

**CODE-MIXING AND CODE-SWITCHING AS STYLISTIC
DEVICES IN BARCLAYS AYAKOROMA'S
*CASTLES IN THE AIR***

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Abstract

As a literary text, Barclays Ayakoroma's *Castles in the Air* suffers a dearth of critical insights and exploration from a linguistic standpoint, which is vital for a comprehensive description and characterization of the text. Using M.A.K. Halliday's systemic functional model, particularly the textual, ideational and interpersonal metafunctions, the study, therefore, investigates the stylistic value of code-mixing and code-switching in the text, with particular focus on the sociology of language in a bilingual or multilingual text. The study reveals that code mixing and code switching enable interlocutors to be down-to-earth, instantiate bonding and solidarity with particular groups/classes of people, thereby excluding others, capture emotional and psychological states, and impart or emphasize specific messages or moods in given informal discourse situations. The study foregrounds the twin concepts as a cardinal part of the complex Nigerian linguistic and cultural environment which Ayakoroma deploys to nativize and contextualize meaning in the text. It demonstrates the fact that the linguistic choices of a writer are products of sundry social and contextual variables.

Keywords: Code-mixing, code-switching, stylistic devices, *Castles in the Air*, Barclays Ayakoroma

1. Introduction

As enunciated by Freeman (1971:1), Stylistics is a sub-discipline "which started in the second half of the 20th century." It inheres between literature and linguistics, that is, it is a bridge discipline between the two broad areas (Carter, 1988:16). Pioneer scholars of stylistics include: Jack (1960), Levin (1964), Leech (1965), Halliday (1966), Sinclair (1966), Thorne (1965, 1970) and Widdowson (1975). Widdowson (1975:3) sees the concept as "the study of literary discourse from a linguistic orientation." Alo (1998:4) avers that it "studies one aspect of language variation (that is, style in language use)". Dada (2004:4) defines it as "a study of literary or rhetorical style." The concept of Style itself deserves a

tentative explication here since, as the foregoing definitions indicate, without it, there is no stylistics. Haynes (1975:3) sees style as “variation or distinctive use of language by an individual in a given text or context.” Dada (2004:4) defines it as “the mode of expression, the devices an author employs in his writing.” Alo (1998:4) states that Davy and Crystal recognize four uses of the term “style” in descriptive stylistics viz:

- (i) Style may refer to some or all of the language habits of one person.
- (ii) Style may refer to some or all of the language habits shared by a group of people at one time, or over a period of time.
- (iii) Style may refer to the kind of language used in creative literature.
- (iv) Style is often used in a rather restricted and evaluative sense to refer to the quality or effectiveness of a work of expression.

The critical point in this study is that, as Adeyemi (2000:131) posits, stylistic analysis is “a statement on the graphological, phonological, syntactic, lexical and semantic descriptions of the distinctive, characteristic features that give a literary work its identity.” In Bakuuro et al’s (2018:34) view,

... the focus of stylistics is the investigation of the linguistic resources deployed in the construction of texts-both literary and non-literary. Studying style, thus, concerns the analysis of the linguistic features employed consciously or otherwise in textual production with the aim of adducing communicative reasons for such features.

Alo (1998:5) echoes the same viewpoint in his averment that a “descriptive study of style rests on the analysis of language resources which can be found at the various levels of language description.” According to the scholar (ibid), these levels include the following:

- (i) Phonology (sounds/sound effects).
- (ii) Lexis (word usage and diction).
- (iii) Grammar (word and sentence structure).
- (iv) Graphology (orthography or writing system).
- (v) Semantics (units of meaning).

(vi) Pragmatics (language for action or getting things done).

The main task in this study, therefore, is to explore code mixing and code switching as stylistic devices against the background of Alo's (1998:5) averment that descriptive stylistics seeks to unravel "the relations between specific language forms... and their function." According to the scholar (*ibid*), the term "function" has two meanings, depending on the way or context it is put to use or applied:

Firstly, it refers to the specific uses to which the writer or speaker puts the language (e.g. description, explanation argument, persuasion, humour, etc). The term... is also used in the context of stylistic description to refer to the communicative value or role of specific language categories (sentence, clause, word group, collocation, word and morpheme).

