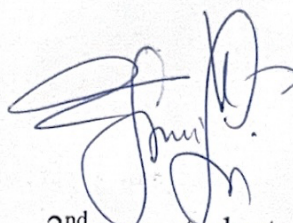


**Ministry of Education and Science of Ukraine
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Educational and Scientific Institute of Philology
Department of English Philology and Intercultural Communication**

Masters's thesis

**LANGUAGE-MIXING AND CODE-SWITCHING IN ENGLISH
POSTCOLONIAL LITERARY DISCOURSE**



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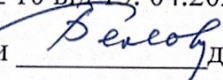
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ABSTRACT

Bilichenko M.S. Language-mixing and code-switching in English postcolonial literary discourse. – Master's thesis.

The aim of the master's thesis was to conduct the investigation of the ways in which bilingual speech is staged in the literary texts through the lens of code-switching and language-mixing and to examine the syntactic patterns of organization of a written bilingual constituent in literature. The relevance was conditioned by the growing interest in multilingual literature and the ways the scientific inquiry into it can deepen our perspective on the internal organization of written and oral bilingualism.

In the first chapter, the notions of bilingualism and bilingual speech phenomena, code-switching, language mixing, were discussed. We analyzed three approaches to the study of code-switching – psychological, sociolinguistic and structural. As a methodological basis for our analysis served the structural approach, in particular the Matrix Language Frame model by Carol Myers-Scotton and structural classification of code-switching by Shana Poplack. The second chapter outlined the analytical framework for the structural and pragmatic investigation of staged code-switching and language mixing in postcolonial literature. The particular attention was given to the nature of written presentation of multilingualism and methods of staging bilingual speech in literature.

In the third chapter the structural classification of code-switching in the illustrative material was presented. The Matrix Language Frame was applied to the noun phrase, verbal complex, intra-clausal, and intra-word switches to test its applicability to the analysis of code-switching in literary discourse. The functions of staged bilingual phenomena in the postcolonial literary works were investigated. In conclusion, staged bilingualism was considered to be a multifaceted phenomenon that integrates structural, pragmatic and stylistic dimensions and exists as an element of authentic bilingual self-expression.

The thesis contains 132 pages, 1 table, 5 figures, 101 units of theoretical material and 11 units of illustrative material.

Key words: bilingualism, code-switching, language mixing, staged code-switching, postcolonial literature, Matrix Language Frame, literary discourse.

АНОТАЦІЯ

Біліченко М.С. Змішування мов і перемикання кодів в англomовному постколоніальному літературному дискурсі. – Магістерська робота.

Метою магістерської роботи було дослідити способи репрезентації білінгвального мовлення в художніх текстах крізь призму перемикання кодів та змішування мов, а також проаналізувати моделі синтаксичної організації білінгвальних компонентів в літературному дискурсі. Актуальність дослідження зумовлена зростаючим інтересом до багатомовності в літературі та тим, як її наукове вивчення може поглибити розуміння внутрішньої організації писемного та усного білінгвізму.

У першому розділі було розглянуто поняття білінгвальності та явища білінгвального мовлення, зокрема перемикання кодів та змішування мов. Проаналізовано три підходи до вивчення перемикання кодів – психологічний, соціолінгвістичний і структурний. Методологічною основою дослідження слугував структурний підхід, а саме модель Матричної мовної рамки Керол Маєрс-Скоттон та структурна класифікація перемикання кодів Шани Поплак. У другому розділі було окреслено аналітичну модель для структурного та прагматичного аналізу постановного перемикання кодів і змішування мов в постколоніальній літературі.

У третьому розділі представлено структурну класифікацію перемикання кодів в ілюстративному матеріалі. Модель Матричної мовної рамки було застосовано до іменникових та дієслівних груп, міжклаузального та внутрішньослівного перемикання з метою перевірки її актуальності в аналізі літературного дискурсу. Проаналізовано функції постановних білінгвальних явищ в постколоніальних літературних творах. У висновку встановлено, що постановний білінгвізм є багатовимірним явищем, яке поєднує структурний, прагматичний та стилістичний аспекти й функціонує як елемент автентичного білінгвального самовираження.

Робота містить 132 сторінки, 1 таблицю, 5 малюнків, 101 використане джерело і 11 текстів ілюстративного матеріалу.

Ключові слова: білінгвальність, перемикання кодів, змішування мов, постановне перемикання кодів, постколоніальна література, матрична мовна рамка, літературний дискурс.

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INTRODUCTION

The modern processes of globalization and closer multicultural interactions prompted the development of scientific interest in multilingualism and multilingual speech patterns. With growing linguistic contacts, the rigid lines between languages blur resulting in lexical and grammatical elements of one linguistic system sipping into the other. This previously unimaginable scale of cultural and linguistic contact brought into light scientific investigation of speech patterns inherent to multilingualism, among which we can highlight language-mixing and code-switching in particular. Furthermore, the local linguistic efforts aimed at preserving and expanding the study of indigenous languages leads to the more prominent usage of native languages both in oral and written discourse. The multiculturalism in literature is often defined not only by the coexistence of cultural narratives but also languages and dialects.

Hence, **the relevance** of this research is conditioned by the growing interest in the multilingualism and the ways it can be represented in the literary text as well as the ways in which the investigation of written language-mixing and code-switching can enrich our knowledge of these phenomena and ameliorate our understanding of the laws and principles according to which it functions in the oral communication.

The problem of bilingualism and its aspects was examined by a number of scholars throughout the history of multilingual studies and research on linguistic contacts. Uriel Weinreich, Einar Haugen, John Gumperz laid the groundwork for field of study of linguistic contacts developing the principles of borrowing, interference and norms of bilingual speech. Many of the prominent researchers, such as Poplack, Meechan, Sankoff, Halmari, Myers-Scotton, Muysken whose work was concerned with the notion of “code switching” were interested in syntactic or morphosyntactic aspects of this linguistic phenomenon, tempting to develop a formal grammar of bilingual speech. Zhluktenko Yu. distinguished types of language contacts that lead to language-mixing, as well as distinguished types of bilingualism, based on the way in which two or more languages interacted and influenced each other in a specific community. Nevertheless, the biggest part of eminent knowledge in this field regarded mostly cases of spontaneous oral bilingual communication. The sphere of written texts

that attempt to imitate the fluidity of mixing of languages on the page remain underrealized. Therefore, **the scientific novelty** of the result obtained in the work consists in the comprehensive analysis of literary language-mixing and staged code-switching and the possibility to extend the usage of the models and principles developed for the oral bilingual speech patterns to the writing discourse which would deepen the overall comprehension of the field.

The practical significance of this research holds by extending the scientific interest in bilingual speech beyond spontaneous oral communication. By investigating and adapting models originally developed for oral bilingual speech, this study provides a framework for systematic analysis for language-mixing and code-switching in literary discourse which can be used as a tool for deeper understanding of multilingualism and multiculturalism in literature through the postcolonial lens and identity studies.

The aim of this research is to conduct the thorough investigation of the ways in which bilingual and multilingual speech is represented in the literary texts through the lens of code-switching and language-mixing and to tie together a comprehensive model of the way English functions in the interactions with other linguistic system in multilingual speech.

To achieve the aim of this paper the following **objectives** were set:

- to outline the concept of bilingualism and multilingualism;
- to give the definitions, approaches and frameworks for analysis of the concepts of language-mixing and code-switching;
- to study the existing models of language interaction in the process of oral code-switching;
- to highlight the differences in the study of oral and written (staged) code-switching and language-mixing and develop a suitable framework for studying staged code-switching in multicultural literature;
- to study the genre-specific features of staged bilingualism in prose, poetry in drama of postcolonial English-speaking literature;

- to investigate the applicability of the Matrix Language Frame model to the analysis of syntactic patterns of English-Spanish staged code-switching in literature on the example of noun phrases switches and multilingual constituents;
- to explore the functions of staged code-switching and language-mixing as a representation of bilingual identity in multicultural literature.

The object of this research is such elements of bilingual speech as language mixing and code-switching reflected in the written discourse.

The subject is the grammatical organization of code-switching and language-mixing between English and Spanish languages, pragmatic and stylistic functions those phenomena perform in the text of multicultural literature.

In order to fulfill the objectives and achieve the main aim of this research the set of basic general scientific, theoretical and specific **methods** were used: functional to study the place of code-switching and language-mixing in the speech production of multilingual individual, systematic to study the existing models and theories and develop new approaches to analysis of bilingual speech phenomena in writing, linguo-stylistic analysis to identify stylistic peculiarities of usage of code-switching and language-mixing in the context of particular literary work, discourse analysis for determining the discursive functions of bilingual speech patterns in literary text; content analysis for categorizing types of bilingual speech phenomena in illustrative material; structural analysis for outlining structural organization and highlighting patterns of multilingual speech phenomena in oral communication.

The illustrative material of this work consists 4 novels – *The Brief Wondrous Life of Oscar Wao* (2007) by Junot Díaz, *The House on Mango Street* (1983) by Sandra Cisneros, *The Crossing* (1994) by Cormac McCarthy, *Borderlands/La Frontera: The New Mestiza* (1987) by Gloria Anzaldúa, 3 collections of short stories – *Woman Hollering Creek* (1991) by Sandra Cisneros, *Drown* (1996) and *This Is How You Lose Her* (2012) by Junot Díaz, 3 plays – *Giving Up the Ghost* (1986), *Heroes and Saints* (1992) and *Shadow of a Man* (1990) by Cherrie Moraga and one collection of poetry –

Loose Woman (1994) by Sandra Cisneros. In sum, the illustrative material consists of 11 works of postcolonial English-Spanish literature that amounts to 2589 pages in total.

The results of the investigation of practical applicability of the Matrix Language Frame for the analysis of the code-switching in the postcolonial literary text were published in the article “*A Matrix Language Frame analysis of staged Spanish–English code-switching in Junot Díaz’s The Brief Wondrous Life of Oscar Wao*” by Bilichenko M. and Skybytska N. [6]. The functional analysis of the staged code-switching in media on the example of film scrip was published in the article “*A Study of Types and Functions of Staged Code-Switching in the Film West Side Story (2021)*” by Bilichenko M. and Skybytska N. [1]. The results of the scientific inquiry were published and presented during the scientific conferences with the theses: “*Code-switching within simple noun phrases in literary text*”, “*Ways of staging bimodal bilingualism in literary text on the example of the novel True Biz by Sara Nović*”, “*Theoretical framework for studying code-switching as a discourse marker in written discourse*”, “*Types of code-switching in the film West Side Story (2021)*” [2, 5, 2, 4].

CHAPTER 1: THE NATURE OF LANGUAGE MIXING AND CODE-SWITCHING

1.1. The phenomenon of bilingualism and peculiarity of bilingual speech patterns

In modern world, where globalization and intercultural communication influence all aspects of life, language contacts and their mutual influence become inevitable. Languages co-exist in communities sipping into each other, interacting in the frame of one communicative situation and emerging in the form of new entities. In the concept of language contacts lies the root of bilingualism and the foundation of its investigation.

The interest in language contacts and related phenomena was picked in the second half of the 20th century. Uriel Weinreich was the scientist to set the agenda in the field of bilingual studies. He stated that the languages are immediately in contact if they are subsequently used by the same person [98]. Hence, individual bilingualism is in the center of this outlook. Even defining a bilingual Weinreich chose to look at it from the similar point describing them as “a place of contact”.

It generally appears that bilingual individuals are those who may function equally in two languages, move effortlessly between them, and adopt the appropriate situation and sociocultural environment for each [22]. However, this definition might be quite generalized, thus overlooking a number of crucial features for understanding bilingualism.

Approaches to bilingualism may vary from Bloomfield’s maximalist point of view that a bilingual individual has full mastery over two languages to the more reasonable claim by Grosjean that a bilingual can function sufficiently in each language according to a specific situation [25, 48]. The monolingual or fractional theory is based on the idea of bilinguals having two separate, independent language system that are used without interreference from one another; thus, bilingual individuals are perceived as two monolinguals in one body. Monolingualism is perceived as a “norm” in reference to which linguistic competence of bilinguals is measured. This evaluation rarely takes into account the different sociocultural needs

that can influence the level of competence of bilinguals. The pursue of “ideal” bilingual lead to exclusion of a number of “less bilingual” people who extensively use two languages in their everyday life, but do not fall under the proposed definition (hence, the numerous circumlocutory terms such as “unbalanced bilingual”, “alingual”, “semilingual”, etc.) [48]. The argument that the bilingual functions as two monolinguals because they are able to rarely make “mistake” of switching or using is not exactly fair too. The same bilinguals may actively code switch in conversation with other bilinguals, they may have accent in their second language, suggesting a trace of the native language and the constant level of its simultaneous activation [59]. Due to the fact that the monolingual viewpoint considers bilingualism as the exception, the cognitive and developmental consequences of bilingualism have received close scrutiny. What remains unanalyzed is that numerous problems still surround the “effects” studies themselves, considering that bilinguals have rarely been tested from the point of view of appropriate language usage and not monolingual fluency [49].

In contrast, the holistic view of bilingualism presents an alternative model of individual’s language capacity. The bilingual is presented as not the sum of two complete or incomplete monolinguals, but as having a unique linguistic profile [59]. Bilinguals usually develop linguistic competences in response to the challenges and requirements of their environment. The languages they use and the extent to which they are fluent in them are dictated by their communicative needs [48]. Therefore, the bilingual is rarely equally fluent in both languages. Furthermore, the situations in which one of two languages or both are used, topics or interlocutors can differ drastically. One of the pieces of evidence of unique configuration of bilingual language competence is a bidirectional influence between languages for bilinguals, that exists even in strongly monolingual contexts and even when bilinguals are highly proficient in both languages [60]. Bilinguals constantly make a choice of turning to one or the other language depending on the context around them. Possessing a proficient communicative competence bilinguals evaluate whether or not their knowledge of the language is in line with the requirements of their environment and may choose to readjust their linguistic competences in order to meet new communicative needs [48].

Subsequently, the lens of holistic view of bilingualism requires a different form of evaluation of bilinguals' mixed language competence, with more emphasis on the language use in a specific communicative situation rather than language proficiency in general.

Everything that was discussed above concerns bilingualism as individual characteristic. And in many cases of investigations around bilingualism this is exactly the type studied. However, no individual exists in vacuum. People who speak a minority language in a region where the majority language is more favored, would form speech communities or networks, which lead to the concept of societal bilingualism [7]. It is a broad term that can be defined as any kind multilingualism at a level of social organization beyond the individual or nuclear family [89]. There is a close connection between two concepts. A community as a whole may be considered "bilingual" even in cases when individuals within the community range from completely monolingual to fully fluent in both languages. State laws around official languages in the country may influence personal attitude toward a specific language or its sociocultural stance [17].

The problem in defining bilingualism also arises because of inherent difficulties of drawing the line between two linguistic systems used by one person. It is one thing to say that person, growing up in a Spanish-speaking community in a mostly English-speaking country, is English-Spanish bilingual. It is a completely different story when we speak of an individual who uses two varieties of the same language, which, although not considered to be two entities can differ drastically. Usually, this situation is defined by the term diglossia. It was first introduced by Ferguson, and described as two varieties (dialects) of the same language coexisting in the community with different sociocultural functions [42]. However, later Fishman extended the term to include two languages existing in the same geographical area for fulfilling different communicative needs [17].

Furthermore, children often become bilingual by learning not only spoken languages. In many cases, children might learn a spoken language and a sign language, a system that is the same as a natural language in every respect. Although there is not

much research on this situation, the data that do exist confirm that the bilingual acquisition of one signed and one spoken language by a young child has precisely the same pattern and trajectory as that of the acquisition of two spoken languages [57].

When speaking about bilingualism, we have to take into account the notion of language use and language proficiency. Language proficiency can be defined as an umbrella term that include “general, latent disposition, a determinant of eventual language success” [Baker 2011, p. 4]. It can be used synonymous with linguistic competence or become a measurable outcome of the process of language learning in the form of testing. Language proficiency reflects cognitive processes that go into determining patterns and regularities from the surrounding and storing those as knowledge [22]. Overall, language proficiency is closely connected with idea of academic language competence and a certain level of metalinguistic awareness, ability to objectify the language and analyze it as an arbitrary linguistic code independant of meaning [9]. Therefore, the crucial elements of this term are general knowledge of the language (including passive), understanding of the patterns according to which the language works.

However, assessing bilinguals’ language competence requires understanding of their environment and the necessity for each of the languages involved. Bilingual minds are different simply because the coexistence of two languages in one mind creates advantages or disadvantages, but because bilinguals recruit mental resources distinctively from monolinguals [59]. Hence, the requirements for the term that would encompass the peculiarities of the conscious choice of language in bilingual individual emerge. Here the term language use can be helpful as it reflects the concept of language choice: when, why and with whom a specific language is being utilized [17]. The term language use is far more appropriate for the bilingual studies due to the nature of bilingual speech. Functional bilingualism as a narrower principle describes a direct choice of a language according to the communicative needs of real-life speech events that all lead to individual functions ascribed to a specific linguistic system.

Even at the dawn of bilingual studies, it was understood that there exists an asymmetry in the way bilingual individuals approach communication with monolinguals and other bilinguals. Weinreich noted that bilingual speaker in a speech event with a monolingual is subjected to so called interlocutory constraint which leads to them having to control the “interferences” (the umbrella term used by Weinreich to denote any elements that do not belong to the main language of the exchange). However, conversations between bilinguals do not require any limitations, the discussion may freely flow from one language to the other in an unmodified way [98].

François Grosjean developed a similar concept into a notion of a language mode. He defined it as a state of activation of the bilingual’s languages and language processing mechanisms, at a given point in time [50]. To understand his theory, we need to take into account two crucial terms: the base language, i.e. the main language of the exchange and the second language, the one that interferes the main language system. Therefore, the differentiating characteristic of language modes comes from the level on which the speaker applies both of them.

In a monolingual mode, only one language is required to be used, while the second one is deactivated (but never completely). It will arise when the situation is largely monolingual, therefore only one language is required from the speakers. When an individual engages in speech comprehension in exclusively one language the second one remains in a sleeping mode for a time being. The bilingual mode implies almost equal activation of both linguistic systems. The bilingual individual has two languages at their disposal and freely moves between them as a communicative situation allows it. Usually, bilinguals are in a bilingual language mode when they communicate with other bilinguals, thus the speech event that allows for switches and interferences [50, 48]. There exists a third, intermediate mode, when the second language is slightly more active than in monolingual mode, but the level of interferences is far less significant. It is usually active when the bilingual’s interlocutor is either not proficient enough in the second language to comfortably switch around them or has a negative outlook on the interferences.

The base for the discussion of language modes lies in the process of language choice. Out of the circumstances the choice of the base language is born. It can rely on the background knowledge about the environment, the presuppositions about the speaker, the institutional requirements etc. Bilingual individuals usually elect the base language firstly and then in case of necessity reach for the second language (sometimes referred to as a guest language) in the form of code switching or borrowing. Code-switching in this framework is defined as a complete shift to another language for a unit of different duration (a word, a phrase, a sentence) whilst a borrowing is a morpheme or a word taken from the less activated language and adapted morphosyntactically and phonologically to the base language [50].

