-mixing'. As mentioned above, minor characters employ code mixing in their speech acts in various contexts including social gathering.

The third hypothesis that was tested was whether code-mixing is related to certain concepts. It was evident that code- mixing is related to concepts such as social class, civilization, cultural etc. for example, in 'Devil on the Cross' the thieves represent a social class of their own as it is evidenced in the competition. Each speaker boasted of being wealthy and what each thief or Robber owns. The police is another social class. Another social class is that represented by the peasants. We noted this in chapter four of this study where the author uses wangari's song to highlight on the concept of social classes of citizens. It talks about the 'blood of the peasants, the 'workers' and 'students' represent social classes.

In the fourth hypothesis we were testing whether the code-mixing brings out communicative intentions clear. It was revealed right from the second chapter through the fifth chapter, that code- mixing makes communicative intentions clear, hence fulfills this function of communication. This is done either at intersentential switching, intra-sentential switching or intra- word switching in a stratified structure. In our analysis, we observed that inter locators do not only code-mix but they clarify information through repetition for example, *Wembe ni ule ule,(USE THE SAME SAME RAZOR) (P.197) haidhuru! Haidhuru!(ALL RIGHT! ALL RIGHT!)* Further analysis also revealed that they use stylistic features such as sarcasm for example, *(Gatuiria juu!)(GATUIRIA HIGH!)* (p.244). Communicative effects are also brought about through such means as emphasis of the mixed forms for instance 'sisi kwa sisi' or use of intrasentential switching mixed forms such as '*Hatukujui bila kitambulisho chako... your identity card...!(that is the type of car)*' (P.162).

Also this hypothesis is fulfilled through use of singly embedded occurring islands or mixed forms such as 'yaani' (THAT IS) as in 'Time is money yaani- hours are the same things as money.

The switched form 'yaani' is also used for clarity, to bring out communicative intentions clear. Through such mixed forms the interlocutors could signify various communicative effects, such as disapproval or stylistic devices such as repetition. The author also uses songs with the mixed forms to make his communicative intentions clear or to inform. For example, 'Haraambe' is used contrastively that is 'organized unity' by the Mau mau for freedom struggle as opposed to the modern haraambe to signify corruption (p. 39).

Ngugi wa Thiongo uses various stylistic devices to cover wide themes and hence make communicative intentions clear. This device ranges from use of parables in chapter four to highlight on imperialism and colonialists.

He uses proverbs to communicate or to emphasize his thematic concerns for example he says, 'an Englishman was the first to say that time is money' (p.88). He uses code mixed forms to advance his ideas.

To highlight on theft and corruption for example, he uses the following proverb by the MC.

M.C:

He who has will be given more. The dog that has a bone is better off than the empty handed...but make no mistake. It is a bone with a bit of flesh on it... that's true African socialism *ujamaa wa Asili Kiafrica...*(THE TRUE AFRICAN SOCIALISM) not like that of Nyerere and his Chinese friends, the socialism of pure envy, the ujamaa that seeks to prevent a man from holding a bone...

In chapter nine for instance, the author uses speeches by various social classes for example Students and the workers to sensitize on issues of neo- colonialism. He uses symbolism to clarify issues of colonialists, and cultural concepts, he uses one of the protagonists to clarify these issues: Thiong'o (1987:66).

G: I wanted the setting for the music to be a certain village before the advent of British imperialism in Kenya...the pastoral migration of peoples before the feudal era... another the peasants, another the workers in metal and so on (P.66).

The author uses symbolism to point to colonialism he says: (Ibid: 67)

G: In the past before imperialism, we had a system of age groups, of extended families, of sub-clans and clans. In those days...we had Ujamaa wa Mwafrika,(AFRICAN SOCIALISM) for example – in English, African socialism... spirits and ogres and creatures from other worlds, all those vanished a long time ago.