The key point in all of this is that the stylistician accounts for how language units function in given contextual situations by describing, interpreting and explaining the import or value of these forms or usages. This is critical in the sense that creative writers deploy series of rhetorical figures or tropes and grammatical patterns to express or impart messages or mood in their texts. Dada (2004:282) has drawn our attention to the fact that "the literary style synthesizes all other styles and utilizes them in various ways." The stylistician using the descriptive approach, thus, employs deviation, recurrence, and style as textual function which highlights how different kinds of sentence structure are used by authors to foreground, focus or emphasize aspects of meaning.

M.A.K Halliday's systemic functional model is especially critical to the present study, as it provides the required theoretical underpinning to the study. Halliday's (1970) textual, ideational and interpersonal metafunctions of language are specifically germane. While the textual metafunction is concerned with text creation, in terms of varying sentence structures and how they are linked, through elements of cohesion and coherence, to achieve semantic unity in a textual context, the ideational and interpersonal metafunctions capture "propositional relations and our experience of the outside world" and "the content of the message," respectively (see Onadeko, 2000:98). One strong point which cements the relevance of this theory to the present study is the fact that,

as Schmitt (2010:5) put it, it offers “an alternative to Chomsky’s approach, in which language was seen not as something exclusively internal to a learner, but rather as a means of functioning in society.” In other words, the Hallidayan model is both structural and functional i.e. it focuses on language structure, pragmatics and discourse semantics, which are crucial aspects of the present study.

The study focuses on the functional and aesthetic value or import of code mixing and code switching which Ayakoroma deploys in *Castles in the Airto*, in the main, capture the Nigerian linguistic situation as described by Ibhawaegbele and Edokpayi (2012:12) inter alia:

Nigeria has a very complex linguistic system, with many indigenous languages, various dialects, and the English Language. In a multilingual and bicultural society, literary artists are constrained in their literary works by many problems. One of such problems is the expression of African/ Nigerian Culture, experiences and worldview in English, the language of another culture.... To proffer solutions to language problems, (African writers) modify the English language and adopt various stylistic-creative strategies. Among these are code-switching and code-mixing.

It, thus, complements the corpus of studies on the author’s plays against the backdrop that scholars have mainly focused on the literary and thematic features of the texts. In other words, there is a general dearth of linguistic appraisal or exegesis of the playwright’s oeuvre which is imperative for a comprehensive characterization and description of the playwright’s oeuvre. For instance, while Binebai (2016) explores the “dialectics of Burial and Territoriality in Ayakoroma’s *A Matter of Honour*”, Shote (2023) looks at the inherent feminist content of the play in “Feminism: (A) Critical Analysis of Barclays Ayakoroma’s *A Matter of Honour*” and in “The Native Doctor in African Drama: A Case Study of Barclays Ayakoroma’s *A Chance to Survive*”, Yammah (2016) investigates the place of native doctors in African dramaturgy. The study seeks to fill this gap.

2. The Concepts of Style, Context and Choice

As we have indicated in the preceding section, the concept of style in linguistic or literary studies is the distinct way individuals or groups express themselves or communicate, in written or spoken form. Leech (1969) highlights this point when he defined the term as the way individuals or groups speak, write or perform an act. Leech and Short (1981) see the concept as “the way in which language is used in a given context, by a given person and for a given purpose” (see Odetade and Jimoh, 2016:45). Odetade and Jimoh (2016:45) posit that the concept is “the manifestation of how a person speaks or writes. This may include his/her peculiar way of word use, sentence construction and the use of figures of speech.”

Importantly, the foregoing definitions of the concept of style imply the pivotal role choice plays in style studies since the writer or speaker consciously selects appropriate forms in given contexts from the plethora or range of options available to him in terms of lexis and syntactic patterns. According to Bakuuro et al (2018:35), “style is viewed as choice made from among competing linguistic elements for textual constructions.” Hence Adeyemi (2000:126) contends that “the concept of style is predicated upon the fact that every phenomenon has many possible alternatives.” De Vito (1967) also states that the concept has to do with the selection and arrangement of language elements according to the whims and caprices of a given speaker or writer in a given context. These viewpoints imply that choice is very crucial in text construction in specific contexts.