It was experimentally proven that the mastery of more than one language in individuals leads to stronger executive functions. The bilingual's experience of learning and using multiple languages is unique in its extensiveness, long-term nature, and changes not only how linguistic tasks are carried out but also how nonlinguistic tasks are performed, resulting in an enhancement linguistic and domain-general functions [39].

Extensive research by Bialystok has covered broad implications for cognitive ability, enhancing executive-control functions across the lifespan of experience of speaking two languages on a regular basis [23]. For instance, there is a proved correlation between language switching and task switching that implies that bilinguals who switch often between languages may be better at performing switches between tasks of non-verbal nature [39].

However, contrary to the previously held belief of negative consequences of bilingualism, the only recorded ones can be noticed on the level of verbal knowledge and skill – specifically, smaller vocabularies and less rapid access to lexical items. Additional linguistic experience of bilingual individuals did not benefit linguistic knowledge per se but rather the process associated with access to that knowledge. Put this way, the bilingual advantage in metalinguistic judgement has less to do with their general knowledge of languages than with an attentional advantage in selectivity and inhibition. These processes are significant elements of executive functioning [23]. At

the same time studies of vocabulary knowledge have consistently reported lower scores among bilinguals in each separate language than among monolingual speakers of that language, and this deficit can be traced all throughout the lifespan [22].

In conclusion, bilingualism is a complex concept that can be understood from numerous points of view. It can be defined as extensive usage of two languages based on the requirements of the speech environment. The languages mastered by a bilingual do not need to be on the equal level of fluency or be assimilated to the knowledge of the native speaker. Linguistic competence of bilingual individuals is often dictated by the situational necessity, can be adjusted or compensated. It cannot be comprehensively evaluated from the axis of monolingualism as often bilinguals lack in vocabulary knowledge or the speed in naming test but can by far outperform monolinguals in the metalinguistic comprehension and introspective analysis of their own language competence. Bilingualism is inherently indispensable with the processes of language choice.

1.2. Peculiarities of bilingual speech

1.2.1. Language alterations in bilingual speech: definitions and discussions

The main feature of the bilingual speech is undeniably the opportunity for two languages to be combined in the same conversational unit. Initially viewed as a marker of poor language proficiency, such mixed phenomena as language-mixing, code-switching, lexical borrowing etc., are now widely understood as systematic, complex, rule-governed behavior reflecting bilingual competence and communicative strategies rather than simple deficit. In this section, we will expound on the language-mixing or code-mixing, and approaches to define them.

The term code-mixing (in his works Muysken tends to use code and language interchangeably as it is mostly concerned with bilingualisms, although he accepts the possibility of code referring to a different unit to be mixed, like register or variety) was used by Peter Muysken to refer to the broad notion of the combination of elements of two lexical or grammatical systems within the same constituent [67]. Language mixing, in comparison with code-switching, may be defined as juxtaposition of two languages

in the interaction where the distinction between the base and insertion language is almost impossible due to the frequency and the elaborate pattern of alterations. The hybrid multilingual variety becomes the language of interaction in itself [13]. At the same framework code-switching becomes a narrower term, a definite instance of alteration between languages in a particular communicative situation.

Peter Muysken suggested a tripartite division of code-mixing. First of all, *insertion* of elements from one language into grammatical structures from the other language (cases of lexical borrowings, nonce borrowings and constituent insertions), represents the process of code-mixing as akin to borrowing. This view on the processes involved in code-switching aligns with the Myers-Scotton Matrix Language Frame. Secondly, *alternation* between the structures of the two languages (switches of multiword or clausally peripheral elements) distinguishes the process of code-mixing from borrowing and interference as it is far more reliant on the compatibility of the systems of two languages. This category is the most correspondent to the classical view on code-switching, as a movement back and forth between two languages [83].

Thirdly, *congruent lexicalization* of elements of different lexicons into a shared grammatical structure (“anything goes”) refers to the fused grammatical system consisting of elements of two varieties. This notion is more related to the study of shifting of styles and varieties rather than the bilingual speech per se [67, 81]. Congruent lexicalization is often noticeable between related languages but not necessarily limited by them. Overall, it refers to the cases where both linguistic systems share the same or very similar grammatical structure that allows the elements from both languages equally to be inserted into it. There is no possibility to determine which language is a matrix one, which rules govern the utterance as the structure is shared and is lexicalized by elements from both languages [67, 84].

However, despite this categorization, Pieter Muysken continually notes that code-mixing is “impossible in principle, while three strategies are just ‘escape hatches’ within a unified theory of bilingual speech” [Poplack, Walker 2003, p 679]. That it is to say, language-mixing in Muysken’s theory is grammatically impossible as alien elements from one language are threatening to the structure of the language into which

thy are inserted. That is why there are only a handful of strategies that allow this slip of linguistic material from two systems into each other.

Nilep proposes a particular outlook on the problem of differentiating code-switching and language alteration. He defines language alteration as alternating use of two separate recognizable grammatical systems – languages, per the definition. At the same time, he never highlights alteration as a key component of defining code switching. For Nilep, code switching is language alternation with the aim to contextualize an utterance [78]. The code-switching is regarded from a sociolinguistic point of view, as a matter of choice where a speaker chooses to use one language rather than the other. Gumperz refers to contextualization in the similar way as a description of the ways in which speakers give cues about how to understand an utterance [52].

Therefore, when a change in code (here code is used to refer to notion extending language; register, style, variety, dialect all can signal a change in the extralinguistic context) signals the shift in the surrounding information around the communicative situation, we can talk about code-switching taking place. However, when the change in literal language happens without the necessary outside motivation, language alteration is the appropriate notion to reference. This view is supported by Richards and Schmidt who define language mixing as change between two codes or languages, usually without a change of topic [85].

The approaches to the functions of code-mixing usually highlight the situational context of the communicative event. Building on the research around bilingualism, especially Grosjean theory of language activation, it was stated that code-mixing is likely to occur in the situation where two or more bilinguals are interacting. The main purpose of mixing is to cope with an ambiguous situation in which one code would be not enough or no single code is appropriate [37].

Auer offered a new theoretical framework to understanding language alterations by presenting a spectrum that goes from code-switching to fused lects. In cases of code-switching the contrast and boundaries of two languages are clearly perceived and interpreted as locally meaningful by participants. However, in language mixing and fused lects the two languages are no longer perceived as distinguishable

and the act of alteration loses its meaningfulness. The difference between the two systems being used becomes of degrees of variation and grammaticalization. Fusion is characterized not as a single discrete event but as a continuum of processes affecting linguistic systems when contact intensifies and stabilizes over time. The key features of fused lects was already introduced by Weinreich – gradual character and its “systematization”, that is the end product of fusion is a new “language” which functions just as any other independent linguistic system [13].

In conclusion, the concept of language alteration is the central idea for the study of bilingual speech. It is understood as the simultaneous usage of two languages (or codes) in the same constituent. Scholars focus on different aspects in the definition of language-mixing – the situational motivation, the difference between code and language, the level of integration between languages. One thing agreed upon by the majority of researchers is that language-mixing is a broad notion that encompasses all the other phenomena associated with bilingual speech.

1.2.2. Other bilingual speech phenomena

Language mixing is understood to be one of the key patterns of bilingual speech but definitely not the only one. Determining what can be considered language-mixing remained a consistent discussion in bilingual studies. Some of the features of bilingual speech, to be more particular, borrowing, transfer and the most recent approach to bilingualism that is translanguaging, will be discussed in this section.

One of the widespread early views on code-switching draw a close parallel with borrowing, explaining this concept as retrieval of linguistic material from the donor language and integrating it into the system of recipient language. Borrowings are the result of prolonged language contacts. When cultures interact for an extensive period of time, lexical material is transferred from the donor language into the recipient one, especially as the answer to the absence of the newly introduced concepts that do not yet have a name. Borrowing implies a permanent status of the new lexical item in the recipient language.

Nonce borrowing, however, and code-switching have been treated as one and the same as part of insertional models, which are premised on the blanket assumption that single-word insertions are still switches [72]. Poplack and Sankoff argue that many items traditionally labeled as single-word code-switches are in fact borrowings, including nonce borrowings. Their central diagnostic criterion is morphological and syntactic integration: if a lexical item from one language takes the morphology and occupies the syntactic slots of another language, it should be analyzed as a borrowing rather than an example of code-switching [87].

Muysken's classification mentioned in the previous chapter distinguishes the insertional and alternational kind of language mixing, trying to draw some difference between using one and more than one word from another language. Single-word insertions or borrowings are disproportionately nouns, or at least mostly content words. Insertions always follow the word order of the recipient language and fall under the influence of the phonological adaptation. Cases of code-switching are juxtaposed at points where the two languages have the same word orders. The categories and constructions of single-word borrowings are of the recipient language while the constituents of code-switching keep the internal grammar of their respective language [96].

Convergence is another topic of conversation in terms of language alteration. In contact linguistics, convergence generally refers to the tendency of languages in sustained contact to become structurally more similar over time. Clyne conceptualizes convergence as a subtype of transference, defining it as the process by which structural elements and patterns are transferred from one language to another within a bilingual community. Convergence may also occur through processes of attrition, whereby linguistic features that are present in one language but absent in another are gradually lost. This process, also referred to as levelling, results in increased structural similarity through reduction rather than transfer [31].

A central question in the literature concerns the relationship between language-mixing and convergence. Earlier debates focused on whether language-mixing among bilingual speakers of the particular community functions as a primary conduit

facilitating convergence or whether convergence creates conditions that encourage language-mixing. Current scholarship largely favors the view that while language-mixing can provide a potential pathway for convergence, correlation does not necessarily mean causation [92]

In the recent multilingual studies, the concept of taking languages as an object of research for granted has been challenged. The language-critical approach has resulted in the concept of languaging introduced by Alton Becker: “there is no such thing as language only continual languaging, an activity of human beings in the world” [Becker 1991, p. 34]. At its core, translanguaging rejects the view that bilingual speakers alternate between separate, autonomous linguistic systems. Instead, it posits that bilinguals draw from a single, integrated linguistic repertoire, strategically deploying semiotic resources according to communicative needs [56].

In the so-called era of post-multilingualism, traditional categories such as code-switching, borrowing, and mixing are seen as analytical artifacts rather than reflections of bilingual cognition. Hence, translanguaging tries explain all those notions by stating that the speaker deploys their full linguistic repertoire without regard for watchful adherence to the socially and politically defined boundaries of named languages [56]. At the same time, the translanguaging approach was criticized and dissected. For instance, Auer and MacSwan caution that translanguaging risks conflating social practice with linguistic structure, thereby obscuring important distinctions between cognition, grammar, and ideology [15].

In conclusion, theoretical study of borrowing, transference and the emerging school of translanguaging represent very different responses to the fluidity of bilingual speech. The attempts to define borrowing, convergence and transference reflect the challenge to draw the boundaries between different bilingual phenomena while translanguaging as a whole new school of thought deliberately dissolves those boundaries to foreground speaker agency and sociopolitical context. Together, they illustrate the ongoing theoretical tension within contemporary research on bilingual speech and language mixing.

1.3. Code-switching

1.3.1. Sociolinguistic and psychological approaches to study code-switching

Code-switching constitutes a crucial element of bilingual studies. The term first was used in sociolinguistics in 1960s. There code referred to the system of signs, used for conveying a piece of information (it can be a language, dialect, variety etc) [34], while switch denotes any type of alteration between said codes. Hence the key definitions of code-switching usually are the alternation of two languages within a single sentence or a discourse constituent [52, 83]. Code switching is investigated from three perspectives: sociolinguistic, psycholinguistic and structural.

Sociolinguistics analyses code-switching as an element of language behavior of a specific group, that reflects the cultural, social and linguistic norms of the said group. The sociolinguistic approach encompasses three main schools of thought. The first one is concerned with code-switching as social activity in a multilingual community. The switch is viewed as a tool to achieve a particular sociolinguistic goal, thus it having a specific social function in a discourse. For example, Blom and Gumperz, both together and independently, explored the social implications of standard and local dialects of languages [24].

Based on its social functions code-switching can be categorized into situational and metaphorical. Situational code-switching is directly connected with the situational constraints. The speaker analyses the context of the interaction, the speaker, the topic and based on his/her conclusions chooses the appropriate code to achieve a particular interactional goal [52]. Therefore, the change in code may signal the shift in the social role, specify the relationship between the participants and their situational expectations. In this categorization code-switching becomes a rule-governed process that is dependent on situation and interlocutor sociolinguistic goals for the interaction [24].

Metaphorical code-switching is motivated not by the requirements of the situation but rather is brought in intentional to bare a symbolic connotation. The speaker decides to change the language and spurs the interlocutor to interpret the implication of the switch. Metaphorical code-switching is more concerned with the

interpersonal relationship between the participants of the interaction and can convey privacy, exclusion or inclusion, shared knowledge etc [24]. While Gumperz tried to draw a clear distinction between these two types of code-switching by stating that the situational one was mainly motivated by the situation itself while the metaphorical one was a conscious choice of the speaker, the approach was still criticized for being too vague [79].

Following the discussion around the distinction into situational and metaphorical code-switching Myers-Scotton introduced the Markedness Model. She explains the way in which the code is inextricably linked with the prevailing social norms. Multilinguals are more keenly aware of the norms in their speech community, which bleeds into the process of the choice of language. Code-switching is thus categorized as marked, the unexpected change of the language that is uncalled for by the situation, and unmarked, or predictable by the requirements of the interaction [72]. Myers-Scotton focuses her distinction on the subjective choice of the speaker and objective opportunity for the choice of the language [68].

More recent developments in this social practice approach include the study of the intersections between language choice and social identity (age, gender, nationality), the role of code-mixing in socialization, the implications of code-switching in different domains [79].

The second sociolinguistic school of thought looked at code-switching through the lens of conversational analysis. It grounded its study in the term conversational code-switching, as a language choice in a specific setting, based on a specific topic and speaker's strategy. Gumperz introduced the notion of contextualization cues in the investigation of brief, spoken interaction as a way of identifying the functions of code-switching. He defined them as features of language that signals at a presupposition which may carry meanings for a decoding of the situation [52]. Contextualization cues are the discourse devices that create a frame of reference for interpretation of the utterance. Through them the speaker encodes the meaning behind the language choice, while the interlocutor is required to decode and decipher the motivation of the switch.

Auer and Wei, using the principles of conversation analysis broadened the investigation of conversational code-switching. They stated that sociolinguistic approach paid way too much attention to the extralinguistic factors that motivate code switching somewhat ignoring its linguistic conditioning. Auer introduced sequentiality, the notion that the functions of code-switching are based on its conversational environment and it occurs as consequence of the sequential development of meaning [14].

Auer develops a new categorization based on the conversational implications of language choice. Brought along code-switching reflects the pre-existing social, institutional, or contextual conditions that make the language choice relevant before the start of the particular interaction. Thus, the switch itself is not a conversational move. Brought about code-switching is sequentially motivated and unfolds to accomplish a specific conversational action [14]. Wei builds on this framework and treats this distinction as not a simple binary but as points on a continuum [97].

Conversational or interactional outlook on code-switching was criticized for its overall focus on sequential organization of communication that ignored the social motivation of language choice. Nevertheless, it provides a useful framework for studying the bilingual speech and its interpretation in terms of speaker's identity and communicative goals.

The third sociolinguistic school views code-switching as a fundamentally social and political process of mitigating power relationships. The key questions are how code-switching indexes and reproduces relations of power, authority, resistance, hegemony in the multilingual society [26, 52, 33]. According to Bourdieu, the functions of code-switching in society with the symbolic capital and status of the language in the society. Languages signal in- and out-group identities, thus, members of the minority turn to code-switching into the majority language as a tool to access power [26].

Methodologically, the inquiries outlined mostly employ ethnographic and historical sociolinguistic approaches, emphasizing the need to contextualize code-switching within the past and present status of languages or varieties of speech

community. Researchers ask how unequal distributions of linguistic resources shape everyday interaction and long-term social stratification from a postcolonial perspective on dominance [101]. On the interactional level, code-switching might be viewed as goal-oriented social practice, that is aimed at performing variety of communicative purposes. From this perspective, speaker makes a conscious, determined choice to change a language.

One of the prominent, though underexplored, research directions within this school is the bidialectal code-switching. Broadly speaking, it is concerned with the phenomenon of diglossia, or switching of colloquial and standard varieties of the same language with various social functions [8].

The psycholinguistic approach to code-switching focuses on the cognitive and neurological mechanisms that back the process of language choice, speech-production and meaning making. Grosjean's outlook on code-switching represents this process as a system that reflects a bilingual speaker's ability to differentiate and manage two linguistic codes [49]. Even earlier attempts to find correlation between code-switching and psychological inquiry can be traced to Weinreich, who insisted on lining bilingual's capacity to alternate between languages to the childhood experience [98]. Furthermore, Vogt even characterized code-switching as primarily psychological phenomenon rather than purely linguistic one [79].

Francois Grosjean theory of language modes covered in section 1.1 offers one of the comprehensive cognitive models of code-switching process describing the far more complicated two-level language choice occurring in the mind of bilinguals (first defying the base language of the interaction and then choosing to engage in switching). The interlocutors, environment, specific features of the interaction play essential role in activating the bilingual language mode and spurring the switch [50, 48].

Research on the cognitive dimension of code-switching looks in details into the interrelations between internal language activation mechanisms and contextual triggers. Clyne's triggering hypothesis states that code-switching can be initiated by specific lexical items that foreground the existing overlapping across two linguistic systems, which triggers speaker to draw on the second language in order to sustain the

discourse [32]. Extending beyond the cognitive mechanics of language processing, code-switching has also been linked to issues of identity and personality, as it may signal self-perception, affective stance, and self-presentation rather than merely linguistic proficiency.

The psycholinguistic approach to classifying code-switching highlights the notions of processing ease and activation levels. Shana Poplack distinguishes between smooth (fluent) and flagged code-switching, arguing that the level of hesitations, presence of repetitions, or repairs reflects the speaker's degree of bilingual competence [83]. In non-fluent bilinguals, elements of the second language seep into the base language, due to so-called "transference" of patterns. This leads to a growing number of switching instance, but also to a so-called foreign accent, which is a noticeable element even in the monolingual speech [83].

Complementing Poplack's typology, De Bot offers to differentiate between performance switching, which occurs unintentionally due to fluctuating activation levels (that can be prompted by the changes in the environment, the level of mastery of language, psychological state of the speaker etc.), and motivated switching, which is deliberate and goal-oriented. The important implication here is that both types are based on the bilingual's ability to regulate the activation of competing linguistic systems even in cases of involuntary switch [36].

At the level of structure of discourse, cognitive approach looks at code-switching both on the lexical and syntactic levels. The two languages, are defined as subsystems functioning within the framework of the same linguistic systems. In particular, the lexical code-switching has been shown to be sensitive to interactional dynamics. For instance, experimental studies in conversational analysis demonstrate that the willingness to code-switch in a particular communicative event is associated with both interlocutors. Hence, if one is to restrain from switching, the likelihood of it to occur from the side of the second participant is significantly lower than in other cases [79]. These findings underscore the interdependence of individual cognition and conversational context.