To justify modern theft and robbery, he says;

A homestead with a whetstone at the gate never has a blunt knife...

The above adage is used to signify skills by the thieves and Robbers. This study revealed that the author of 'Devil on the Cross uses the different mixed forms or types of code- switching to bring out communicative intentions clear. These are intra-sentential switching, intersentential or the clause level as well as intra-word switching, together with other devices such as metaphors and proverbs to emphasize issues and bring out communicative effects.

The fifth hypothesis to be tested was to find out whether M.A.K Halliday's Systematic Functional Linguistics theory can be used to analyze code-mixing in 'Devil on the Cross', SFL was handy in analyzing the mixed forms and language choices that could ensure effective communication in Devil on the Cross. It was handy because, it is an approach to linguistics that considers language as a social semiotic system. SFL highlights the relationship between language, text and context. It was useful in explaining how the author makes meaning through the mixed forms, whether singly occurring mixed forms (words), or phrases at intra- sentential level to those at inter sentential that is, those occurring outside the sentence or clause boundaries.

SFL was critical in analyzing other semiotic resources utilized this literary work under study. As an 'Applicable linguistics designed to be a strategic tool and a guide to language choices, and a

means of responding to everyday, real-life language related issues in diverse social, professional and academic contexts. However, in this study, the prime objective was to determine its applicability in evaluating code-mixing in this literary work. The evidence is that SFL can be used as a tool in analyzing lexical items, phrases as well as clauses and SFL text analysis is not only the analysis of linguistic resources but, in addition, the analysis of their social, cultural and ideological meanings.

Its applicability and relevancy in this study was based on M.A.K Halliday's three metafunctions that is interpersonal, ideational and textual, utilized via the three types of switches analyzed in this study. Text in context is the main unit of analysis in SFL research and the primary constructs for looking at the relationship between text and context are register and genre. As a linguistic theory, the emphasis is on understanding the potential of the language system and the way in which it is deployed through text to make meaning. Our focus is on the detail of how the mixed linguistics forms works to develop and structure texts and to construe meanings which form cohesive and coherent texts.

From the study it is evident that SFL lens can pan across texts. It has the capacity to analyze texts to form generalized descriptions of either text structure (genres) or language choice (register) and to account for these descriptions using the metafunctions in relations to features of the context. Register is used to map the relationship between the context and the lexicogramamatical choices .

6.4 Conclusion

From the detailed analysis, we can conclude that the author of 'Devil on the Cross' uses various types of code-mixing techniques that is, intersentential switching, intra-sentential switching, and intra word switching. The code mixing is used stylistically to bring communicative intentions clear. Both minor characters and protagonists use code mixing in speech acts, code mixing is used in social contexts in Devil on the Cross. Code mixing is related to concepts such as cultural, social classes, corruption and political issues.

6.5 Domains

There are reasons and motivations for code-mixing among bilingual speakers. These include: topic, the participants, situational factors, physical setting and social status- for instance family domain age, class etc.

Only bilingual and multilingual speakers are capable of code mixing.

In questioning the validity of these code- mixing techniques, various scholarly works have succeeded in drawing the reader's attention to a fresh and new interpretation. The techniques have effectively and vividly helped to communicate the various messages and themes which the author of 'Devil on the Cross intended. These code-mixing techniques with the various scholarly works have been underpinned by SFL theoretical framework which in turn is under pinned by the following key tenets.

1. Context and the language choices made by speaker/ writers are interrelated language is a resource for making meaning
2. Every utterance /Text simultaneously makes three type of meaning – ideational, interpersonal and textual
3. language can be viewed and investigated as a total system or as a particular text (or somewhere along that continuum)

In our study, the three metafunctions have played a key role in analyzing the mixed forms.

6.6 Recommendations

We have so far analysed three types of code-mixing. We have also seen how singly occurring codeswithcing forms are largely integrated into the morphosyntactic frame of the recipient or matrix language. These interesting characteristics of the mixed sentences suggest that the two language systems are systematically interacting with each other in the production of the mixed sentences.