It is also necessary to emphasize the fact that the term “Choice” in stylistic studies is itself guided by the need for appropriateness and effectiveness against the backdrop of the subject matter or field of discourse and the context of situation. This is critical because, as Adeyemi (2000:128) explains.

The use of language does not occur in a vacuum, but in situations. Man’s activities are many and diverse, so are the contexts in which they are conducted. A situation can be formal or informal, it can be hostile or hospitable, it can be casual or cordial and the medium can be spoken or written.

Bakuuro et al (2018:35) also corroborates this viewpoint inter alia

...style as choice is interrelated with the perception of style as situation or product of context. The interface is grounded on the fact that choices in communication are made with due consideration to the situation. Effective communication thrives on purposeful choices mediated by the context of interaction. Context – linguistic and non-linguistic; immediate and wider – are essential to textual comprehension.

Adeyemi (2000:129) is also of the view that,

... the concept of situation in stylistics is an indispensable phenomenon in critical analysis of any given text. The fact remains that a given situation has a great influence on the choice made at every level of language consideration: lexical, syntactic, formal, casual, etc.

The underlying point is that the manifold sociolinguistic conditions or criteria which each context brings up bring about variation in language use which, as we have already stated, the stylistician must account for in his textual analysis. This is because, as Lamidi (2000:119) espouses, “style itself is determined by situational elements i.e. topic, participants and setting.” Ayanwu expresses a similar viewpoint in his definition of Stylistics as “a taxonomical study of the appropriateness that inheres in a linguistic text. This means that “styles may differ according to Place (western, classical poetry, etc), Individuality (the style of Shakespeare, style of Niyi Osundare) and Modality (written, spoken, complex, poetic, informal, formal, etc)” (Jimoh & Odetade, 2016:45).

3. The Concepts of Code Mixing and Code Switching

Code mixing and code switching are integral aspects of bilingual and multi – lingual societies, such as Nigeria. They are inevitable products of language contact. Bilingual and multilingual speakers use their potentials to achieve communicative purposes in given situations. The critical point in this

study is that both terms suggest the use of alternate languages in terms of words, phrases or full sentences in speech and writing in given contexts. In Dadzie's (2004:150) view, the terms help speakers and writers in "sometimes, moving from one (language or dialect) to another, and yet at others substituting words in one language for another in the same speech effort." Hymes (1974:103) states that they capture the deployment of speech styles, languages, dialects or varieties of languages in an alternative way by speakers and writers. In a similar vein, Esen (2014:4) posits that they "involve creating hybrid words or switching between two or more languages within phrases, clauses, or from one complete sentence to the next." The scholar (*ibid*) adds that,

Some use the terms... interchangeably, especially those who study morphology, syntax and other formal aspects of language, but other areas (like subfields of linguistics, communication, of education theory) have their own extremely specific definitions for code mixing.

Specifically, Ansar (2017:30) avers that "the term 'code switching' emphasizes movement from one language to another." According to Esen (2014:1), "when a speaker alternates between two or more languages (or dialects or varieties of languages) in one conversation", code switching manifests or is realized. Weinrich (1953:5) sees code switching as the "alternative use of two or more languages." Hudson (1980:52) is of the view that "the term 'code switching' is preferred to 'language switching' in order to accommodate other kinds of variety: dialects and registers." On the other hand, the scholar (1980:53) posits that code mixing involves "a few words of one language, a few words of the other, then back to the first for a few more words and so on". Alo (1995:54) corroborates this viewpoint *inter alia*:

The term code mixing is used to refer to variation within a single sentence. It is... found when the elements of two language (L_1 and L_2) are contained within a single sentence, for instance, a word in the learner's (or speaker's) L_1 may be incorporated in a structure of a sentence in the L_2

Ibhawaegbele and Edokpayi (2012:12) also believe that code mixing “occurs when bilinguals communicating in a language insert words or expressions from another language into their sentences” and that “unlike code switching, code mixing occurs without changes in situations or utterances.” The scholars (2012:17) add that the term is “intra-sentential, that is, occurring within sentences” and that,

Code-mixing generally takes place in informal situations, usually among speakers with the same linguistic background. It occurs at home, in parties among intimate people, etc.