Even though the internal cognitive mechanisms enable code-switching, it's social factors that significantly modulate its activation and deployment. Accommodation theory provides a framework for understanding how bilingual speakers adjust their linguistic behavior in response to social evaluation and interactional goals. According to Giles, code-switching may function as an accommodation strategy of reducing social distance, gaining approval in a particular community or adjusting themselves according to context and interlocutor [47]. The same way as a speaker may imitate or mimic the speech style of the communicative partner, they use code-switching to modify their code or style to those of the latter. From this perspective, code-switching emerges as both a cognitive and social strategy, shaped by speakers' sensitivity to approval, disapproval, and the broader sociocultural context in which interaction unfolds.

In conclusion, an overview of two approaches to code-switching – sociolinguistic and psycholinguistic – show, that even though they focus their attention on different aspects the overlap is inevitable. The psycholinguistic approach studies the cognitive processes that go into the simultaneous application of two languages, sociolinguistic approach investigates the social implications around code-switching. Yet, there is a tendency to overlap, the attempt to explain the language choice independent from the social context would be inherently reductionist the same way that the research into the role of code-switching in the communicative situation that ignores the cognitive mechanisms of bilingual's brain. In the next chapter, we will look into the structural approach in order to develop a clear framework of grammatical rules that govern the processes of code-switching.

1.3.2. Structural outlook on code-switching

In the previous chapter, code-switching was presented in the light of its sociological and psychological motivation. We started discussing the structural approach to this phenomenon, which is concerned not with the environmental or cognitive triggers but with the act of code-switching itself, its structure and organization.

The structural approach to code-switching focuses on the degree of integration between two languages occupied in the speech production, while trying to develop and explain syntactic and morphological constraints which may restrict integration. From a structural point of view the act of code-switching is an intertwined, interconnected grammatical system of linguistic subsystems, that is governed by the semantic and syntactic ties that bind two languages into a single speech act [83, 82]. Many theories within this approach develop the idea of grammatical constraints that would allow the switch to happen only within certain morpho-syntactic framework [98, 83, 74, 69].

The main requirement of code-switching to occur is the sentences and sentence fragments in the speech act are internally consistent with “the morphological and syntactic (and optionally, phonological) rules of its lexifier language” [Poplack, Meechan 1995, p. 200]. The term lexifier is mostly used in the study of creoles to denote the language that provides the basis of the vocabulary for the creation of the creole or pidgins [18]. However, in our context it’s used synonymously with the base language.

Poplack in her research focuses on the degree of integration languages involved in the speech event explains three types of code switching (later the same classification was further developed by Appel and Muysken:

- 1) ***Tag-switches (emblematic switch)*** implies inserting tags, addresses or exclamations in one language in the sentence in another one. This is considered to be the type of code-switching with minimal risk of grammatical violation. The name emblematic comes from the fact that tag serves as an emblem of bilingualism in mostly monolingual context [83];
- 2) ***Inter-sentential switches*** occur between sentences, where the speaker finishes one sentence in one language and begins the next sentence in another one; in this case both languages retain their complete independence being separated by the stiff boundaries, both grammatical and thematic;
- 3) ***Intra-sentential switches*** are observed when a speaker alternates between languages within the framework of one sentence. This type of code-switching indicates that both languages integrated certain properties of the

other one. Poplack considers this to be the most complex bilingual process, as it requires a simultaneous activation and control of two linguistic systems in a sentence production. Intra-sentential switch may occur within the boundaries of a sentence, phrase, clause and in far more rare cases word [83, 10].

The structural approach offers a theory of equivalence constraint focused on two specific constraints. Code-switching occurs when specific requirements are met: first, code-switching must stand at syntactical positions where the rules of both languages are not violated; two, switching is more likely to be found on the syntactic level than lexical; and three, free morphemes form a big obstacle on the way of code-switching [87].

Poplack formulated the two constraints that govern the code-switching processes. *The free morpheme constraint* implies the switch may occur after any element except of bound morpheme (examples of functioning of the constraint include the switch of one word-forming element, or the general absence of switches inside the idiomatic expressions). *The equivalence constraint* is based on the fact that code-switches generally occur at the points where the surface structures of the two languages map onto each other, that is when the co-occurrence of the element of the one language would not negate the fact that the utterance stays grammatically correct by standards of both languages [83].

As a counterpoint to the equivalent constraint approach, MacSwan suggested a minimalist approach, based on Chomsky's universal grammar. The theory presents the sequence of three processes that are generally titled "pick, merge and move". The bilinguals have access to two mental lexicons, available simultaneously, from which they pick a lexical item. After that, the speaker merges elements into a hierarchical structure. The key here is that elements from both languages can be combined into one structure, as long as the resulting construction satisfies principles of universal grammar. Finally, the speaker performs the output and move on the next operation [63]. The minimalist approach shows the paramount role of alignment with universal grammar in terms of forming of a switch.

The theories of constraints, although trying to develop a coherent outlook on the control structures behind the process of code-switch, are criticized for being too reductionist and not fully representing the peculiarities of instances of different languages interacting in a process of code-switching [63, 79].

One of the questions raised within the structural school is this of the ultimate grammar of code-switching. A major discussion concerning the structural aspect of code-switching remains whether it is to be identified as an alteration between two separate, clearly distinguishable linguistic systems with independent grammatical structures or as insertion of elements of one language into the system of the other, which would become the governing one grammatically. The second approach implies the asymmetrical relations and a visible structural dominance, while the first one shows a “collaboration” of two languages at work [96]. The current discussion is conducted around the possibility of existence of the integrated code-switching competence that would take place of the theory of alteration between two separate linguistic systems.

Matrix Language Frame was developed by Carol Myers-Scotton as a response to previous constraint-based approaches to code-switching such as earlier mentioned Poplack’s Equivalence Constraint. First fully articulated in *Duelling Languages*, its primary goal was to provide grammatically plausible model of bilinguals mixed speech production that would fit in with the psycholinguistic theories. Matrix Language Frame reflects the patterns of language retrieval and access that shed light on the structural and systematic relations between languages involved in the act of code-switching.

The Myers-Scotton theory is concerned exclusively with the intra-sentential code-switching as in this particular case the distribution of two languages is asymmetrical, i.e. the grammatical constraints explained earlier influence both participating languages. The Matrix Language Frame is based around two oppositions. The first one is between the matrix language and embedded languages. This division is somewhat derivative from the Grosjean theory of different activation of base and guest languages [50]. The dominant language in the exchange that offers a syntactic substructure for a switch is considered a matrix language, while embedded language is the one from which the inserted elements are borrowed. The wording “contributes more

to the exchange” used in describing matrix language do not necessarily refer to the literal number of morphemes, but rather explains the contribution of abstract and surface structures [68].

The second opposition is between content and system morphemes is paramount. Content morphemes are those that bare the message, the thematic and semantic weight of the constituent. System morphemes are functional elements of the utterance that express the relation between the content morphemes. The core of the Matrix Language Frame is that the switch may take place only within a framework offered by the matrix language. That is, it is the source of all the system elements of the constituent while the embedded language occupies inherently inferior role of providing the content morphemes for the utterance [69]. It is noteworthy to mention that Myers-Scotton uses the word “morpheme” rather metaphorically, as the lexical units accessed in the mental lexicon are lemmas really, the abstract entities underlining morphemes [68]

The matrix – embedded languages opposition implies that during the process of conceptualization of the message two linguistic systems in the bilingual’s brain come through the set of largely unconscious decisions that lead to the choice of language, thus, one of them becoming more activated [68]. The embedded language participates in the speech production by providing the lexical elements that are integrated into the frame of the matrix language.

Within the Matrix Language Frame, the three types of bilingual constituents are distinguished (that is the typology of code-switching is offered) that is presented on the figure 1.1.

The main principles of Matrix Language Frame are:

- ***The Morpheme Order Principle***: in mixed constituents consisting of singly occurring embedded language morphemes and any number of matrix language morphemes, surface morpheme order will be that of the matrix language [Myers-Scotton, 1997, p. 75].

- *The System Morpheme Principle*: in mixed constituents all system morphemes which have grammatical relations external to their head constituent will come from the matrix language [Myers-Scotton, 1997, p.83].

Mixed constituents	EL islands	Insertions
• Complex constituent that combine matrix language and embedded language constituents	• Multy-word embedded language constituents with internal grammar of embedded language, inserted as a block into the matrix language clause	• Single embedded language constituents fully integrated into the matrix language grammar

Figure 1.1. Types of bilingual constituents according to the Matrix Language Frame

The Matrix Language Frame was further developed and supplemented with two additional models – the 4-M model and the Abstract Level Model. The 4-M model not only tries to further subdivide the content-system opposition into a more detailed classification but also situates the different types of morphemes on the spectrum of speech production, illustrating the different access level.

The content morphemes in this categorization are mostly left untouched. Those are the thematic elements that bear the message of the constituent, they are conceptually activated, and are accessed immediately at the abstract level of mental lexicon before the process of formulation of the actual verbal structure [75].

The class of system morphemes undergoes the biggest change in the elaborated model. Early system morphemes are those that have conceptual weight in the constituent but do not occupy any thematic role of their own. Early system morphemes are dependent from the content morphemes and in some way modify them. The

prototypical example used by Myers-Scotton and Jake in their work is articles and determiners [75]. Early system morphemes are also activated on the lemma level.

Late system morphemes neither occupy independent thematic role nor are they activated at the early stage of speech production. They are activated at the formulator level, when the construction of a grammatical constituent commences. This category is further subdivided into the bridge and outsider. The bridge system morphemes connect elements into the formulated whole, integrating content morphemes into the matrix language structure. Unlike early morphemes, they do not contribute to conceptual structure of the constituent. Outsider system morphemes depend on the outside grammatical information and go beyond their maximal projection. In other words, they are connected with the grammatical constituent as the whole, while the rest of the morphemes from the categorization are immediately tethered with the conceptual activation of the content morphemes [68, 76].

The abstract level model which is closely intertwined with the 4-M model reflects the cognitive process of formulation of the constituent. It shows the sequence of activation of the morphemes that take part in the formulation of the constituent. At the conceptual level the speaker accesses the concept, the abstract association with the reality. The bilingual speaker then can reach into two mental lexicons in order to pull from both of them content morphemes that are associated with the specific concept and early system morphemes that modify and structure content ones. Moving on to the formulator level, the speaker starts the process of ordering the conceptual information into the grammatical constituent electing late system morphemes in order to create a coherent whole [74].

Subsequently, coming back to the code-switching, the content morphemes and more rarely early system morphemes can be inserted from the embedded language onto the surface structure of the matrix language build by late system morphemes. The main rule that coincides with what have been stated by Poplack the element of embedded language must not violate the rules of the matrix language and be of sufficient congruence on the level of semantic and pragmatic features of the matrix language respective constituent [68].

A blocking hypothesis suggests that if the level of congruence between content morphemes from embedded language and the system of matrix language the blocking filter prompts the application of compromise strategies such as usage of the bare form or creation of independent embedded language islands. The word sufficient is used as the complete congruence is impossible. Furthermore, it has not been yet sufficiently stated how the congruence is even determined for different language pair. However, this phenomenon is what may offer the answer to the seeming impossibility of some elements of the utterance to be ever switched [73].

In conclusion, the structural approach to code-switching reflects the compelling coherent outlook on the process of code-switching that tries to create a framework of rules and principles within which the research can operate. According to Myers-Scotton, a bilingual speaker is “able to produce well-formed utterance in both participating varieties” but only one variety is to provide the morpho-syntactic frame [70]. Her theory suggests the view of bilingual speech-production as rule governed and inherently hierarchized.

CONCLUSION TO CHAPTER 1

In this chapter the outline of the theoretical landscape of the research in bilingualism and language alteration was presented. At first, we defined the notions of bilingualism and multilingualism. Bilingualism can be understood as extensive usage of two languages by an individual based on the requirements of the speech environment. The majority of the approaches highlight the individual character of bilingualism but also its sociological and environmental conditioning. Language is often dictated by the situational necessity, can be adjusted or compensated. The level of languages used by a bilingual do not need to be on the same level of mastery, be fluent or one of the native speakers, for it to be considered a case of true bilingualism. It cannot be comprehensively evaluated from the axis of monolingualism as often bilinguals lack in vocabulary knowledge or the speed in naming test but can by far outperform monolinguals in the metalinguistic comprehension and introspective analysis of their own language competence.

Secondly, we examined the phenomenon of language alteration. The attempts to distinguish between the concepts of code-mixing and code-switching were presented. As a result, it was concluded that language-mixing in this research would be used to refer to the broad notion of the combination of elements of two languages in the bilingual context, which would encompass all the other bilingual speech phenomena such as code-switching, nonce borrowing, transference etc.

We analyzed three main approaches to code-switching. The psycholinguistic approach studies the cognitive processes that go into the simultaneous application of two languages. Sociolinguistic approach investigates the social implications around code-switching. The structural approach develops a clear framework of grammatical rules that govern the processes of code-switching, focusing on the degree of integration between two languages occupied in the speech production, while trying to develop and explain syntactic and morphological constraints which may restrict integration.

In the following parts of our investigation, we will mostly reference the structural approach in order to analyze the internal organization of the particular units of language alterations, and sociolinguistic approach for assistance in defining

pragmatic and stylistic functions of code-switching in the literary discourse, as well as the social implications represented by the author's choice to code-switch in the literary text.

Finally, the models of code-switching grammar were analyzed. The most comprehensive ones being the Matrix Language Frame by Carol Myers-Scotton and the equivalent constraint approach by Shana Poplack. Both of them reflect the idea that languages have to keep a certain level of congruence in order to be switched, they deal with the internal hierarchy of the dominating (or matrix) and inserted languages and attempt to answer the question what elements of the linguistic system can or cannot be switched successfully. In the subsequent chapters we will explore whether the frameworks developed for the spontaneous, oral code-switching can be successfully integrated into the investigation of literary discourse and what consequences this integration would have to our knowledge of written, staged language alteration.

CHAPTER 2: FRAMEWORK FOR INVESTIGATION OF STAGED CODE-SWITCHING IN LITERARY DISCOURSE

2.1. Reflection of bilingual speech in literary text – staged code-switching

The scientific investigation in the domain of code-switching was for a very long-time a victim of the so-called speech bias. While rather a large body of literature was written on the material of oral code-switching little to no attention was given to the code-switching in written sources. Although occasional written text was used in the investigation of this phenomenon as an additional prove of the hypothesis, the ultimate focus was always on the oral spontaneous speech. One of the explanations for this lack of research is undoubtedly the sociolinguistic tradition which emphasizes the primary importance of spontaneity in the research of spoken language, concentrating largely on phonological variation [45].

The spoken language cannot be compared to the configurations of the written language; thus, it rarely makes sense to approximate the written code-switching studies to the simple copy of the oral one. Mark Sebba summarized the characteristics of the oral communication as ‘it is spoken, it is interactive – in other words, it involves two or more speakers who design the talk for each other – it is synchronous and it is sequential’ [88]. The written discourse is by definition not spoken (or even consisting of the natural spoken language patterns), nor is it interactive as usually it implies the author’s monologue without one particular recipient in mind. It cannot be described as synchronous, because writing bridges spatial and time void between the moment of writing and the moment of reading, which can span from minutes to centuries. The absence of the immediate feedback from the present interlocutor which could influence the further development of the text negates the possibility of the sequentiality.

Therefore, while some of the concepts developed for the oral code-switching and on the basis of it can be applied at least partially to more interactive written genres such as letters, chat and social media messengers’ communications, this would be practically impossible or at least counterproductive for written genres which are less communicative, or where one or both of the interacting parties remains anonymous or absent from the immediate exchange [88].

Such methodological quandary, whether the models we have for code-switching that are built on oral data, can be applied to the written word and to what extant remains central in the study of code-switching [45]. John Lipski warned against “assuming automatically that all examples of code-switching in literature, especially in poetry, in fact represent specimens likely to be spontaneously produced in a normal nonliterary environment” [Lipski 1982, p 192]. He coins the notion of “pseudo-code-switching material” that can be found in literature, but does not brush aside the useful linguistic, psychological, and aesthetic information that can be obtained from the analysis of the written code-switching.

In terms of written code-switching in literary discourse, the term ‘staged code-switching’ seems to be one of the most suitable. Rainer Grutman who coined it explains that the metaphor of stage implies the constructed, not just reproduced or imitated but authentically produced bilingual speech in poetry, drama and film [51].

Oral code-switching may serve a particular conversational goal but more often it is the answer to the environmental conversational triggers or subconscious drive of the speaker (for instance, the cases of faltering language proficiency or translational lacuna). Moreover, oral code-switching is mostly used for in-group communication. It typically occurs between bilinguals or people who share the same linguistic competence, thus can easily navigate the multilingual communication. The act of code-switching itself acquires a performative quality of identity markers. It adds to the establishment of a common ground between participants and can even help build or strengthen in-group identity [51].

At the same time staged code-switching is undoubtedly planned and carefully crafted to fulfil some immediate need of the particular text, whether giving a subtle description of the character, providing information on the historical or cultural context of the piece of media. Therefore, staged code-switching is inherently incapable of being spontaneous or unmotivated [1].

Code-switching in literature has crucial implications from the perspective of an ideal reader. The explicit multilingualism of the text implies that the reader is not only able to differentiate what the presence of another language represents in the text but

also be familiar or ideally fluent in both of the languages to fully grasp the meaning of the text [51]. Bilingual writers who code-switch in their everyday lives admit to avoid switching code in their literary work, either out of the negative connotation surrounding the bilingual speech or so as not to limit their readership to only equally bilingual representatives [45].

The genres of literary text offer particular characteristics of the way language mixing and code-switching is being staged. With the exception of plays, literary texts tend to use a central voice. They can best be represented as narrator's monologues into which dialogues in other "voices" are embedded. Even though there is as an illusion of independence any dialogue in the literary text is framed by the central voice [51]. In prose, dialogues are the point at which code-switching primarily occurs, even though there are still plenty of examples of narrative code-switching and language mixing. Those are more common in first-person narratives, where the narrator exists within the textual reality and is one of the characters [28].

As it was mentioned earlier staged code-switching is determined by the fact that it is always crafted with the particular goal in mind. In this regard, code-switching is employed to perform a wide variety of discourse-related functions including quotation, interjection, addressee specification, repetition, elaboration, role or topic shift, focus, emphasis, clarification, attention attraction or retention etc [53]. Language alterations may also serve to distinguish between new and given information [69]. Importantly, many of these communicative purposes are not unique to the bilingual interactions. Monolinguals frequently achieve similar effects through prosodic modulations or change in register [12]. From this perspective, code-switching can be understood as an additional communicative resource available to bilingual speakers within their linguistic inventory.