We recommended that, further studies be carried out to investigate how the imbedded language forms possibly interferes with the syntax and grammar of the matrix language. We believe that

investigating such phenomenon may yield some clues as to whether there are cases of resistance while incorporating new items, be they lexical items or clauses.

Finally, with regard to the point of view of code – mixing, people used to think about code-mixing negatively. According to Hamers and Blanc (2000:258).

‘Code-switching’ and ‘code-mixing’ were considered as signs of incompetence.

Such opinions might make bilinguals feel they have a lack of both languages and they are not included in both cultures either. However, code-mixing and code-switching may include bilinguals languages positively. We recommend that bilingualism and multi-legalism be encouraged through language policies. In other words, other than the official language and national language, other international languages should be encouraged and taught in schools.

6.7 Challenges

Writing an M.A. Thesis is an arduous task. It is a heuristic process as it requires a lot effort. Scarcity of time was an impediment to progress in writing the research report, stating the facts and forming concepts for code-switching. More time was required for critical reviewing of drafts before production of a final version. Constructive self criticism and review meant more input of time. Efficient reading and note making strategies for identification of the mixed forms as well as collection of the available data could not have been possible if it was done impetuously. Time was a scarce commodity and planning was imperative.

Another challenges paused by the mixed linguistic forms was in finding the correct equivalents in English in order to make appropriate translations. This necessitated consultations at times.

Lastly, collating data from various scholarly sources and underpinning them with the theoretical framework required tact to ensure coherence and cohesion that is, there is a tight fit of meaning and form.

Presumably, lemmas underlying codeswitching forms are only tagged for the embedded language, while borrowed forms have lemmas tagged for both the donor and recipient language, at least in the mental lexicon of bilinguals in those languages.

Arguably, is superior can Myers – Scotton (2002: 153)

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APPENDICES

Appendix I

Singly occurring embedded language forms

(lexical items)	Gloss
Matatu	Public service vehicle
Muomboko	A Gikuyu traditional dance
Ugali	Maize meal
Kamoongonye	A poor young man
Safari	A journey
Haraambe	Organized unity Fundraising
Gicaandi	A gikuyu traditional musical instrument
Uhuru	Independence / freedom
Toboa ! Toboa!	Speak out the truth
Tafadhali	Please
Namtakieni	I wish you
Ndio, ndio,	Yes, yes,
Yaani	That is
Hapana	No
Wananchi	Citizens
Asante	Thank you
Shughulis	Other issues
Shamba	Garden
Sukuma wiki	Kales (variety of vegetables)
Juu	Higher
Haidhuru! Haidhuru!	All right! All right!
Ujamaa	Socialism
Hapana	No!

APPENDIX 2

Mixed sentences	Gloss
Ujamaa wa Mwafrika	African socialism
Ujamaa wa Asili kiafrika	True African socialism
Yule alikuwa mzee mzuri, alilipiga mau mau sawa sawa kabisa nitasaidia wewe	That was a good old man, he thrashed mau mau properly. I'll help you
Ni kama mswagi kwangu	They are nothing at all
Sisi kwa sisi, tujenge Kenya taifa letu	Kenyans by Kenyans, let us build Kenya our country
Ugeni juu, ukenya chini	Foreign cultures high, Kenyanisation low
Wakati wo wote	Any time
Namtakieni, bon appetite, mes amis	I wish you good appetite
Wanyang'anyi mashuhuri, waosi wezi wa mandazi na kuku	A special class of thieves and robbers. They are not thieves for cakes and chickens
Wanawake ni watumishi kwa wote	Women are servants to all
Hatukujui bila kitambulisho chako	We do not know you without your identity card (the type of car)
Kikulacho kimo nguoni zetu	The enemy is amongst us
Wembe ni ule ule	Use the same razor