Fatokun (2000:145) avers that the term

... reflects a situation where a speaker employs two languages alternatively in one utterance. This is often manifested at the lexical level, that is, in the words used. This does not mean that it does not manifest at syntactic and semantic levels.

As we have already mentioned, code mixing and code switching are exclusive properties of bilingual and multilingual societies. In this vein, Hudson (1980:51) asserts that code switching, for instance, is the “inevitable consequence of bilingualism.” Fatokun (2000:144) avers that “code-switching is possible in a situation where the speaker has more than a language in his linguistic repertoire...” In Ansar’s (2017:29) view, the terms are “widely observed... in multilingual and multicultural communities.” Alo (1995:76) posits that they are “two communication strategies often employed by second language speakers.” Akindele and Adegbite (1999) locate the phenomenon “code choice” in an “individual speaker or society whose repertoire is made up of two or more codes.” Esen (2014:1) also states that the terms are a part of strategies used by bilingual communities “to make communication more effective and meaningful,” and that “it is a natural conflation that often occurs between multilingual speakers who have two or more languages in common.” It must be noted, however, that, as Aranoff and Miller (2003:523) suggest, code switching (or code mixing) is only a “communication option among bilingual or multilingual speakers the same way monolingual speakers can move from one

style or dialect to another” (see Esen 2014:2). In other words, it is not mandatory or compulsory for bilingual or multilingual speakers or writers to use more than one language in a given context. In the same vein, Fatokun (2000:145) believes that “the rate at which a bilingual code-switches depends on his type or stage of bilingualism as well as his social status and role in a given situation.”

Bokamba (1989:32/33) suggests four types of code switching viz:

- (i) Tag-switching (tags and “set phrases”)
- (ii) Intra-sentential switching (within clauses or sentences)
- (iii) Inter-sentential switching (sentence level)
- (iv) Intra-word switching (within a word).

Esen (2014:4) also lists related types viz: inter-sentential, intra-sentential or extra-sentential or tag. Essentially, code variation in a given context can be prompted by certain factors or conditions. According to Adegbite and Akindele (1999), “the speaker varies the language or dialect he uses in communication according to the topic, audience/participants, setting/situation and purpose/function.” Alo (1995:96) also posits that “a change of subject matter or discourse or participants” can trigger or bring about the phenomenon. The scholar (Ibid) states further that, it may be used as a communication strategy to identify with a group; for example, ethnic, religious, political or social group, and to negotiate social relations. An L₂ learner (writer or speaker) may also code-mix and code-switch as an avoidance strategy.

Esen (2014:4) suggests that “to fulfil a need, to express solidarity and to exclude others” are the three main reasons people code switch. Kachru (1975) sees code-mixing as a role-dependent and function-dependent mode of language use which is hugely influenced by context of situation (see Fatokun, 2000:146). Ibhawaegbele and Edokpayi (2012:13) assert that “sometimes, code switching is not determined by social situations alone. Speakers can switch codes for personal reasons.” The scholars (2012:17) aver that “code-mixing is done for specific purposes, serving both linguistic and social functions.” The critical point in this study is that all of these aspects of the phenomenon are graphically represented or reflected in Barclays Ayakoroma’s text under study.

4. A Brief Biography of the Author

Barclays Ayakoroma was born on the 3rd of February, 1956. He hails from Angiama town in Sagbama Local Government Area of Bayelsa State and attended L.A School and St. Edna's College both in Agbarho, Delta State. The author subsequently studied Theatre Arts at the University of Calabar, Cross River State, graduating with a Second Class Honours (Upper Division). This was followed by the Master's degree from the University of Ibadan, and Doctorate from the University of Port Harcourt all in Theatre Arts. His area of specialization is directing and film studies. He was a staff of the Rivers State Television (RSTV), Port Harcourt and was the Executive Director Bayelsa State Council of Arts and Culture, Yenagoa and the Executive Secretary, National Institute for Cultural Orientation (NICO), Abuja, Nigeria. He is, at present, a professor of drama and theatre and acting Vice Chancellor of the University of Africa, Toru-Orua, Bayelsa State, Nigeria. He is the author of several plays, which include: *A Matter of Honour*, *Dance on his Grave*, *A Chance to Survive and Other Plays* and *Castles in the Air*.