Within the literary text code-switching may perform the indexical function, it signals the cultural and linguistic background of the character or the author, makes the reader relate to the story on the deeper level drawing similarities with the lived experience. Similarly to the oral code-switching it indexes the group belonging. Indexing function is especially applicable to the one-word switches, or lacuna switches

that imitate the process of bilinguals subconsciously searching for appropriate untranslatable term to convey a particular meaning [99]. Paired up by the in-text translation, or which highlighted in italics it performs a meta function of explaining the cultural background or bilingual implication of the switch. When left as a part of the text without any additional flagging, they add to the worldbuilding and remain targeted at bilinguals. For monolinguals it just signals the background of the character without the necessary understanding factor.

Appel & Muysken applied the framework of metafunctions of language to the analysis of bilingual speech, thus differentiating six functions of code-switching presented on figure 2.1. *Referential function* is performed by code-switching when the it helps convey a concept that is more precise, culturally specific or difficult to translate in another language. In literary context it either introduces culture-specific vocabulary or imitates the cases when the bilingual character cannot remember or come up with the appropriate term in the second language. *Expressive function* is closely connected with the identity marking that was discussed earlier [10]. In literary discourse code-switching is a powerful tool for characterization and emotive expression. Following the theory that bilinguals code-switch in the heightened emotional state the writer may apply it as an emotive marker to provoke a desired reaction from the reader [28].

When the switch to another language occurs with the goal of including or excluding participants from the conversation we can talk about *the directive function*. In and out-group belonging can manifest on the textual level between characters or on the meta level when the author signals to the readership their relation to the culture of the book [58]. *Phatic function* relates to maintaining social interaction and conversational flow. Greeting, interjections, discourse markers, honorifics in another language serve to establish rapport rather than convey new information [10].

Metalinguistic function occurs when language mixing is used as a comment on the language itself. In literature it is often visible when characters translate or explain words, reflect on language differences or linguistic identity, comment on someone's grammar, accent etc. Finally, if we are talking about creation of humor, rhetoric devices

or stylistic effect, the poetic function as at play. Switching occurs for the sake or rhythm, style, multilingual wordplay, or any poetic expressions [10]

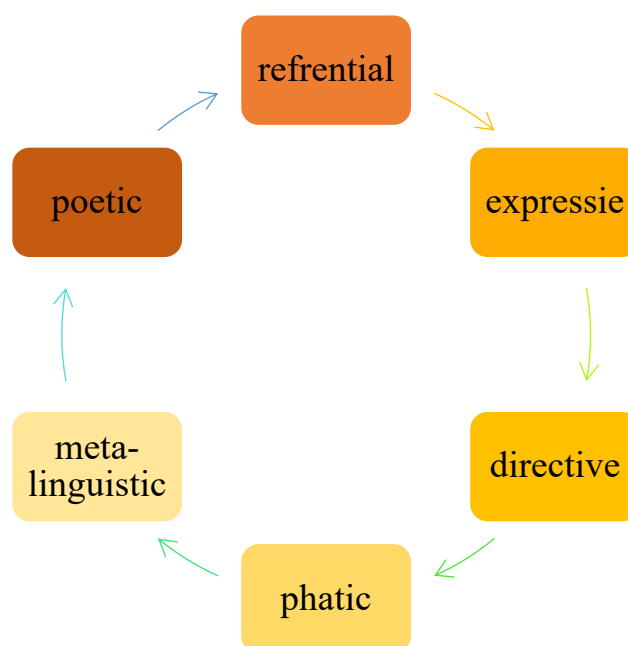


Figure 2.1. Appel & Muysken functions of code-switching

One of the classifications of functions of staged, or any planned code-switching was suggested by Eva Fachriyah in her article dedicated to the usage of staged code-switching in the class environment as an element of language learning processes. In accordance with the goals of this investigation, we singled out the following six as the most effective and corresponding to the analyzed literary context. The chosen functions include: (1) emphasizing, (2) repetition, (3) translation, (4) clarification, (5) checking for understanding, (6) explanation [41].

Another function unique for the staged code-switching is mimetic one. Code-switching performs a role of a remainder of the presence of another language within the text, where only one or few switched terms within a dialogue signal to the reader that the whole scene takes place in a different language. Sternberg in his article on translation of multilingual literature reiterates this as one of the consequences of the problem of monolingual expectation of the publishing industry as a formidable challenge: how to represent the polylingual rality through a communicative medium which is normally monolingual [93].

Sternberg formulates three key strategies which authors apply in order to represent the multilingual experience in the largely monolingual text. First one is referential restriction, in the case of which an author limits the world of their book to monolingual environment the speech of which would be easily understandable by any reader. Second strategy is homogenizing convention, where the text may deal with bilingual discourse, characters and settings, however, all of which are represented monolingually. In this case we often are required to suspend our disbelief and imagine that the conversations take place in the appropriate language. Moreover, we can often come across such metalinguistic commentaries or explicit attributions as “she said in Spanish” that author adds to help us easier approximate the monolingual text to the bilingual reality. The final strategy is vehicular matching, in which the author fully embraces the multilingual characters or themes by producing an authentic multilingual text [93].

The current state of the publishing industry that values comprehensibility of the literary work and accessibility to the general public does not forgive frequent cases of vehicular matching. That’s why the presence of language mixing in the text and especially staged code-switching represents a spectrum of representation of multilingual experience. It goes from full unapologetic multilingualism to, so-called, selective reproduction, where a limited amount of code-switching is used as a proxy for more extensive language switching [99].

In conclusion, in this section we have discussed the ways of presenting multilingual reality in the written form and in particular in literary discourse. The particularities of written form, such as its asynchronous nature, the anonymity and absence of the feedback, condition the unique nature of written language mixing. The term staged code-switching was introduced to denote the way in which code-switching is produced in the literary discourse, not as a mere shadow of the oral bilingual speech production. Notwithstanding the fact that sociolinguistic investigation had quite a skeptical point of view on the benefits of investigation of written code-switching, it proves to have important consequences for both linguistic and literary studies. Staged code-switching, considering it’s deliberate and planned nature, always has specific

functions chosen by the author of the written text. Apart from identity marking common for all code-switching, the particular one for the staged code-switching is mimetic function. It reflects the possibility of occasional, single word switches to signal the presence of another language in the text, providing iconic representation of multilingual reality. The classification of function of code-switching by Appel & Muysken, based on the metafunctions of language, poses particular interest as we will apply it in our analysis, to see whether it is applicable to the unique situation of code-switching in literary discourse.

2.2. Multilingualism in postcolonial literary discourse

The earliest documented instances of written code-switching emerge from the contexts where classical written language coexisted with the vernacular speech form. For example, Sanskrit/Prakrit alternation in ancient Indian drama reflects stratified linguistic hierarchies embedded within theatrical representation. Similarly, medieval Irish poetry demonstrates alternation between Irish and Latin [43], evidencing both clerical multilingualism and literary hybridity.

Medieval macaronic verse – a combination of Latin with one or more vernaculars – are another early manifestation of multilingual textuality [66]. Although some scholars describe such poems as literary play [43], the distinction between artistic hybridity and authentic code-switching remains quite controversial. The mixing of lexical roots from one language with morphological inflections from another complicates classification, especially in genetically related language pairs. These debates foreshadow modern discussions about the boundary between code-switching and borrowing.

Among medieval English writers, multilingualism was reflected through the intertext alterations in forms of quotes and literary conversations. A key example of structural investigation is provided by Halmari and Adams [54] for Middle English/Latin alternation. These studies situate literary code-switching within broader traditions of clerical multilingualism and liturgical culture.

In modern prose fiction, code-switching is studied from two points of view. On the one hand, we can talk about the mimetic code-switching is called to represent the realistic bilingual experience. In this case, there often is sociolinguistic implication and metalinguistic commentary going on. For example, Azavedo analyses the alternation of Catalan and Spanish in Juan Marsé's fiction in relation to Francoist repression and language policy. Pfaff investigates the alternation of German and Turkish in Feridun Zaimoğlu's novels, comparing authentic spoken corpora with literary representations and emphasizing symbolic switching as an ideological strategy. African literature provides a particularly rich context for such analysis. Omole discusses the alternation of Yoruba/English in Wole Soyinka's novel *The Interpreters*, alongside transitions between standard, non-standard and pidgin English variants [28].

On the other hand, there is a more literary studies catered approach to aesthetic code-switching that functions symbolically or intertextually. Unlike numerous sociolinguistic studies, structural analyses of literary code-switching remain relatively rare. Timm's application of syntactic constraints is one of the few attempts to systematically compare literary and colloquial models of code-switching [28]. The role of code-switching in literature of different genres and languages was studied by Daniel Weston, Penelope Gardner-Chloros, Raineir Grutman [46, 51].

Code-switching occupies a particularly important place in postcolonial literary studies, where it is often interpreted as a strategy of resistance, identity negotiation, and linguistic decolonization. In postcolonial contexts, code-switching is rarely neutral. It points to colonial hierarchies, indigenous epistemologies, and contested identities. Unlike early macaronic or clerical alternation, postcolonial literary code-switching often functions as an explicitly political and epistemological intervention, reformatting the linguistic landscape of the novel itself [28].

The primary focus of this work will be literature that deals with the themes of migrant context and multiculturalism, thus, can be attributed to the postcolonial literature. Such choice can be explained by a number of reasons. First of all, postcolonial context is inextricably linked to the study of the bilingualism and conversational language mixing in particular, which allows for the freer application of

the models and theories developed across modalities. Secondly, the themes of language hybridity and identity negotiation are often central to the postcolonial and migrant literature which coincides with the interest of sociolinguistic inquiry into multilingualism.

Postcolonialism is defined as the epistemic examination of colonial politics and its influences on the former colonial countries, both on individual and larger global levels. It frequently deals with not only colonial practices but tackles questions of slavery, migration, resistance, race and gender, as well as dismantles European systems of philosophical, linguistic, anthropological knowledge. Thus, postcolonial literature is often represented by the stories of ‘otherness’, the perspective of particular local experience is applied as a commentary on a wider ideological and political issues [21].

Postcolonial literature uses languages as a device to shine some light on the notions of identity and culture. English, as a language of a former empire and the global language of publishing [93] serves as a language of international exposure. The postcolonial writers mold and transform the English language, blending it with the local languages, idioms, cultural allusions in order to reclaim it for indigenous people. The created hybridity questions the status quo of standard variation and paints authentic bilingual speech as deserving of the spotlight [40].

One of the questions pertinent to the definition of postcolonial literature is the difference between biculturalism and bilingualism. James Soffietti notes that although the notion of bilingualism seems to encompass the influence of both cultural contexts, the concepts of language and culture are not necessarily fully overlapping. He suggests that unrelated language communities may share the same culture, and different cultures may be expressed by means of the same language [91]. What does it mean for our investigation of literature? Postcolonial text may deal with the questions of cultural identity and the existence in-between the cultures, thus, being considered a bicultural work. Or it may explicitly pull from the inventory of two linguistic systems in order to make the commentary about the same issues, hence, becoming bilingual.

Lipski offers a categorization of literature based on the level of language mixing detected in it, that is presented on figure 2.1. The type III poses particular

interest to our investigation, as it shows the finely integrated blend of two languages, a complicated new linguistic unit [61]. Translingualism is one of the terms applicable to writing in more than one language or a language other than author's primary one. Often, there is a stylistic influence coming from one of the languages without explicit passages juxtaposed [45].

Type I

monolingual text with the sense of biculturalism present
occasional single word insertions from second language

Type II

the text with intersentential code-switching
two languages are divided by domain or theme

Type III

the text with intrasentential code-switching
the highest level of grammar integration
fully accessible only to a limited readership

Figure 2.2. Typology of bilingual literature

The widespread use of several languages within the same text, has a plethora of possible functions within the literary work. It includes languages indicating the character's voice; marking particular passages; representing a community; becoming an allusion or a reference to the cultural code in itself. In the case of switching within one grammatical unit (particularly a word), it may become a humor device [45]. Code-switching itself may also practically represent hesitation in speech of bilingual characters using their second language. As it was already mentioned, in fiction, code-switching mostly occurs in dialogue or in stream of consciousness narration. It creates an illusion of informality, even rejection of standardization of literary language, and hence heightened feeling of realism and colloquiality. Each character's voice transmits a kind of sociolinguistic informant. Henceforth, from the perspective of functions in literature, we consider the insight into the socio-linguistic situation, offered by the

multilingual situation, contributes significantly to the interpretation of the literary work as a whole [46].

One of the sources of meaning and devices to conduct a message in multicultural or postcolonial literature is unintelligibility for part of the audience. Postcolonial literature offers a unique experience of multilingualism in preserved form, where not every participant is to be understood or to fully understand [35]. At the same time, it requires the reader comes prepared into the text, armed with at least some understanding of the context and culture they are reading about, if not the knowledge of the language they are about to encounter. As stated by Reed Dasenbrok, the reader who is interested in a work should expect to do some work to appreciate it [35]. The language alteration becomes a defamiliarization device. It moves the reader beyond the binary outlook of universal and localized, and into the unique particular semantic field of the book itself. Postcolonial critics are also familiar and acceptant of the words from native languages being left purposefully untranslated or “unmarked” in texts primarily written in the language of former colonizers (taking into account global role of English often it is the case). Some theorists refer to this strategy as “selective lexical fidelity” [11].

The question of accessibility and intelligibility lead Torres to develop three strategies of implementation of embedded language into the literary work (she studied the inclusion of Spanish in the Latina literature). Those strategies are based on the level the author limits the representation of the bilingual reality of the community depicted in the book according to the expected readership. The first one is often called “cushioned” or “accessible Spanish”, which implies transparent, infrequent usage of Embedded language very much aimed at the monolingual reader. The meaning of inserted words is easily understood from the context or from general knowledge (the names of the food, musical instruments, familiar common nouns). If the word is not obvious it is likely to be followed by the intra-textual translation, a footnote or just typographically marked as foreign. The insertions of Spanish vocabulary create foreign or exotic illusion without “threatening” the comfort of the monolingual reader [95].

Torres names the second strategy “gratifying bilingual reader” and explains it as appealing to the wider audience by using embedded language without highlighting it in the text or translating directly. One of the tactics of playing with the multilingual readership is calque, English translation of Spanish constructions. For a person fluent in only one language the text might appear bizarre, while a bilingual would clearly recognize a covert presence of the second language in the text [95]. The majority of multilingual authors tend to apply the strategy of “gratifying bilingual reader” as one of the most productive and accessible in staging naturalistic bilingual experience [30].

The third strategy is an attempt at creation of a fully authentic bilingual text which reflects the real bilingual speech and can be fully accessed exclusively by a bilingual individual. According to Torres the strategy of “radical bilingualism” can be seen in a limited number of literary works that are mostly published in the academic press. The examples she offers are Braschi's *Yo-Yo Boing!* and Chávez-Silverman's *Killer Crónica* [30]. Such texts often fall into the category of autobiographical Latina writing such as those by Cherrie Moraga, Gloria Anzaldúa, Rosario and Aurora Morales, who wrote memoirs or autobiographical fiction that “bilingually perform their bicultural, borderland experiences” [Casielles-Suárez 2013, p 87]. If we compare Torres approach to grading the relative “level of bilingualism” of the text with that by Lipski we can see that the later highlights the role of intra-sentential code-switching and back and forth language mixing as a marker of language integration, while the former indicates that the presence of dense inserted constituents in embedded language are far more essential part of the authentic multilingual writing. What unites two approaches is the question of accessibility and the relations between the reader and the text.

In conclusion, in this chapter we established the conceptual foundation for the analysis of multilingualism in postcolonial literature. Postcolonial literature can be defined as the one dealing with the issues of colonial past, such power hierarchies, discrimination, reclamation, memory, in formerly colonized or imperial states. Multilingualism and multiculturalism are often inextricably linked with postcolonial narratives as elements of broader discussion on language, identity and politics. We

introduced Lipski's classification of types of multicultural literature that is based on the criteria of language-mixing and level of bilingualism of the text. According to it, the conclusion can be made that the literary works, analyzed in the process of this scientific inquiry and described in this chapter belong to the type III of the classification, i.e. literature with the high level of bilingualism, mostly intrasentential code-switching that explicitly uses two languages as meta-commentary device. In the following chapter we will discuss the framework that was applied in this work, that integrates literary, sociolinguistic and structural analysis of staged language mixing and code-switching in postcolonial literature.

2.3. Framework for structural and pragmatic analysis of staged code-switching

The annotation and tabulation of the texts was conducted manually. Code-switching was selected as follows: any linguistic material in Spanish in the text in which English was considered matrix language. In terms of distinguishing the borrowing from code-switching, rather than following the footsteps of Carol Myers-Scotton who differentiated between borrowing and code-switches in her analysis of Swahili/English data on the quantitative basis (the words occurring more than three times in the corpus were considered borrowings), we operated a more qualitative principle. Insertions from Spanish into English that could be found in the dictionary and could be classified as loans were discarded as borrowings and not considered in the analysis. Some examples include *aficionado*, *patio*, *rodeo*, and many common culinary terms such as *chili*, *enchilada*, *taco*, *tamale* etc.

Of the remaining material, any Spanish speaking constituent was considered to be a code-switch, both in cases of single word insertions, phrase or sentence levels switches, and language mixing constituents (back-and-forth switches). Proper names and toponyms were not included. Terms of kinship and addresses were mostly counted as tag switches, especially in a vocative position. Cases when they were counted out include the usage with capitalization in the sentence when they acquire characteristics of proper nouns.

On the first stage of the analysis, according to the classification of code-switching by Shana Poplack, we categorized the data into tag-switching, inter-sentential switches and intra-sentential switches. To tag-switches we counted direct addresses, interjection and exclamations, that occupied independent position in the sentence and may be marked by punctuation. The term language mixing will be used in the analytical part for the cases of extensive intra-sentential switching where more than two words are switched within the boundaries of the sentence, and are divided by one or more constituent of the matrix language. For instance, “*from the richest jabao in Mao to the poorest güey in El Buey, from the oldest anciano sanmacorisano to the littlest carajito in San Francisco*” [Díaz 2007, p 15]. This term will be used interchangeably with the term of Matrix Language Frame ‘mixed constituent’.

After counting the instances of occurrence of each of the categories of code-switching we were able to develop whether the particular literary work belongs to the type II or type III of multicultural literature based on the Lipski’s classification [61]. By analyzing the linguistic landscape of each of the works of the illustrative material, comparing peculiarities of staging of code-switching in it we determined the strategies of Spanish integration into the Matrix language (according to Torres) [95].

The second stage of the analysis is concerned with the Matrix Language Frame model by Carol Myers-Scotton. Firstly, we determined the matrix language of the work. In the narrative texts, there is an issue with considering one single matrix language for the whole text. There are rare cases when in the narrative in English there is a dialogue fully in Spanish with switches into English. It would be counter-intuitive to still consider English the matrix language for this interaction. The solution for such problem was offered in the work by Callahan, and that is to assign multiple matrix languages to the single fictional work, when and if it is appropriate, that is in the cases when large, mostly monolingual passages in the second language are inserted into the first language narrative, they function as a semi-independent constituent, and are governed internally by the rules of the second language [28]. The question of multiple matrix languages was especially pertinent for the analyses of the dramas by Cherrie

Moraga and the novel by Cormac McCarthy, where the line between inter-sentential switches and the switch of matrix language often blurred.

Secondly, the constituents of intra-sentential code-switching were classified into three categories:

- insertions: one-word embedded language constituents inserted into the matrix language;
- embedded language islands: multi-word embedded language constituent, that functions according to the internal ruling on the embedded language and is inserted into the matrix language sentence;
- mixed constituents or language mixing: a sentence in matrix language that includes multiple single-word embedded language constituents scattered around.

Thirdly, we diagnosed the applicability of the principles of the Matrix Language Frame (a model developed on the basis of the spoken data) for the analysis of the staged code-switching. The Morpheme Order Principle and System Morpheme Principle were tested on the basis of the data collected from the prose and drama texts on the level of noun phrases, verbal complexes, and inter-clausal switches. The variety of examples of intra-sentential code-switching found in the illustrative material was analyzed through the lens of those principles, in order to distinguish a pattern in which staged code-switching follows or violates the structural principles inherent to the oral bilingual speech. The comparison was conducted on whether the genre determines the ways in which code-switching is being staged in literature, and how this genre influence is actualized on the structural level.

Third stage of our investigation is pragmatic. The basis for this part of the analysis was the six functions of code-switching developed by Appel and Muysken. The two aspects of functioning of code-switching in the literary text. On the one hand, there are global or external goals that code-switching fulfil, functions that operate on the higher level to signal something to the reader, indicate the cultural or identity implication in the text. On the other hand, the internal or narrative functions are connected with the inter-character communication, and have a particular meaning for

the development of the story. This group includes function of quotation, reiteration, filling in the linguistic gaps, etc. To put it another way, code-switching may perform a certain role in author's communication with the reader (the higher order) and in communication between characters (the lower order). The functions of both levels can be ascribed in a particular moment of narration simultaneously, for example, the particular instance of code-switching may be used for emphasis, yet still being an identity marker on a global level. In conclusion, we examined the way code-switching functions in literary text correspond to the sociolinguistic implications and identity markers intrinsic to the language mixing in oral bilingual communication.

CONCLUSION TO CHAPTER 2

This chapter has outlined the analytical framework for the structural and pragmatic investigation of staged bilingual speech phenomena in postcolonial literary discourse. At the outset, the particular attention was given to the nature of written presentation of multilingualism. Taking into account the fact that unlike spontaneous oral integration, written discourse is carefully crafted for mediated production with relative absence of the immediate feedback, the manifestation of oral bilingual speech on the page was introduced in the notion of staged code-switching. Rather than functioning merely as imitation of naturally occurring bilingual interaction or purely stylistic device, it constitutes a unique form of multilingual expression.

Although early sociolinguistic research often approached written language mixing with a degree of skepticism, recent studies increasingly recognize the scientific value of literary multilingualism for understanding symbolic and communicative functions of language alterations. Beyond the identity-marking, referential, phatic, reiterational and other functions that characterize code-switching in general, staged code-switching performs an additional mimetic function. This function manifests itself in the strategic insertion of occasional lexical items from another language, which signal its implied presence in the text. For the aims of this investigation, Appel & Muysken's six functions of code-switching will be applied for the pragmatic analysis of the illustrative material.

Furthermore, in this chapter, we defined the postcolonial discourse as the empirical framework that deals with the issues of colonial past, such power hierarchies, discrimination, reclamation, memory, language, migration in formerly colonized and imperial states. Multilingualism is linked with postcolonial literature both ideologically but also stylistically, as elements of bilingual speech becomes a crucial part of reflecting the experience of multicultural community in literature.

Finally, this chapter discussed the framework that had been applied in this work, that integrates literary, sociolinguistic and structural analysis of staged language mixing and code-switching in postcolonial literature. Based on the theories by Shana Poplack, John Lipski, Carol Myers-Scotton, René Appel and Peter Muysken, the

algorithm for the analysis of illustrative material was introduced and discussed in detail.

The following chapter will contain the practical results of our investigation in terms of classification of written code-switching, analysis of staged bilingual speech using the model of Matrix Language Frame, discussion of genre influence on the ways of staging bilingualism in literature, functional and pragmatic implications of staged multilingualism for postcolonial literary discourse on the basis of the chosen illustrative material.

CHAPTER 3: CORPUS ANALYSIS OF LANGUAGE MIXING AND CODE-SWITCHING IN MULTICULTURAL LITERATURE

3.1. Categorization of staged code-switching and its implication for the study of postcolonial literary discourse

3.1.1. Code-switching and language mixing in prose

In this chapter, our task was to explore the classifications of code-switching by categorizing the instance of language mixing and code-switching found in our illustrative material. By synthesizing the classifications by Shana Poplack and Carol Myers-Scotton, we compared what role Spanish as the embedded language occupies in the texts of different genres, and consecutively how the density of language mixing influences the perception of the text and actualization of the author's intentions.

On the table 3.1, the results of the quantitative analysis of the classification of code-switching in the illustrative material are represented. All the constituents in which the example of language mixing or code-switching was recorded, were counted and further classified according to the categories introduced by Shana Poplack and Carol Myers-Scotton. We defined additional category, intra-word switching that was a part of the intra-sentential switches category.

After the analyses of eleven books of illustrative material, the predominant category was revealed to be intra-sentential switches, with one-word insertions and EL islands being the most common subcategories. Among prose works *The Crossing* by Cormac McCarthy, *The Brief Wondrous Life of Oscar Wao* by Junot Díaz, and *Borderland/La Frontera* by Gloria Anzaldúa show the highest number of code-switched constituents. Plays by Cherrie Moraga exemplify a very dense pattern of switching with the number of switched constituents being very high in relation to the volume of the works. The texts with the least number of switched constituents are a novel by Sandra Cisneros *The House on Mango Street* and her collection of poetry *Loose Woman*. The implication of the results of our analysis reflected on the table and the discussions of genre-peculiarities of code-switching and staging of bilingualism in the illustrative material are presented in the following sections.

Table 3.1.

CLASSIFICATION OF CODE-SWITCHING IN ILLUSTRATIVE MATERIAL

Author and the book	Junot Díaz			Sandra Cisneros			Cherrie Moraga			Cormac McCarthy	Gloria Anzaldúa
	<i>Drown</i>	<i>This Is How You Loose Her</i>	<i>The Brief, Wondrous Life of Oscar Wao</i>	<i>Woman Hollering Creek</i>	<i>The House on Mango Street</i>	<i>Loose Woman</i>	<i>Giving Up the Ghost</i>	<i>Heroes and Saints</i>	<i>Shadow of a Man</i>	<i>The Crossing</i>	<i>Borderlands La Frontera: The New Mestiza</i>
Classification											
<i>Tag-switching</i>	34	26	63	13	2	4	17	62	54	42	7
<i>Inter-sentential switching</i>	13	18	32	49	1	15	59	139	163	343	75
<i>Intra-sentential switching</i>	213	233	421	268	16	58	80	177	179	698	395
mixed constituents	24	19	63	43	1	6	10	37	24	40	63
EL islands	17	31	90	49	3	15	26	92	92	153	154
insertions	172	180	264	175	12	34	44	46	62	504	175
intra-word switches	0	3	3	1	0	3	0	2	1	1	3
Total	260	277	515	330	19	77	156	378	396	1083	477

The novel *The Brief and Wondrous Life of Oscar Wao* (2007) by Junot Díaz has an astounding number of English-Spanish switches not only in the dialogues but in the narration itself. The novel is written in the first person with the narrator being the active participant of the story. In this way the language mixing becomes not only the device to develop the multilingual setting and inner environment of the novel but to create a unique voice of the character Yunió, from whose point of view we follow the story of the book.

Junot Díaz explains in one of his interviews that he approaches both languages from the position of an outsider, as he is “*as much an immigrant to Spanish as [...] to English*” [94]. It is not just the question of mirroring the way he speaks in his life but reflecting the linguistic, socioeconomic and ethnic reality of the community described.

The Matrix language of the novel is English; the Embedded language is Spanish. There are no cases of the shift of Matrix language in the dialogues, Spanish occupies a consistently secondary role in the text. All the Spanish constituents are left unmarked in the text, i.e. the author neither typographically nor textually singles out the alien elements in the text. Such mixed sentences as “*I was a fea, I was a worthless, I was an idiota*” [Díaz 2007, p 78] or “*Beli began to see beyond the catcalls and the Dios mío asesina and the y ese tetatorío and the que pechonalidad to the hidden mechanisms that drove these comments*” [Díaz 2007, p 119] are the norm in *The Brief and Wondrous Life of Oscar Wao*, where the Spanish elements are blended in with the English language narration. Díaz tests reader’s comfort by refusing to single out Spanish in the text and making reader adapt to the mixed language.

Intra-textual translation which would provide the monolingual reader with the context necessary for full understanding of the text is rare in the world of this book. For instance, “*To make matters worse, she was born bakini—underweight, sickly*” [Díaz 2007, p 296]. The author explains the term “*bakini*”, that is not just Spanish but a particularly Dominican Spanish slang word for a prematurely born baby [44]. Thus, here the internal translation or rather reiteration is to let the reader in on the cultural rather than purely linguistic aspect of understanding.

The Brief and Wondrous Life of Oscar Wao contains quite a high number of the intra-word switches. Intra-word switching is a controversial domain in the studies of language mixing. They rarely follow the constraints of either language and does not have any function in the discourse beyond stylistic [82]. Mayers-Scotton suggests considering intra-word switching to be a marked or even extreme form of this phenomenon, that falls outside the scope of traditional models [70]. Intra-word switching exists on the margins with the nonce coinage, as these words are used within a single discourse constituent, they do not have a possibility to be generally acceptable, and they are created by the speaker (or writer) to occupy a particular place in particular communicative event. In *The Brief and Wondrous Life of Oscar Wao*, we see intra-word switches happen by means of compounding stems from two languages “*it means that you can sustain infatuations that would reduce your average northamericana to cinders*” [Díaz 2007, p 114], or affixation “*chipped at her reservation with cool aplomb and unself-conscious cursí-ness*” [Díaz 2007, p 152], “*if the procurement of ass had been any more central to the Trujillato the regime would have been the world’s first culocracy*” [Díaz 2007, p 258]. Internal hybridity of intra-word switches destabilizes the hierarchy between two languages and blurs the line between them. Even though it adheres to the content/system morpheme division (that will be described in the following section) it shows a far deeper level of integration and interconnectedness between two linguistic systems.

Another example of staging of bilingual identity in the novel that would not necessarily be categorized as a particular type of code-switching is the adaptation of the proper name in particular the name New York, which in the book can be encountered in two different forms: “*Because I’m from Nueba Yol he talks about how rich he’s going to become and I try to explain to him that I don’t care*” [Díaz 2007, p 97], “*half the left in Baní immediately abandoned the DR for the relative safety of Nueva York*” [Díaz 2007, p 148]. If Nueva York is a standard Spanish pronation based on the strategy of semi-translation (thus it can be considered EL insertion), Nueba Yol is not so easily defined. This is a graphic representation of phonological approximation of the proper name, i.e. the proper name from one language is reproduced according to

the phonology and orthography conventions of another one. In the constituent Nueva, [v]-[b] contrast is being neutralized according to the rules of Spanish phonology. In York the final two sounds are simplified into [l] sound in order to adapt to the Spanish syllabic structure that avoids consonants clusters. Nueva Yol is a common Dominican and Puerto Rican pronunciation of the toponym. The fact that both of those variants coexist in the novel reflects different sociolects and coexistence of language varieties within the same community. From the point of view of language mixing, phonetic approximation reflects the phonetic integration of two languages and the way bilingualism operates on all possible linguistic levels within the text.

Junot Díaz uses loan translation as a strategy of language mixing. For example, in the phrase “*you can pick me up at the park at tal-and-tal time*” [Díaz 2007, p 120] contains a calque with partial phonological retention. The expression “tal-y-tal” meaning “such-and-such” is partially translated and inserted into the English frame “in...time”. Another example is the sentence “*that too was revealed to be plepla by the sickening crack of her humerus*” [Díaz 2007, p 179] is a calque translation of the expression “ser una plepla” meaning trashy, vulgar, stupid [44]. The key lexical item is retained in Spanish while the grammatical framework is produced in English. The phrase does not have an equivalent construction in English but is calqued to keep the syntactic and conceptual transfer. Therefore, it shows how hybrid constructions reflect bilingualism of the text that is manifested in Spanish grammatical and conceptual influence beyond the explicit switching.

Taking into account everything stated above we may conclude that *The Brief and Wondrous Life of Oscar Wao* by Junot Díaz corresponds with the type III of Lipski’s classification of multilingual literature. It combines two languages into a coherent system where the rigid lines between Spanish and English blur. If we look at the Torres’ strategies of Spanish integration in Latino literature we can talk about the concept of “radical bilingualism”. The switching in this novel is not limited to the occasional insertion or calque expressions. The linguistic landscape of the novel is represented by the hybridity and experimentation that exceed the constraints of phrases and sentences. Díaz’s style is moving between languages and dialects to make a

statement on the ethnic and linguistic identity of his characters, himself as an author and the readers who are left to grapple with the inherent untranslatability and loss of meaning.

The short stories by Junot Díaz present a similar situation although on a smaller scale. *Drown* (1996) is a collection of short stories retelling the episodes from the life of Dominican boy both back at home and on the challenging lands of United States. It features the same narrator as *The Brief Wondrous Life of Oscar Wao* and explores similar topics of Latino masculinity, belonging and complicated family relationships among immigrants.

Spanish in the text is not foreignized typographically or syntactically, following Díaz principle of sowing Spanish speech as it is (the same way he did in his later novel). The most frequent type of switching is intra-sentential insertion which are primarily nouns. Tags are comparatively frequent in this work. They work as identity markers in this book, bearing the weight of signaling the culture of the depicted community. For instance, tags are often swear words “*Coño, I said and took out the pastelito and finished it in four bites*” [Díaz 1996, p 28], “*Back in the Capital he rarely said anything to me except Shut up, pendejo*” [Díaz 1996, p 20], terms of kinship “*Don’t be a pendejo, hombre*” [Díaz 1996, p 185], “*Mi hija, he said. I feel like I’m dying*” [Díaz 1996, p 208] or culturally specific interjections “*Every now and then somebody yelled, ¡Quisqueya!*” [Díaz 1996, p 56]. One of the issues of classification was how to categorize such long exclamations as in “*she poked us in our five cardinal spots while saying, Que Dios te bendiga*” [Díaz 1996, p 41]. It might belong to the EL islands as it consists of a few words and follows the rules of Spanish language. However, as it does not perform any functions in the utterance apart from being an emotive marker and it is not addressed to anyone in particular, thus, cannot be considered an inter-sentential switched quotation, it was classified as a tag.

Inter-sentential switches appear to mark a quote or a direct speech. For instance, “*¿Cómo te sientes? Mami asked over my shoulder when Papi pulled onto the turnpike*” [Díaz 1996, p 42], “*At around midnight abuelas, with their night hair swirled around spiky rollers, shouted at us from their apartment windows. ¡Sinvergüenzas! Go home!*”

[Díaz 1996, p 103]. Such intra-sentential switches function as a boundary marker, signaling a shift into reported speech. The characters' lines being an independent Spanish constituent within an English narrative preserves the original 'voice' of the character, thus, enhancing the mimetic quality of the text.

Phonetic approximation is present in the collection of short stories in the form of adaptation of the toponyms. For instance, the form Nueva York instead of New York has been used four times throughout the stories. It is interesting that this is the more standard Hispanicized version of the name, rather than Nueva Yol that was encountered in *The Brief Wondrous Life of Oscar Wao*. This shows that despite the widespread integration of Spanish in the short stories, the level of linguistic creativity and linguistic innovation in terms of language mixing is significantly lower. In the novel, Junot Díaz was far more willing to incorporate more spoken, colloquial variations of English-Spanish mix that is common for the Dominican community. In *Drown*, Spanish is more emblematic, symbolic rather than natural.

On the other hand, it would be hard to say that the monolingual reader encounters no difficulties reading the collection by Junot Díaz. In the short story *Drown*, the narrator describes his childhood best friend as follows: "*He's a pato now but two years ago we were friends*" [Díaz 1996, p 102]. For a reader relying on standard, academic Spanish this sentence would not make much sense as "pato" conventionally means 'a duck'. Hence, even a bilingual speaker might be in a disadvantage. What this reader might not know is that "pato" is a Dominican derogatory slang term for a gay man, a sociolinguistic variation that fundamentally reshapes the interpretation of the narrative [94]. Having this knowledge the reader would perceive the whole story through the lens of homophobia and traditional outlook on masculinity. The rapture in the relationship between main characters would be evident way before the climactic fight.

By contrast, a monolingual reader, or one unfamiliar with the particular usage, would have a very different experience reading the story. Lacking the comprehension of a single word at the very beginning of the story they would spend pages and pages trying to bridge the gap between the happy memories of friendship and the present

estrangement between the narrator and his friend. The narrative climax would become a revelation where the reader would have to recontextualize earlier events of the story now with the knowledge of narrator's discomfort as the reason of a friendship break up. In this way, code-switching becomes a narrative device that structures the process of interpretation itself. By distributing semantic access through access to language, Díaz creates asymmetrical reading experience in which plot unfolds unevenly depending on the reader's linguistic and cultural competence.

Consequently, *Drown*, the collection of short stories by Junot Díaz, is an example of type III of multicultural literature according to Lipski. The author mixes the strategy of "gratifying bilingual reader" with the strategy of "radical bilingualism" in building the representation of bilingual experience in his work. On the one hand, Spanish is integrated mostly in the form of one-word insertions and performs an emblematic function in lieu of strictly semantic. On the other hand, its meaning cannot be decoded without additional cultural and background knowledge that is accessible only to a limited readership. Díaz offers far more to the ingroup reader and is ready to keep the English-speaking audience in the dark, which is quite a radical thing for an author to do.

The second collection of short stories by Junot Díaz *This Is How You Lose Her* (2012) reflects similar multilingual landscape as *Drown*, written much earlier. The book continues exploring the topic of love, relationship and masculinity through the tumultuous life of our unchangeable narrator Yunió. Spanish in the text of the short stories is not highlighted, nor is it translated which is a situation reader comes to expect from Junot Díaz. Intra-textual translation or footnotes are absent from the text leaving reader to grapple with the extensive multilingualism of the work on their own.

Intra-sentential insertions is by far the most numerous group of the categorization of code-switching in the work. The El islands quite often are used as a direct speech or a reflection of the quote within a sentence. For example, "*On buses, the machos were like, Tú sí eres bella, muchacha*" [Díaz 2012, p 17], "*Claro que sí, Mami'd say*" [Díaz 2012, p 26], "*Mata dictador, he said, and then a little while later he asked me which team I supported*" [Díaz 2012, p 45]. Similarly, to the previous

examples by the same author, verbs of indirect speech are used to introduce the intra-sentential EL island, that would be integrated into the sentence as an independent constituent without formal constraints from the matrix language.