5. Synopsis of the Text

Barclays Ayakoroma's *Castle in the Air* focuses on Alhaji and his family of three and Emotari, his bosom friend and his niece, Stella. It highlights ethnic considerations in marriage in Nigeria and the fact that, monetary matters, if not well handled can separate families and friends. The crux of the play is the different dispositions of members of Alhaji's family to the ten million naira promise or offer by Hajia's (Alhaji's wife's) brother which is based on the condition that their son, Aminu, would marry and father a son within twelve months. While Alhaji is desperate and ready to do whatever is required to have the money because of its value and potentials to boost his business, his wife advises him to take his mind off it because of the stringent conditionality. Aminu, on his part, decides to take advantage of the opportunity to marry his heartthrob, Stella.

Importantly, the condition attached to the ten million naira gift (or promise) is particularly nauseating to Emotari's niece, Stella, who would not want to be used as a pawn in their plans for self-enrichment and advancement. She would want to marry Aminu, devoid of any conditionality or clause. Emotari also kicks against Aminu's marriage to his niece, on ethnic grounds (he

is Ijaw while his friend, Alhaji, is Hausa) and also on the grounds that he wants his niece to be a Commissioner in the governor's second term. In the end, everything in the play turns out to be mere castles in the air, since Hajia's brother who offered the ten million naira that engendered the conflicts in the text suddenly dies of cardiac arrest, thereby resolving all the burning issues. The play is a testament to the vanity of human hopes and dreams in such an unpredictable world.

6. Textual Analysis

This section of the study focuses on the analysis of the text. As we have highlighted in the foregoing discourse and as Bokamba (1989:23) explains,

Code-switching is the mixing of words, phrases and sentence from two distinct grammatical (sub) systems across sentences boundaries within the same speech event, (while)... code mixing is the embedding of various linguistic units such as affixes (bound morphemes), words (unbound morphemes), phrases and clauses from a cooperative activity where the participants, in order to infer what is intended, must reconcile what they hear with what they understand.

Gardner-Chloros (1991) adds that switches may occur not only within or between languages, but also between dialects of a given language, consciously or unconsciously. Importantly, the analysis in the section is divided into two broad sections: code-mixing and code – switching, as found in the text, for purposes of clarity and easy referencing.

6.1. Code-Mixing

It must be noted from the outset that languages which are used in the text are SBE (Standard British English), Nigerian Pidgin, Hausa and Ijaw. Nigerian Pidgin, for instance, can easily be identified with SANTANA, the domestic assistant of the family of the text, but Alhaji, the businessman head of the family who is well-educated also evidently relishes the language. This is

very significant. Santana's use of the pidginized form of English can be explained in terms of his level of education i.e. he is apparently illiterate. The non-standard form of English is typically associated with people of limited education. That is the only form of English they understand and, thus, if necessary, they switch to or mix it up with native or indigenous languages. In this vein, Ubhawaegbele and Edokpayi (2012:17) assert that,

In the Nigerian complex linguistic situation, ... authors employ pidgin English because it serves as the most convenient language of communication by people of different ethnic groups and social classes. The advantage is that it enables them to communicate effectively.

Alo (1998:18) also explains this point when he averred that,

“Language use is basically a psychological behaviour. There are some individual differences in human beings which influence differences in their use of language... Because human beings are distinct individuals in so many ways, it is to be expected that their use of language would vary according to their personal experiences, educational background, intention, motives and purpose.

SANTANA's communication with Aminu, Alhaji's twenty-five-year old son, whom he calls “small Oga,” is instructive in this regard. The exchange is a clear example of code-differentiation, as Santana invariably uses Nigerian pidgin while his co-interlocutor, Aminu, uses standard English, reflective of their educational backgrounds or statuses:

SANT: Yes, small oga.