The incorporation of Spanish in the text of the short stories is also accompanied with the graphic representation of the pronunciation. It can be seen in imitation of the speech mannerisms or emotions put in the word, as in “*And when one of the Four was fooling herself she let her know it with a simple extended Bueeeeeennnnnoooo*” [Díaz 2012, p 64], or a more direct imitation of the pronunciation as in the phonetic approximation of the name that we have already come across “*they move to Nueva Yol or Union City without warning*” [Díaz 2012, p 41]. Such examples reflect how bilingualism in the text is reflected in more ways than generalized explicit incorporation of the Spanish constituents in the text. It becomes personalized reflecting linguistic identity of particular characters or the emotive background of particular scenes.

The example of intra-word switch in the short story *The Pura Principle* differs from the ones found in *The Brief Wondrous Life of Oscar Wao* “*If she wasn’t getting on her about the way she talked, the way she dressed, how she ate (with her mouth open), how she walked, about her campesina-ness, about her prieta-ness*” [Díaz 2012, p 70]. Here the English suffixes “-ness” are visually separated from the Spanish stem by a hyphen, while the majority of intra-word switches found in our illustrative material are fully integrated orthographically. The visual separation draws attention to the act of mixing itself. Rather than naturalizing bilingual speech, Díaz makes the reader aware of the hybrid stylistic choice. It reflects speaker’s discomfort with such internal combination, as it implies he is not very familiar with using hybrid words often. The hyphen adds the illusion of the nonce formation, coined by the character on the spot as opposed to the more natural intra-word switches that feel common, used, familiar.

On the whole, the collection of short stories *This Is How You Loos Her* (2012) by Junot Díaz can be classified as Type III of multicultural literature according to John Lipski. The text is written primarily in English but the influence and explicit presence of Spanish is undeniably. The author does not aim to fully accommodate monolingual

reader, but to reflect authentic bilingual experience resisting full assimilation to the dominant language. Díaz's stylistic choices align with Torres' strategy of "gratifying bilingual reader". Spanish appears predominantly in the form of one-word insertions, rather than extended embedded language passages. Still, they are not explained or translated, which suggests that the text privileges readers who possess at least some degree of bilingual and bicultural competence.

Sandra Cisneros represents the Chicano feminist postcolonial writing rooted in borderland consciousness. Her narrative foregrounds working-class Latina experience in USA migrant community and patriarchal structures. The collection of short stories *Woman Hollering Creek* (1991) is a bright example of her bilingual writing. Unlike Díaz's dense switching, Cisneros often uses more subtle lexical embedding and cultural metaphors to explore the topics of preservation of memory and legacy. The most common category of switching in the book is intra-sentential insertions. The prevailing majority of Spanish constituents in the novel are singled out in cursive, which facilitates the reader's orientation in the text. The texts where switches are typographically highlighted usually imply the higher level of monolingual orientation. The visual or stylistic separation immediately tells the reader that this constituent may not be immediately accessible to you, which "others" embedded language as out of the norm.

The matrix language of every short story is English; the embedded language is Spanish. The shift in matrix language occurs only a few times throughout the whole book in longer independent text that exist within the story, for instance a letter written entirely in Spanish in the short story *Little Miracles, Kept promises*, or an advertisement sign in the story *Bien Pretty*. In these cases, the English constituents of the utterance are to be considered switches. So, for instance the sentence "*CUÍDATE, GIRL. ABRAZOS, LUPE*" [Cisneros 1991, p 206] English address "girl" becomes a tag-switch.

The presence of Spanish in the novel is not always explicit. Sometimes we see narrative comments like "*The awful grandmother says it all in Spanish, which I understand when I'm paying attention*" [Cisneros 1991, p 36], which perform mimetic

function, signaling the presence of the other language in the narrative without actually engaging it into the text. Similarly, there are cases of typographical representation of the accent as “*Diego born in Tlatizapán of that woman who calls herself Missus Jorge Piñeiro*” [Cisneros 1991, p 142], “*Take this tocaya—same name as me, right? But does she call herself la Patee, or Patty, or something normal*” [Cisneros 1991, p 56]. Both the honorific ‘missus’ and the representation of the name “la Patee” are both phonetic approximations, that point to the overall presence of Spanish in the narrative and the characters’ environment.

The intra-textual translation is present in the collection, though not very frequent. Sometimes it has the metalinguistic meaning like in the sentence “*Urracas. Grackles. Urracas. Different ways of looking at the same bird*” [Cisneros 1991, p 229], where the narrator goes on to explore how the words in different language create different association with its signifier. Alternatively, it can be a translation for the sake of meaning as in translating quotes and sayings “*But Daniela Romo singing “Ya no. Es verdad que te adoro, pero más me adoro yo.” I love you, honey, but I love me more.*” [Cisneros 1991, p 228], or repetition translation “*Stay near the house. No es bueno para la salud. Mala suerte. Bad luck.*” [Cisneros 1991, p 75], where the same phrase is repeated in both languages.

There is only one intra-word switch and it is a common form that was found in numerous books from the illustrative material “wacha” “*Ay, girl, I’m telling you. Wáchale, muchacha*” [Cisneros 1991, p 94]. It is a combination of phonologically approximated English “watch” with the Spanish inflection of the imperative mood (combined with the pronoun according to the rules of forming imperative). This form is often associated with US Latino community Spanglish and is a bright example of stylized, performative representation of bilingual speech in literature.

Woman Hollering Creek by Sandra Cisneros can be considered a type III of Lipski’s classification of multilingual literature. The prevailing number of intra-sentential code-switching and overall themes of language and multilingualism, as well as relatively high level of creative usage of language mixing with stylistic purposes prove that. According to Torres’ strategies of integration, we can see here a

combination of “gratifying bilingual reader” and “cushioned Spanish” strategy. On the one hand, the sheer volume of switching, the complexity and cultural marking of the terms switched as well as quite a high number of inter-sentential switches as well as EL islands that follow the rules of Spanish and cannot be understood easily by a monolingual hint at the former. On the other hand, Spanish is singled out in the text and overall terms switched are repetitive and often can be understood from the context which implies the fact that monolingual reader is still able to comfortably move through the text without much challenge which coincides with the later strategy.

Sandra Cisneros’ novel *The House on Mango Street* (1983) offers a very different example of staged bilingualism in comparison with all the works mentioned above. It has the lowest number of switched constituents, although the distribution of those cases follows the pattern of previous works (intra-sentential one-word insertions being the most frequent category). Sandra Cisneros explicitly talks about the novel not being written in a traditional poetic language and how she chose to explore identity, experience and voice of the Mexican-American community of immigrants “*The language in Mango Street is based on speech. It's very much an antiacademic voice—a child's voice, a girl's voice, a poor girl's voice, a spoken voice, the voice of an American-Mexican. It's in this rebellious realm of antipoetics that I tried to create a poetic text with the most unofficial language I could find*” [Cisneros 1983, p 7]. Despite that, the presence of Spanish in the text is mostly covert.

The insertions are all highlighted in italics. Big chunk of Spanish lexis belongs to the semantic group of food (“*Yes, tembleque. That's a good one*” [Cisneros 1983, p 51]) or kinship terms (“*The aunts, the three sisters, las comadres, they said*” [Cisneros 1983, p 103]; it is mostly known to the English-speaking reader. The rest of words, even if they are not familiar in a monolingual community, can be easily decoded from the context. For instance, “*Good, she says, los espíritus are here. And begins*” [Cisneros 1983, p 63], “*¡Ay, caray! We are home. This is home*” [Moraga 2002, p 78].

Henceforth, *The House on Mango Street* by Sandra Cisneros belongs to the Type I of Lipski’s multilingual literature. Whilst it deals with themes of multiculturalism, and bilingualism, the actual presence of the second language in the

text is limited. Similarly, the author uses the strategy of “cushioned Spanish” to integrate the embedded language, by translating or explaining its elements, highlighting them in the text and familiarize the monolingual reader with Spanish as an element of the Latino experience in an accessible way.

The Crossing (1994) by Cormac McCarthy is an example of borderline literature, set along the border between USA and Mexico exploring the consequences of US territorial expansion following Mexican-American War. McCarthy’s novel explores the coming-of-age experience as literal and figurative crossing of borders, telling three stories of the young protagonist Boyd travels from New Mexico to Mexico in the beginning of 20th century.

The matrix language of the book is English; the embedded language is Spanish. The presence of the embedded language within the text is more sporadic in comparison with the previously discussed works. The predominate category of code-switching is intra-sentential insertions, with inter-sentential switches in dialogues and EL islands being close second. A big part of the switching occurs in the dialogue with the narrative remaining in English, creating a sharp contrast between the characters’ and narrative voices. All direct speech which would be “uttered” in Spanish is preserved so in the text, while the indirect speech, quotations and the introductory lines are given in English. For example, the dialogue may start with the English introduction to the first line “*The old man said the name in silence to himself. Te conozco?*” [McCarthy 1994, p 33] and then the proceeding dialogue takes place entirely in Spanish almost always with no author’s words “*No, señor.// Estamos a las Charcas.// La Charcas?// Sí.// Hay una historia allí*” [McCarthy 1994, p 33]. Hence, the actual switch back to the matrix language occurs either at the point when the narration resumes or when the author’s words are given to further describe the scene or character’s action. This draws the clear-cut line between two languages and the textual domain of their application.

The position of Spanish in the text is overt. It is never typographically marked, neither in the dialogues nor in the narration. Intra-sentential switching is largely presented in the form of one-word insertion of certain terms are incorporated into the matrix language narration on the regular basis. They fill in the gaps within systems of

worldview that allow to associate certain concepts exclusively with the embedded language terms. For example, “*with pieces of tortilla and ate the tortillas and packed the plates away in their mochilas*” [McCarthy 1994, p 24], “*they's been some vaqueros takin their dinner over yonder*” [McCarthy 1994, p 45], “*He said that he was sorry about the burros but the old woman said that the arrieros were inexperienced and had little control over their animals anyway*” [McCarthy 1994, p 65], “*In two days he struck a wagon road passing east and west across the sierras*” [McCarthy 1994, p 95], “*The ganadero leaned back and studied them one and then the other*” [TC McCarthy 1994p 143]. Such regularly embedded terms fall into particular categories:

- professional or social roles: *carretero, vaquero, hacendado, sepulturo, ganadero*;
- geographical environment: *sierras, arroyo, boquilla, rio*;
- rural economy: *hacienda, remuda*;
- traditional everyday objects: *mochila, serape* [109].

Such distribution enhances the thematic division of two languages and explicates the main character's association with two cultures and languages. Furthermore, insertion of the same terms on the regular basis throughout the entire text integrates the lexical material from the embedded language into the system of matrix language, thus, creating a new mixed variety of the work consisting of concepts from both languages.

Another domain of application of Spanish in the novel is proper names. Even though, they were not accounted for in the classification of code-switching as they do not fall under the definition of this phenomenon, still they further exemplify the role of embedded language in *The Crossing* by Cormac McCarthy. For instance, the names of the geographical locations “*In the evening they crossed the highway just east of Bowie and struck the old road south through the Dos Cabezas range*” [McCarthy 1994, p 125], “*Ragged and half starving and his horse dismayed he rode a week later into the mining town of El Tigre*” [McCarthy 1994, p 92], ranchos and farms “*The Mexican guard looked up at them and nodded them on and they rode into Agua Prieta*” [McCarthy 1994, p 126], “*He said he had papers from a broker in Casas Grandes*

named Soto” [McCarthy 1994, p 131]. These proper nouns function as fixed lexical items that are not part of embedded language. Their consistent retention in Spanish reflects real-world toponymy of the U.S-Mexico borderlands and contributes to the authenticity of the setting.

In conclusion, *The Crossing* by Cormac McCarthy is a clear example of Type II of multicultural literature according to John Lipski. The process of staging of bilingualism is mostly done through inter-sentential code-switching that happens in majority of cases within the dialogues. Two languages are separated by domains to which they refer, and embedded language covers the lexical gaps linked to cultural and social peculiarities of the matrix language and culture. According to Torres’ strategies of second language integration into the literary text, “radical bilingualism” is at work in this text. The percentage of Spanish switches in proportion to the entire text is relatively small. Nevertheless, it is all concentrated in close proximity sometimes within the boundaries of one scene (for example all the dialogues in the scene are in Spanish), thus, even if the monolingual reader manages to grasp the overall meaning, the process of comprehension will be greatly disrupted by the embedded language. The presence of the entire passages in Spanish implies orientation on a bilingual audience and full dedication to the uncensored representation of bilingualism.

Borderlands/La Frontera: The New Mestiza (1987) is a semi-autobiographical work by Gloria Anzaldúa, that mixes fiction, poetry and epistemological meditation on topics of race, gender, class and identity. It conceptualizes the idea of borderland – US-Mexican border as postcolonial wound. The work explicitly explores language and code-switching (not only to Spanish but to Chicano Spanish and Nahuatl) as element of identity negotiation and performance.

The book consists of two parts: *Atravesando Fronteras/Crossing Borders* – prose part consisting of seven chapters in form of short stories, essays and meditations detailing different aspects of being a Chicano in America, racial, linguistic, psychological challenges faced by “mixed people”, and *Un Agitao Viento/Ethécatl, The Wind* – collection of poems both in Spanish and English continuing to develop the themes of existing between two worlds in a more metaphorical ways. On the whole,

the matrix language of the book is English (especially in the prose part). In the second part of the book the matrix language changes from poem to poem. Overall, out of 39 poems, 27 are in English (21 has switches into Spanish, 2 are translated from Spanish into English but still has switches in them), 12 in Spanish (4 has switches into English). The embedded languages of the books are traditional Spanish, Nahuatl, an indigenous language of the central Mexico, or Tex-Mex, which denotes “*a range of Spanish dialectal variants, with a selection of English admixtures*” [29]. In the preface to the first edition, Gloria Anzaldúa describes the language mixing of the books as follows: “*The switching of “codes” in this book from English to Castillian Spanish to the North Mexican dialect to Tex-Mex to a sprinkling of Nahuatl to a mixture of all of these, reflects my language, a new language—the language of the Borderlands*” [Anzaldúa 2022, p 13].

The question of language and language mixing are central to the author and are often discussed explicitly throughout the work. The chapter “How to Tame a Wild Tongue” discusses the question of the language loss and the creation of “*this bastard language, Chicano Spanish*” [Anzaldúa 2022, p 13], through the intersection of the linguistic discrimination the author or her characters had to endure being women, being immigrants, being Chicano. There the author explains that code-switching in her writing is not simply situationally motivated. It is not a separate insertion of elements from one language onto the framework of the other; it is in fact a separate language: “*for a people who cannot entirely identify with either standard (formal, Castillian) Spanish nor standard English, what recourse is left to them but to create their own language? A language which they can connect their identity to, one capable of communicating the realities and values true to themselves[...]a language with terms that are neither español ni inglés, but both*” [Anzaldúa 2022, p 110]. Code-switching in this particular chapter perform a metalinguistic function, the extent of which is unique to this particular book. She uses insertion as a way of explaining the particular terms of Pachuco language (language of the rebellion) “*Ruca means girl or woman, vato means guy or dude, chale means no, simón means yes, churo is sure, talk is periquiar, pigionear means petting, qué gacho means how nerdy, ponte águila means*

watch out, death is called la pelona” [Anzaldúa 2022, p 112], phonetic peculiarities of Chicano Spanish “*Chicanos from South Texas pronounced f as j as in jue (fue)*” [Anzaldúa 2022, p 113], grammatical differences “*Sometimes we’ll say lavaste las vacijas, other times lavates (substituting the ates verb endings for the aste)*” [Anzaldúa 2022, p 114], calque from English “*We use anglicisms, words borrowed from English: bola from ball, carpeta from carpet, máquina de lavar (instead of lavadora) from washing machine*” [Anzaldúa 2022, p 114]. Apart from switching to the Chicano variant of Spanish that would be understood by bilingual audience, the author makes an effort to let the possible monolingual reader in on the differences between languages to explain the value of her radical switching even to a person who might not see the differences between linguistic varieties themselves.

Embedded languages occupy a controversial position in the book. It is undeniable that the switching here is more than extensive. The author does not shy away from robust language mixing in her writing, the usage of entire paragraphs in Spanish, epigraphs of Spanish speaking poetry, sections left untranslated. However, the majority of embedded language constituents are visually highlighted in cursive, big part of insertion are explained or directly translated: “*He called it a cosmic race, la raza cósmica, a fifth race embracing the four major races of the world*” [Anzaldúa 2022, p 147], “*Every increment of consciousness, every step forward is a travesía, a crossing*” [Anzaldúa 2022, p 98], “*In the Mexican culture it is called susto, the soul frightened out of the body*” [Anzaldúa 2022, p 97]. The intra-word switches are being reiterated with the same goal of cushioning the meaning for monolingual reader: “*Desde entonces para el mexicano ser guadalupano es algo esencial. Since then for the Mexican, to be a guadalupano is something essential*” [Anzaldúa 2022, p 61], “*Nuestra abogada siempre serás. Our mediatrix you will always be*” [Anzaldúa 2022, p 63]. The names of the chapter are also duplicated in both languages (the translation can be word-for-word or more covert), for example, “*El crucar del mojado/Illigal Crossing*” [Anzaldúa 2022, p 30], “*La cinciencia de la mestiza/Towards a New Consciousness*” [Anzaldúa 2022, p 147]. Furthermore, the epigraphs for chapters in both parts of the book, originally written in Spanish, sometimes are translated into

English, with both variants being given in the text. For example, a section of the Mexican folk song *La Virgen Ranchera* is provided in Spanish and in translation with two variants being written side by side “*Mi Virgen Ranchera/Eres nuestra Reina/México es tu tierra/Y tú su bandera//My Ranchera Virgin/You are our queen/Mexico is your land/And you its flag*” [Anzaldúa 2022, p 62]. In the poetry section, all the Spanish insertions into the English poem are translated or explained in the footnotes. The translation seems to align with the author’s explanation of the goal of the *mestiza* as a mediator that guides both “sides of the border” to mutual understanding [102]. It is ironic, though, that only Spanish parts are translated into English and not vice versa, as the bilingual, Chicano reader, the one for whom the mixed language is the native one is the target audience of the book.

In the poetry the question of translation is even more paramount. Two poems *A Sea of Cabbages*, *El Rerorno*, *Don’t Give In*, *Chicanita* are given in English translated from Spanish either by the author herself or by a translator (it is indicated in the text). Despite being translated the poems feature instances of code-switching, which highlights how even in the process of translation some elements just cannot be rendered and must be preserved in the initial form. Some examples include tags, direct addresses, terms of endearment “*Don’t give in mi prietita/tighten your belt, endure*” [Anzaldúa 2022, p 341], “*And alive m’ijita, very much alive*” [Anzaldúa 2022, 343] cultural term “*But they will never take that pride/of being mexicana-Chicana-tejana*” [Anzaldúa 2022, p 342], “*toward that current, the soul of tierra madre*” [Anzaldúa 2022, p 341], referential switches “*in the fields of a ranchito in Tejas/he takes out his chile wrapped in tortillas*” [Anzaldúa 2022, p 226], “*you descended from the first cowboy, the vaquero*” [Anzaldúa 2022, p 341]. In the translation of the poem *Don’t Give In*, *Chicanita* there is a reiteration translation present “*relics of an earlier age survivors of the First Fire Age—el Quinto Sol*” [Anzaldúa 2022, p 342]. Only the first mythological concept is translated while the second is left in the original. This separates the two mythological systems making “First Fire Age” a domesticized, generalized concept, while “el Quinto Sol” refers very specifically to the Aztec cosmological concept that would experience a meaning loss in the process of translation.

Certain terms in *Borderland/La Frontera* are used exclusively in Spanish and almost reach the status of the nonce borrowings within the framework of the text, such as *gringo*, *mestizo* (and its variations), *raza*, *gabacho*, *mojada*, *coyote* (not in a meaning of the animal, but a racial term to indicate mixed-race person of Spanish-American descend). For example, “*Los gringos had not stopped at the border*” [Anzaldúa 2022, p 29], “*The struggle of the mestiza is above all a feminist one*” [Anzaldúa 2022, p 161], “*mestizo when affirming both our Indian and Spanish (but we hardly ever own our Black ancestry); Chicano when referring to a politically aware people born and/or raised in the U.S.; Raza when referring to Chicanos; Tejanos when we are Chicanos from Texas*” [Anzaldúa 2022, p 123], “*She’s sold her house, her furniture, borrowed from friends in order to pay the coyote who charges her four or five thousand dollars to smuggle her to Chicago*” [Anzaldúa 2022, p 35]. Their recurrence the text gradually stabilizes them, even though they are typographically marked as foreign or occasionally translated. It stems from constant inadequacy of the English lexemes in encoding the culturally dense concepts and terms.

Taking everything into account, *Borderland/La Frontera: The New Mestiza* by Gloria Anzaldúa does not clearly fit into one category of Lipski’s classification of multicultural literature. On the one hand, the extent of intra-sentential insertions implies the level of interaction between languages characteristic to Type III. Beyond that, the text holds bilingual reader as a model for the audience of the book. On the other hand, two languages are occasionally separated by the semantic domain with Spanish or indigenous languages being used to talk about spirituality, subconsciousness, mythology, faith, while English lacking the appropriate terms explains the concepts rationally, grounds the mystical narration into sociological and political reality. Furthermore, the robust translation, reiteration and explication of the embedded language for the reader, implies that the author understands the challenges of the bilingual text and tries to guide the reader though it with care. All of this is more associated with the Type II of multicultural literature. What concerns the strategies of integration of Spanish according to Torres, Gloria Anzaldúa applies “radical bilingualism” in a way she unapologetically makes the text Chicano in its prolonged

Spanish Passages, in its metaphors and spiritual references, in its application of Mexican culture and folklore through Spanish songs and poems being quoted in the text. Neither visual separation of the embedded constituents nor the translation can diminish the presence and influence of Spanish on the work.

Taking everything to account, the following conclusion can be made that intra-sentential code-switching prevails as the method of staging bilingualism in prose. One-word insertions and EL islands are the most numerous categories in majority of analyzed works. Even such experimental works as *Borderland/La Frontera* by Gloria Anzaldúa, a text that combines elements of fiction and autobiography, poetry and prose to create a flowing, living, mystical story, and *The Brief Wondrous Life of Oscar Wao* by Junot Díaz, the novel that offers the most diverse plethora of code-switching categories, still highlight the same patterns of categorical distribution. Majority of books from our illustrative material applied the strategies of “radical bilingualism” and “gratifying bilingual reader” while incorporating Spanish into the text, showing dedication to authenticity of expressing bilingual reality and creativity of literary genre. We were able to see the peculiarities of all three of types of multicultural literature by John Lipski, with Type III being the most represented in our illustrative material. Following the conclusions from the strategy of “radical bilingualism” it illustrates orientation on the bilingual reader and approximation to the real oral mixed communication of bilinguals. In the next section we will continue the analysis of the ways of staging bilingualism in postcolonial literature in particular in genres of poetry and drama.

3.1.2. Code-switching and language mixing in poetry and drama

The genre of poetry was analyzed on the example of the collection *Loose Woman* (1994) by Sandra Cisneros. It continues exploring the womanhood, themes of femininity, desire and identity, through both the feminist and postcolonial lens picking up where the author left off with her prose. The majority of poems have English as a Matrix language, with Spanish being embedded into it. Only one poem, *Aorcito Corazón* has Spanish as a Matrix language, but it features no code-switching into English. Out of 60 poems, one is written in Spanish and 59 in English, out of which 29

feature cases of code-switching and language mixing, 7 of them have either a title fully in Spanish or a switch in the title, plus 3 have Spanish insertions only in the title and no switching in the poem itself.

The quantitative distribution of code-switching types suggests a clear tendency that continues from our investigation of prose: intra-sentential insertions overwhelmingly prevail. Intra-sentential switches play a more limited role, with tag switches being understandably the least frequent group. Tag-switches are usually peripheral elements of the utterance that do not contribute to its propositional content. In prose, they occupy a firm position in the dialogues which add to the staging of the naturalistic communication. Poetry, however, is inherently less dialogic and interactional. It does not have a goal of simulating spontaneous speech; thus, structurally optional elements are omitted. Nevertheless, it does not mean that they are completely alien to the poetry. For instance, in two different poems we can see the same tag “querido” being used: “*I want to be that lullabied, mi bien querido, that loved*” [Cisneros 1994, p 37], “*What I want to say, querido, is hunger is not romantic to the hungry*” [Cisneros 1994, p 118]. This particular address, through the conversational tone, creates a sense of intimacy and direct communication with the object of the poems. The fact that it is switched adds emotional depth highlighting the shared culture, shared language.

What concerns inter-sentential code-switching in poetry, Dlamini Myeni and Sibiyi developed a concept of inert-linear switch, which suggests in the stanza divided into lines one line would be written in one language and the next in the other [38]. In our illustrative material we found only three examples of particularly inter-linear switching spanning two poems: “*Where the world was twice-named and nopalitos flower like a ripe ranchera.//Ay, corazón, ¿tú que sabes de amor?*” [Cisneros 1994, p 83] “*Quiero amarte. Atarte. Amarrarte.//Love the way a Mexican woman loves*” [Cisneros 1994, p 16], “*Me sacas lo mexicana en mi,//like it or not, honey*” [Cisneros 1994, p 15]. The last example seems in particularly interesting as it combines the theory of inter-linear switching with intra-sentential, as the break into line happens after the end of the clause not the sentence.

Intra-sentential code-switching in poetry is studied not only from the point of structure but also position in the line. Thus, the switched constituent occupies it plays not only following the constraints of matrix language but also according positional and visual organization within the poetic line. The question of placement of the switched element becomes a stylistically motivated choice, interacting with rhythm, emphasis and thematic foregrounding. In *Loose Woman*, switch in the beginning of the sentence was more frequent. For instance, “*Tía Vashti, // Comadre Penelope, // querida Malintzin, // Señora Pumpkin Shell— // lessons that served us well.*” [Cisneros 1994, p 20] each line starts with the switched honorific. The initial placement functions as a form of thematic and discourse anchoring.

A second position involves a switch at the end of the line or a clause. In the following example: “*I could rise like huracán. // I could erupt as sudden as // a coup d'état of trumpets, // the sleepless eye of ocean, // a sky of black urracas*” [Cisneros 1994, p 33] the insertions “huracán” and “urracas” appear in the line-final position in the first and last line of the stanza. They function as framing devices and add to the rhythmic pattern of the poem through alliteration of sound [r]. Furthermore, concluding the idea with the switched morpheme that is a part of extended metaphor resonates as a concluding image that masterfully blends two conceptual systems.

In *Black Lace Bra Kind of Woman*, the single occurrence of code-switching is in the first word of the poem: “*¡Wáchale! She's a black lace bra // kind of woman*” [Cisneros 1994, p 90]. It is a particularly marked choice as it is a case of intra-word switch, that immediately attracts reader's attention. It becomes a ‘threshold marker’ signaling from the outset that the poem operates within hybrid linguistics space without a necessity to appeal to Spanish inventory. The semantic weight of the constituent is undeniable, especially taking into account the implied reader. The poem is addressed to the English speaker. The first word is an English “watch” that is modified to fit into the grammar and phonological principles of Spanish. It already sets the illusion of unease and watchfulness in the English-speaking reader, very much the sense that the author tries to evoke with the description of the woman.

Another common pattern is the use of recurrent switched elements as framing devices across a poem, as seen in *El Alacrán Güero*. The EL island “el alcaran güero” appears in multiple structurally parallel position: “*They say el alacrán güero can kill you.//That’s what they say*” [Cisneros 1994, p 55], “*Beware el alacrán güero//whose grief arrives delayed*” [Cisneros 1994, p 55], “*Beware el alacrán güero,//I tell you*” [Cisneros 1994, p 56]. The switched phrase functions as a lexical refrain, becoming a structural and semantic anchor (especially taking into account the fact that it is an anaphora in the latter two cases). It is a central metaphor of the poem and its repetition guides the reader through the story and leads them to understand the implication even without the full linguistic comprehension. Hence, the emblematic role of code-switching goes beyond indicating cultural relations, or background information but becomes a road map for the poem.

Concluding, the collection of poetry is hard to classify as whole. Poetry is a dynamic genre where even a single insertion may carry disproportionate semantic and symbolic weight is compared with the prose. The density and poetic economy results in smaller units having more value, hence, deeper effects that in prose are associated with bigger multilingual presence. Furthermore, unlike prose, poetry relies heavily on sound, graphic positioning and intentional stylization of form as meaning making devices. Where the writers seek authenticity, accessibility and representation, poets tend to choose opacity and intentionality as motivation for code-switching. Taking everything into account, collection of poetry by Sandra Cisneros into the type III of Lipski’s classification of multilingual literature. Even though the language mixing is not as extensive as in the analyzed novels and mostly is represented by intra-sentential insertions, it still shows a high level of integration between two languages, the interconnectedness in terms of themes and domains, the complicated pattern of switching accessible only to a limited readership.

What concerns Torres’ strategies of integration of Spanish in English literature, majority of poems utilize the strategy of “gratifying the bilingual reader”. Sandra Cisneros uses a wide variety of Spanish vocabulary and syntactic structures that require a particular knowledge of the language. However, the aesthetic nature of code-

switching in poetry suggests that the reader still might follow along with the message of the poem missing out on the stylistic or cultural peculiarities rather than the meaning of the whole piece. The issue with this attribution is that in poetry, in comparison with prose, the meaning of the minute aesthetic or stylistic tweaks occupy a larger role. Thus, the impact of less language mixing in poetry would amount to the full radical experimentation in prose that would challenge the reader in a similar way.

Drama as a genre possesses certain structural and stylistic peculiarities that influence the staging of bilingualism. First of all, plays are inherently dialogic where prose is narrative, so it foregrounds the approximation of staged language mixing to the spoken one. The text in drama must be spoken aloud; thus, any switches that occur within a line must not only bare the meaning but also follow the logic, rhythm, structure of a real oral utterance. Where prose may allow for a translation or intra-textual explanation, plays have no time for that, without losing the dramatic momentum. For example, Cherríe Moraga admits that sometimes she had to change or edit the code-switching lines in her drama after the actors confront her because of it not sounding natural in spoken form. This shows that there is not a complete artistic freedom of linguistic creativity in drama.

Secondly, with drama there is an immediate response from the audience, that is almost present within the textual reality and participate in the action itself. The question of time is crucial again. The audience must follow the action closely so a gap in understanding of a certain linguistic term may result in the misunderstanding or the loss of plot in general. The playwright must balance between making the main plot intelligible for a non-Spanish speaking viewer and insuring that the bilingual audience would not have to listen to everything twice [58]. Therefore, switching recieves a summerizing function, where it serves to convey the message to one part of the audience while still keeping the tapestry of text fully bilingual. Thirdly, though embodiment and spatial organization of theater, drama is far more interactive. In a lot of ways, it relies on paralinguistic cues and contextual information to spur interpretation or understanding without explication.

In this work, bilingualism in drama was studied on the example of Chicano theatre. Chicano is a term used to identify people of Mexican descent born in the United States. Chicano theater draws on folk and vernacular forms, as well as a range of “high” cultural genres, to create a performative tradition which defies easy categorization while it seeks to dramatize those histories otherwise absent from the stage [100]. Chicano plays often deal with the challenges of life of farm-workers and immigrants, discussing poverty, violence, drugs, police brutality, and the war in Vietnam. However, the core theme was and still remains a struggle between the Chicanos and the society in which they live. Three plays that were analyzed as a part of the illustrative material are *Giving Up the Ghost* (1986), *Heroes and Saints* (1992) and *Shadow of a Man* (1990) by Cherrie Moraga.

In terms of categorization, all three plays display the similar tendency as observed earlier. The most common type of code-switching is intra-sentential. In *Heroes and Saints* and *Shadow of a Man* EL islands are more numerous than one-word insertions. Overall, the plays display a more equable distribution of the code-switching categories from both classifications. The prevailing of EL islands and the great presence of the inter-sentential code-switching shows a deep level of integration of Spanish. The explanation can be found again in the nature of the genre itself. On the one hand, theatre prioritizes immediate intelligibility and immediate response, where prose may allow for a reread, slower internalization, narrational explanation. Denser, more complicated language alteration patterns such as mixed constituents or morphologically and phonologically integrated insertions require additional processing time and with fast pacing and multimodal aspect of play can lead to a cognitive overload [58]. Consequently, internally grammatically ruled EL islands that are inserted into the matrix language as a full independent constituent allow a clear demarcation between two languages and ease the process of perception switch in the viewer. On the other hand, drama is dialogical and segmented (visually or on stage). This naturally favors inter-sentential code-switching, since boundaries of one language constituent align with speaker turn or a clause.

Although, here arises a new controversy. The dialogic, “oral” nature of the writing in plays amounts to the constituents being written in a form that complicates the determination of the boundaries of the sentence. For example, “*ailment...era mi hija...era...¡mi hija!*” [Moraga 2002, p 133], “*Us mexicanas keep our things muy caliente ...as hot as tha’ comal alli ¿no?*” [Moraga 2002, p 46]. Inverted interrobangs do not mark the boundaries of the clause but can indicate the tag, or address or even intonation. Matters complexify further in the play *Giving Up the Ghost* where the character of Corky talks in prolonged monologues without any punctuation marks often producing such confusing passages as “*like I was her mom or somet’ing like tu sabes she has this little kid’s frown*” [Moraga 2002, p 10]. For the sake of classification, while leaving the name of the category as intra-sentential, we adopted turns as a unit of analysis when necessary.

The matrix language of the work is mostly easily distinguishable, especially in plays *Giving Up the Ghost* and *Shadow of a Man* where it is English with Spanish performing the role of embedded language. However, it is more difficult to define the matrix language in *Heroes and Saints*. It would be relevant to address the binary of us-code and them-code. Gumperz introduced the concepts of we-code and they-code, which deals with group identity. The general tendency is for the minority language to be regarded as the “we code” and become associated with in-group identity and informal context, and for the majority language to serve as the “they code” associated with the more formal and less interpersonal out-group relations [52]. Throughout the play *Heroes and Saints* there is a visible opposition between people of the pueblo, the rancheros, and their employers, the patrones. The languages are used to create the divide, but at the same time it’s the hybrid switched language, the mix of English and Spanish, is the main medium of ingroup conversation among the characters representing the common people. The conclusion that seems to be evident is that is that in a community where two languages occupy equal roles in the interpersonal communication, code-switching in itself becomes the unmarked language, rather than one single language. It complicated the determination of the matrix language during analysis. We based our decision on the meta elements of the text, that is the stage

directions and authorial commentary. As they frame the play, they give us additional understanding of the author's expectations from the audience and environment around the play. All of the stage direction are written in English with occasional insertions that are always explained or translated. Hence, for our grammatical analysis we consider English the matrix language of the play *Heroes and Saints*.

All three plays have instances of a matrix language shift from English to Spanish. The triggers for the shift can be identified as:

- *emotional escalation*: strong emotions lead to a return to a “default” language which was the represented in *Shadow of a Man*, where in Act I scene 3 [Moraga 2002, p 50] in the middle of the argument between a husband and a wife about their marriage the matrix language shifts to Spanish for seven lines until the change of the topic concerned with the American girlfriend of the character's son does not prompt the shift back to English;
- *change in topic or domain*: the shift in the dynamic between the characters or the topic of conversation may bring in the change in the matrix language, as in *Giving Up the Ghost* in Act II scene 7 [Moraga 2002, p 22] when Marisa and Amalia move from the communicative roles of student and mentor into those of lovers their conversation moves completely into Spanish, which in their case is a language of intimacy and interpersonal communication;
- *temporal or frame shift*: memory sequences, childhood recollections, or internal dialogues may adopt a different matrix language than present-time interactions, which can be noticed in *Giving Up the Ghost* where Corky, a younger version of Marisa, uses Spanish more extensively in her monologues, as well as participate in conversations with her mother primarily in Spanish.

The plays by Cherrie Moraga exemplifies a framing usage of Spanish. The full name of the first analyzed play is “*Giving Up the Ghost. A Sage Play in Three Portraits*”. ‘Portraits’ is used here instead of ‘act’ as a structural element of the play. What is interesting for our research is that in the text of the play itself is written in

Spanish as “*retrato*” [110]. It continues highlighting the hybrid identity of the author and the characters where their “life” is surrounded and structured by Spanish language. Furthermore, as it was mentioned earlier Spanish is present not only in the character’s speech but in the surrounding stage directions, although, in a different form. Whilst code-switching in the lines of the characters is quite diverse in its types and application, code-switching in authorial text mostly constitutes intra-sentential one-word insertions that are followed by the explanation or translation. For instance, “*It should also reflect the profound influence of traditional Mexican folk music—rancheras, corridos, mariachi, etc.—as well as the more ancient indigenous sounds of the flauta, concha, and tambor*” [Moraga 2002, p 5], “*Compadre refers to the relationship of a godfather to the parents of his godchild*” [Moraga 2002, p 41], “*For most of the play, CEREZITA is positioned on a rolling, tablelike platform, which will be referred to as her “raite” (ride)*” [Moraga 2002, p 90]. Implication is that this part of the play can be aimed at the monolingual director or a production team that needs some help from the author to comfortably bring the story to stage.

One of the problematic aspects of the analysis of the plays by Cherrie Moraga was the graphic imitation of the Chicano accent. How can one account for words in English that are pronounced with a Mexican accent but seem to be used in the text as borrowing? Such words were adapted both morphologically and phonologically and used regularly in the same form. For instance, “*But why, cheezus, why me?*” [Moraga 2002, p 6], “*You look purty, mija*” [Moraga 2002, p 56], “*Una ‘mergency came up*” [Moraga 2002, p 59], “*No mijito, you haftu learn not to shoot tu pajarito in the air*” [Moraga 2002, p 60], “*Que la gente...the peepo like tha’ kina t’ing*” [Moraga 2002, p 93]. This phenomenon resists straightforward classification within the traditional models of code-switching as these forms do not constitute insertions but rather represent a stylized phonological reflection of the matrix language morphemes. In this sense, they are better understood as instances of eye-dialect, where deviations of the standard spelling serve to index ethnic or social identity. Even though, they share the same identity marking functions, those instances cannot be considered instances of code-switching.