AMINU: Mama and Papa, they are still in their room?

SANT: Yes, small oga.

AMINU Well, if they come out, tell them I've gone out. I've a date.

SANT: Date? You mean today date?

AMINU: Fool! I have to meet my girlfriend!

SANT: Sorry, small oga. Na dat one you for talk now. De **owigirina** de tall yellow one or de short fat one?

AMINU: What is that?

SANT: I mean **de baby** now. Person no fit remember all of dem now. Abi nadat one weydey like...(13)

(emphasis mine)

As we have already stated and as Ubajawaegbele and Edokpayi (2012:17) adumbrate, “code mixing occurs randomly due to the inability of the speakers to find suitable words or expressions with which to express the ideas they intend to pass across.” Alo (1995:75) lists certain “communicative strategies” that ESL speakers devise to circumvent the “problem of communicating their thoughts and feelings effectively because their linguistic repertoire is limited.” These strategies include: avoidance, word coinage, lexical borrowing/transfer and code mixing/code switching. This means that speakers can sometimes code switch and code mix when there is communicative incompetence i.e. a bilingual or multilingual Speaker could be deficient or ignorant, conceptually or linguistically, in the target language and thus, make up with a switch or mix. The word “Owigiri” is clearly an Ijaw word for a type of dance that is associated with ‘highlife’ music. It is, therefore a lexical transfer. However, its use in this sense is strategic because it is not as a result of incompetence on the part of the speaker. It is a slang, thus, further accentuating the informal form in use. In this context, the term implies ‘girl’, ‘woman’ or ‘lady.’ This is a solid example of semantic extension. This is particularly clear from Santana’s response to Aminu’s enquiry “what is that?:” “I mean **de Baby** now.” It is even clearer from Santana’s subsequent conversation with Alhaji inter alia:

ALH: Where is Aminu?

SANT: Ah, small oga been nack coat say im get to jam one **owigiri** O.

people, etc. Codemixing is done for specific purposes, serving both linguistic and social functions.”

6.2. Code Switching

According to Schmitt (2010:134), code-switching is “the use of more than one language in an utterance.” Hymes (1974) sees it as a common term for alternative use of two or more languages, varieties of a language or even speech styles. Waudaugh (1998:103) contends that “people may not be aware that they have switched, or be able to report, following a conversation, which code they used for a particular topic.” In Franceschini’s (1995) view,

More and more evidence that code-switching is language universal in the behaviour of multilingual speakers, or to employ a short hand definition of code-switching using several languages or language varieties in the course of conversation is ... (based on) various social contexts all over the world.

The significant point here is that, as we noted in the preceding section, code-switching is also used significantly in Ayakoroma’s text as a discourse strategy. The fact is that, as we have also noted, the text deals with a multilingual and multicultural environment and the participants in the various discourse situations reflect this reality in their exchanges and interactions. A few instances will be used as textual evidence. Alhaji, for instance, switches between standard English, Pidgin and Hausa Languages, depending on the discourse situation or circumstance or according to his mood or communicative goals. For instance,

- i. ALH: **Haba, Santana, I don do.** Where is Hajia? (17).
- ii. ALH: Wayo Allah! I don’t kiss you? **I don dey crase?**

In the two instances above, ALHAJI discusses with SANTANA, the domestic assistant and apparently code-switches between Nigerian pidgin and standard English to come down to the level of the latter who is constrained by communicative incompetence in the standard form. This scenario reflects what Hudson (1980:53) refers to as “conversational code switching.” However, in the instances below, for instance, Alhaji uses code-switching to serve pragmatic

purposes, underlining or reflective of the fact that, as Edokpayi and Ibhawaegbele (2012:16) put it, pidgin cuts across the different classes of people in the society of the text and that he shares a common Hausa language with his co-interactants, Hajia and Aminu:

- i. ALH: I don't care whether we are quarrelling or not! I will talk the way I like! **Thunder fire you o?** (26)
- ii. ALH: **Wallahitalahi!** A date? **Allah Kiyayi!** Can you imagine that? An early morning date? (28).
- iii. ALH: Toh! You have to marry to displease us. **Kachikwo?** You have to marry to bring shame on my family? **Damburuba!** Think that girl has bewitched you. Hajia, better arrange to send this boy back to Kano. **Kinji kwo?** Let him go and regain his senses. (46)
- iv. ALH: Do not talk to him again, Hajia! He has made up his mind. He says he is in love, so he has to fight us to show how strong he is. **Make I don dey fight, you hear?** (46)
- v. ALH: I don't care! **God punish him ten times! Thunder fire his head!** I am having problem getting the boy to settle down, and he is giving me more headache. Get married and father a son in twelve months! Does he think that children could be manufactured just like that overnight? **Make thunder don fire you ten times O!**
- vi. ALH: **Allah lahilala! Hajia!** Hajia, where is my V-booth?

The first context is a conversation (or altercation?) with his wife on the condition that Aminu, their son, will marry and father a son in twelve months for the family to have ten million naira from her brother. While Alhaji needs the money, the condition, for him, is impracticable or unrealistic. He is apparently overwhelmed by his emotions and exasperation. So, he resorts to Nigerian pidgin. The second and the last three are the same - anger and uncontrollable emotions. His son, Aminu, has gone out with his V-booth early in the morning to keep a date with a girlfriend. The only difference is that, in the second

instance, he resorts to Hausa, not Nigerian Pidgin. Contexts (iii), (iv) and (v) are also emotion-induced code-switching. Specifically, context (iii) is addressed to Aminu over his ‘stubborn’ insistence on marrying Stella, Emotari’s niece, against his father’s wish. Context (iv) and (v) are addressed to Hajia, his wife, on the same subject-matter of marriage, fathering a son and the ten million naira promise by her brother. Other related contexts include:

- i. “Did you hear that? **Alright, make I don dey laugh.** We shall see.”
(3)
- ii. It is all there, in black and white. Ah! **Wayo Allah! Kai!** The agony!
(23)
- iii. **Damburuba! I don dey craze.** I hear you
(emphasis mine)

The instances above generally emphasize or show the user’s psychological or emotional disposition. According to Edokpayi and Ibhawaegbele (2012:16), highlight this fact in their view that code-switching “portrays the emotional or psychological states of the characters at the time of their utterances... it is evident that most characters code-switch in anger, joy, surprise, out of shock etc. as situations demand.” As Azuike (1987) put it, characters engage in code-switching according to context of situation. This is because “choices of appropriate code enable the characters assume corresponding roles, which best serve their communicative needs in different speech encounters” (see Edokpayi and Ibhawaegbele (2012:13).

Aminu also switches between pidgin and Standard English in his conversation with his mother, Hajia, for instance:

AMINU: Mama that is one of these foreign propagandas. **Anyway, disease no dey kill African man.** (15)
(emphasis mine)

We need to note that mother and son converse in standard English, reflective of a noble educated family with Alhaji as head, as we have earlier mentioned. Thus, Aminu’s use of the form is stylistically significant. He does not use it in his exchanges or conversations with SANTANA, the domestic assistant. That would have been easily explainable, since he needs to come down to the level of the illiterate houseboy. This is the whole idea of code differentiation, that is, using, the appropriate code in a given situation for effective communication.

The point is that Aminu apparently switches from the standard English form to pidgin in this conversation with his mother to drive home his point, or to let his message sink in. In this sense, Gal's (1979) thesis that people may code-switch for the purpose of emphasis is applicable. In other words, in order to be down-to-earth or buttress a given point or idea, a speaker may code mix or code switch.

Another character who uses code-switching predominantly in the text is ALHAJI'S friend, EMOTARI. A few instances will be presented here for exemplification:

EMOTARI... **Tei eyikeelameneyao?** What's matter wrong? Go and tell Alhaji that... (31)

EMOTARI: I know, but you see, one cannot be too careful. You never can tell with boys like Aminu. **Aminu torukonebi eye aregha.** (35)

EMOTARI: **Ama, aniyouboopetimi. Emene be waribeegenighampetimi! Be enebiagbayiowe!** (32).

EMO: Of course, I don't! **Egba menemeenaghan? Efidabakerepade ye!** Over my dead body!

EMO: Oh! **Bei Kpoakpo!** I know that is the type of thing your son can do. (51)

EMO: **Bei Kpoegberi!** So, what are we going to do? (51)

EMO: **Ayibarau!** Alhaji, **waigba de ke!** Millions of naira? (51)

EMO: Alhaji, **be tubo me seideintubo.** I said that this boy is mischievous. (59)

In the first two instances, EMOTARI, ALHAJI'S bosom Ijaw friend switches between Ijaw and standard English. The first is with SANTANA, who he asks to announce his presence to ALHAJI; the second is with his niece who has just returned from England whom he cautions to be careful with ALHAJI'S son, Aminu. In these two instances, he explains the Ijaw version in English. In the third instance, EMOTARI switches entirely to Ijaw. This is stylistically significant. Alo (1998:26) highlights this thesis when he asserted that "a total

change from one language to another in a speech serves a variety of social and stylistic functions.” Milroy (1987) and Gal (1978) also observe that speakers may code switch or code mix for group identification, affiliation and to indicate solidarity to a particular linguistic group or a listener (s); in this case the speaker shifts from his own code to the listener’s code, which both interlocutors share, as a discourse enhancing strategy. Edokpayi and Ibhawagbele (2012:12) assert that “different situations and role shifts demand appropriate language codes for effective communication.” In this instance, code switching performs the function of exclusion. It is used to express private matters between two persons who understand a common language, underling their bond and solidarity.

7. Conclusion

In the preceding discourse, we have done a code-mixing and code-switching analysis of Barclays Ayakoroma’s *Castles in the Air* from a stylistic standpoint. We have described the use of these twin concepts in the text, using M.A.K Halliday’s systemic functional linguistics as the theoretical guide. The main aim of the study as we have earlier stated, is to explore the pattern in which these two sociolinguistic resources have been deployed by the author to encode his message and social vision of “a free, unfettered society devoid of any ethnic, religious or occupational colouration... a world that knows no racial frontiers or ethnic obligations” (59) in the text. This thesis captures the sense in which Millar and Currie (1970:3) see the concept of style as “the linguistic techniques of a writer to present his particular vision of the world.” It further validates Leech and Short’s (2007:11-12) contention that stylistics has as its ultimate goal the foregrounding of the role of language in human affairs in particular social, cultural or communicative contexts. Yankson (1987:iii) also states that stylistics is mainly interested in “how the creative artist patterns language... to (express) his unique vision of life.” In other words, the study foregrounds the significance of code mixing and code switching in textual signification and aesthetics against the backdrop that, as Yankson (1987:iii) put it, stylistics helps to unravel the “nuances inherent in the network of semantic associations” in the text.

It must be underscored that, as the study shows, code switching and code mixing are daily sociolinguistic practices or cultural nuances among compatriots of bilingual and multilingual nations, particularly in our increasingly globalized

world. As Okoh (1995:148) posits, “language expresses the cultural equipment of a people.” The fact is that language is both an integral part and a mirror or an index of culture (see Alo, 1995:) and literary texts picturesquely capture this fact. Ibhawaegbele and Edokpayi (2012:12) clarify this point in their assertion that,

The culture of a people is best expressed and preserved in their literature through language. It is, therefore, expedient that the language in which a people’s culture is articulated indicates, to a large extent, the community or society of its origin.

Hence, in the main, the study foregrounds code mixing and code switching as a cardinal part of the complex Nigerian linguistic and cultural environment which Ayakoroma deploys to nativize and contextualize meaning in the text under study. By extension, the study also shows how an African writer has used the concepts as stylistic tools or devices not only to capture the world of the text, particularly in relation to language use, but also to add local flavour or colour to his text in spite of the fact that it is mainly written in the imperial English language. This is a key privilege that the bilingual or multilingual writer enjoys, as the concepts have also enabled the writer to respond to some sociocultural realities of contemporary times underscoring the truism that literature captures the human condition within a temporal framework and that language, literature and society are so intricately intertwined.

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