The usage of Spanish in the drama by Cherrie Moraga is in all far more creative, methodical and systematic. It often goes beyond the framework offered by one or the other model of code-switching, reflecting instead patterns more characteristic of spontaneous, conversational bilingualism. Consequently, it makes plays by Cherrie Moraga example of type III of multicultural literature by Lipski, as they display a high degree of linguistic integration and a clear orientation toward a bilingual audience. In terms of strategies of integration of Spanish, these plays use “Radical bilingualism”, wherein neither of languages is subordinate to the other or occupies a lesser position. The author creates a complicated, hybrid tapestry of languages and identities, where the elements of English and Spanish coexist and cocreate meaning peculiar for Chicanos, living between two cultures.

In conclusion, the analysis of code-switching and language mixing in poetry and drama demonstrates that multilingualism in these genres cannot be fully accounted for within the confines of one single models. The foregrounding of orality, stylistic choice and identity performance challenges the classification framework more than prose does. What concerns the classification, the categorization of code-switching in a collection of poetry *Loose Woman* by Sandra Cisneros and three plays by Cherrie Moraga enhances the trends laid out in the section dedicated to prose. Intra-sentential code-switching particularly one-word insertions and EL islands are the most common types. The usage of code-switching in poetry is conditioned by spatial and rhythmic organization of lines, visual segmentation and stylistic, emotive implications. In drama interactional and oral aspect of code-switching comes to the front, taking into account the fact that those works are meant to be performed aloud in the presence of a reactive audience. The strategy of radical bilingualism is applied in the analyzed works for implementation of Spanish into an English multicultural text and it becomes visible in the creative, extensive usage of code-switching and language mixing, orientation on a bilingual audience, explicit and implicit documentation of linguistic reality both on a textual and thematic level. On the whole, staged bilingualism in poetry and drama, as well as in prose, proves to be a divers and multifaceted phenomenon that can be analyzed with the same classifications as the oral counterpart. In the following section,

we will test the applicability of Matrix Language Frame, one of the most comprehensive models of code-switching developed on the basis of oral data, to the material of literary illustrative material.

3.2. Application of Matrix Language Frame for the case study of English-Spanish code-switching in illustrative material

3.2.1. Staged code-switching in noun phrases

As introduced in the previous chapter, the analysis of code-switching in the illustrative material was conducted on the basis of Matrix Language Frame. After categorization of cases of intra-sentential switches into mixed constituents, EL islands and insertions we tested the applicability of Matrix Language Frame principles to the staged code-switching in multicultural literature on the sentence and noun phrases levels. In this chapter only two categories will be examined: mixed constituents and insertions. EL islands would be overviewed as a reference point in comparison of noun-determiner distribution in the process of calculations. Both this category as well as inter-sentential switches are exceptions to the System Morpheme and Morpheme Order Principles due to their internal organization and syntactic independence from the constraints of the matrix language. They are extracted from the embedded language and inserted as independent, isolated constituents, the influence of matrix language on which is minimal. They usually come with their own system morphemes that internally structure the relations of content morphemes.

Two types of noun phrases are of interest to us. First, determiner-head noun constructions (including articles, possessive and demonstrative pronouns) are the object of the investigation in relation to the System Morpheme Principle, with particular attention to the systematization of cases of its apparent violations. Second, adjectively modified noun phrases are studied from two perspectives: Morpheme Order Principle, specifically distribution of prenominal and postnominal adjective placement, and the application of System Morpheme Principle to agreement, focusing on gender and number marking in mixed constituents involving Spanish adjectives (gender-marking language) and English noun (with no grammatical gender).

Starting with the applicability of System Morpheme Principle, according to Matrix Language Frame in mixed constituents the majority of system morphemes ought to be provided by the matrix language. For the prototypical example of the system morpheme Carol Myers Scotton chose determiners and affixes [71]. Any determiners in mixed noun phrases should come from the matrix language of the clause, with embedded language nominal constructions being a common but not a preferred variant. In our illustrative material we observed three categories of determiner-head noun constructions that were counted to differentiate the most numerous types. The first category is the one accounted for in the Matrix Language Frame – matrix language determiner modifying an embedded language noun. The second category is a permitted exception from the System Morpheme Principle – EL island, that is an embedded language noun with an embedded language determiner. And the third category is the case that fully violates the principles of the Matrix Language Frame – embedded language determiner with a matrix language noun. Our accounts are reflected on the figure 3.1.

Consequently, the majority of noun phrase switches follow the requirements of Matrix Language Frame, pulling a determiner from a matrix language to modify an embedded language noun. The structure is built around the concept of incorporated alien element of the embedded language being integrated into the system of matrix language by the determiner as an anchoring element. The English article minimizes the clash between two linguistic systems that threatens the stability of the system. Determiner-noun EL islands are the second most common category. The rarest category of the noun phrase switches is predictably the matrix language noun modified by the embedded language article. In the process of classification these cases were marked as one-word insertions of the system morpheme. The occurrence EL islands has a few distinct patterns that prompt the switch of the whole syntactic block rather than just a head noun.

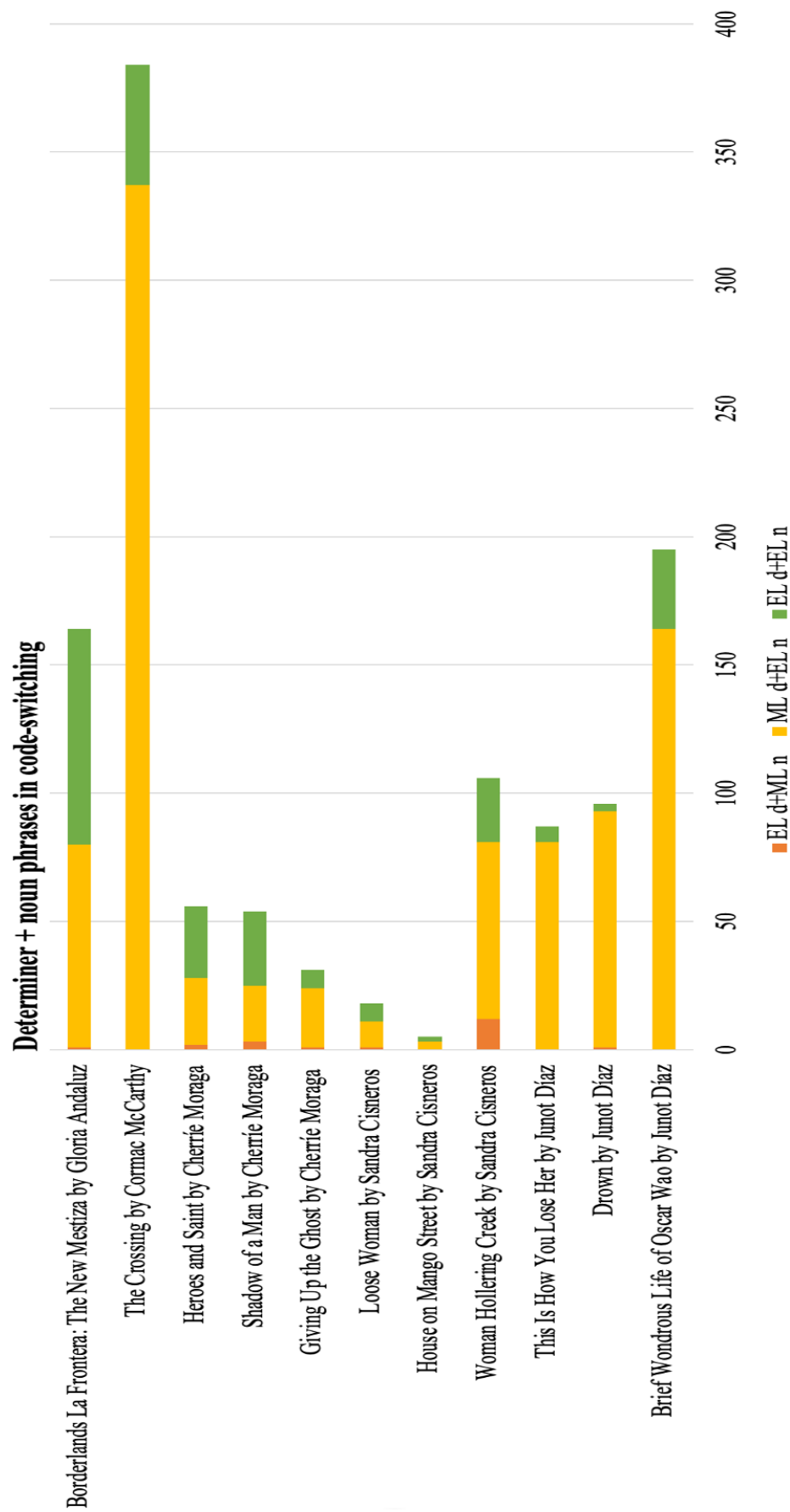


Figure 3.1. Noun phrase code-switching in illustrative material

First of all, El islands appear in a direct speech, when the noun phrase is a whole quote. In those cases, the noun and an article are both switched as they constitute one entity. For example, “*gunshots in the distance, someone crying out el gobierno*” [Cisneros 1991, p 145] or “*Un bruto, she called him. Un animal*” [Díaz 2007, p 144]. Often such switches are marked by the quotation marks “‘¿Un foto?’ pointing to her camera. ‘Sí’.” [Cisneros 1991, p 37]. On the other hand, whenever the article modifies more than one noun but a whole island used as a quote it is more likely to be of the matrix language. For example, “*Beli began to see beyond the catcalls and the Dios mío asesina and the y ese tetatorio and the que pechonalidad to the hidden mechanisms that drove these comments*” [Díaz 2007, p 119]. Here, EL insertions work on two levels: internally they are independent structures of embedded language, externally they function as one noun. Hence, the external article “the” is projected by the matrix language while internal structure possesses its own determiners like “ese” or “que”.

Similarly, the article and the noun constitute one block in reference to the person, partially performing a function of a proper name. For example, “*because I was terrified of confronting ‘la otra’*” [Cisneros 1991, p 198], “*Although she admitted she may have been brought up a little leniently as an only daughter—la consentida, the princess*” [Cisneros 1991, p 70], “*Every Thursday night when he glides with La Flaca*” [Cisneros 1991, p 94]. Such names can be kept in quotation marks which enhances the feeling of a quote being given, or can be capitalized. In those cases, they often are repeated throughout a work as a proper name. For example, in *The Brief Wondrous Life of Oscar Wao* by Junot Díaz, the name of the grandmother of the titular character is never given, she is always called La Inca (“inca” meaning a noble member of the tribe in the precolonial Peru) [44]. Even though, in our calculations this case was not accounted for as code-switching, it still showcases the pattern of article switch.

Secondly, the determiner may be influenced by the dependent element of the head noun. In case of EL noun being modified by the EL adjective, the article or a determiner will come from the embedded language too. For instance, “*but she had the posture and speech[...]of una muchacha respetable*” [Díaz 2007, p 303], “*Or maybe you’ll get la criada mexicana to do it*” [Moraga 2002, p 43], “*by summer’s end she’d*

become *un mujerón total*” [Díaz 2007, p 117], “Beware *el alacrán güero* whose grief arrives delayed” [Cisneros 1994, p 55], “I hope she like *el cabello frito*”. [Moraga 2002, p 119]. This is influenced by the level of integration. In case of one-word insertions, the matrix language controls the determiner slot, as it was mentioned before, in order to integrate the alien constituent into the matrix language system. However, the multi-word constituents are already inherently internally governed by the rules of embedded language (the noun-adjective word order and the number agreement in the examples proves it), hence the system morphemes are too. Those constituents are less influenced by the matrix language constraints. They exist as an isolated block, so there is no need to integrate them into the structure of the matrix language by means of the determiner.

The influence of the dependent adjective on the determiner slot expands further. In cases when embedded language noun is modified by the matrix language adjective, the article will be of the matrix language. For example, “*The raw navajas, glint and passion in me*” [Cisneros 1994, p 14], “she was *a bitter tacaña* seventeen years his senior” [Díaz 2007, p 169], “*that crazy espiritu* of hers had been out makin’ tracks” [Moraga 2002, p 35], “but who is going to listen to *a gay comunista*” [Díaz 2007, p 283], “he was keeping with *an overweight puta* he had met while breaking up a fight” [Díaz 1996, p 168]. These examples still follow the principles described above concerning the integration of EL noun by means of the ML article. Even in a more complicated example such as “they cooked *a better arroz negro* than pork fried rice” [Díaz 1996, p 192], the same pattern is noticeable. “*Arroz negro*” is one constituent. Even though there is a Spanish adjective in a post-position, the phrase functions as one unit, that is modified by an English noun in a comparative form that controls the determiner slot.

Embedded language adjective implemented into the matrix language noun phrase does not have influence on the determiner slot. The following examples demonstrate such cases: “Hijo, you’re *the most buenmoso man* I know!” [Díaz 2007, p 40], “*the bruja feeling* that comes singing out of my bones, that takes hold of me the way blood seizes cotton” [Díaz 2007, p 97], “Beli did not listen, but at night, when *the*

alizé winds blew in, our girl would groan in her sleep” [Díaz 2007, p 107], “*never lost his sureño taste for the morenas, though*” [Díaz 2007, p 150]. The system morpheme of the noun phrase comes from the matrix language, while the adjective is a simple insertions.

In the following example, we can observe a matrix language shift that supports out claims: “*She kept saying, Ese fucking pepetón, and washed her face over and over again*” [Díaz 1996, p 122]. There is a change of matrix language from English to Spanish within a phrase, in particular after the word “saying”. The head noun is from the matrix language (Spanish), the modifier in a position of an adjective is from the embedded language (English), consequently the determiner slot is controlled by the matrix language too. In the example where the matrix language of the sentence is Spanish, the English EL island is inserted according to the same rule: “*Dicen que esta parte siempre es the true color del hombre, el color de su ... nature*” [Moraga 2002, p 61]. Hence the changes in the role of languages does not influence the distribution of the constituents.

Callahan suggests two different structural approaches to explaining the cases of the matrix language nouns being modified by the embedded language article. For example, in the following two examples we see Spanish articles being used with the English noun: “*Ay, all los boys at El Centro were talking about you, telling me how I should see your work*” [Moraga 2002, p 13], “*Y la girl standing there with a smile en la cara*” [Moraga 2002, p 46]. The articles are in agreement both in gender (for word marking biological sex) and in number with English words. It can be seen as an insertion of a single system morpheme (the occurrence of isolated early system morphemes to which articles belong is not strictly prohibited by MLF but is an unusual case). But the alternative variant is to perceive either the article itself as a nonce borrowing, thus state that there is no embedded language constituent in this sentence. Or, alternatively, if we accept that the article marks a matrix language shift in the sentence then the following noun is a borrowing into Spanish or a switch into embedded language (English in this case) [28]. Both variants are rather controversial as there is no possibility to prove the matrix language shift in the middle of the

sentence. The second theory may be appropriate for analysis of the second offered example as the sentence presented is a mixed constituent. In the beginning of the sentence, we see the Spanish conjunction “y”, which implies the possibility of the following noun phrase being fully in Spanish (as matrix language), hence, encompassing a nonce borrowing.

Nevertheless, in our research, we found it rather difficult to explain all the cases of violation of System Morpheme Principle from the standpoint of grammatical structure. Hence, the interference was made that noun phrases consisting of the EL article and ML noun are conditioned not solely by the grammatical constraints but rather they have functional and cultural grounding. The literary discourse allows for certain creative liberties, permitting author to form a switch constituent that is not necessarily natural or logical in oral speech but is contextually valuable. In this way, staged code-switching does not just imitate the real-life oral bilingual speech but produces it to make sense stylistically or plot-wise. Therefore, such examples as “*Doesn’t faze him. La Death with her dress up the crack of her ass*” [Cisneros 1991, p 94], “*Las girlfriends. Las comadres. Our mamas and tías*” [Cisneros 1991, p 226], “*Even ironed los boxers*” [Cisneros 1991, p 185] express the merging of identities, the unique bilingual system of self-expression. These examples violate the principles of the MLF model but they are rather innumerable and in certain cases occupy exclusively stylistic role.

Separate example of determiners and noun clauses is the quantifier application. The aspects of quantifiers that makes their application in code-switching a more challenging object for analysis is the fact that in Spanish they are mostly agreed with noun not only in number but also in gender. As English is not a gendered language, there must be a pattern that the switch must follow. In our illustrative material there were only three examples of quantifier-noun phrases with code-switching all with the word ‘mucho’: “*Many many murders. Mucho murders*” [Díaz 1996, p 182], “*Mucho plátanos, another joked*” [Díaz 2007, p 351], “*Mucho mucho plátanos, said a third, and then they heaved him into the backseat*” [Díaz 2007, p 351]. In the first case the quantifier “mucho” is used with a matrix language noun, and it is not in agreement in

number. The quantifier is inserted with no inflections in its bare form (single masculine) and is not fully integrated into the clause, but rather exists separate from the matrix language constituents. Furthermore, even in cases where the quantifier is used with the Spanish noun it is still in its bare form, not agreed in number with plural “plátanos”. In the second and third examples it might be a stylistic reflection of the speaker’s mistake, as the sentence was uttered by the person of low education, without a sufficient knowledge of Spanish language. However, the case exemplifies the Bare Form Principle introduced by Carol Myers-Scotton as a way to explain the violations of Matrix Language Frame. Bare forms are EL constituents that occur without inflections. Hence, the system morpheme principle predicts that the embedded language constituents would occur without syntactically relevant system morphemes, that is in their bare form [69].

Intra-word switches are considered to be the most controversial type of code-switching, and have been claimed not to exist at all. However, as demonstrated in the previous chapter, such forms are attested in our illustrative material. According to the Matrix Language Frame, in particular in light of the System Morpheme Principle, these switches are in fact possible but under the condition that system morphemes (that is affixes and inflectional markers) are supplied by the matrix language [28].

Nouns are the most commonly coined by means of intra-word switching and the most ruled governed group. Here are some of the examples from our illustrative material: “*chipped at her reservation with cool aplomb and unself-conscious cursi-ness*” [Díaz 2007, p 152], “*the regime would have been the world’s first culocracy*” [Díaz 2007, p 258], “*that would reduce your average northamericana to cinders*” [Díaz 2007, p 114], “*Little Rose of San Antone is the queen bee of kick-nalga*” [Cisneros 1994, p 115]. The first two examples are formed by means of affixation, with word forming affixes being provided by English. Thus, both forms follow the System Morpheme Principle with content morpheme, root, being of the embedded language (“cursi” and “culo”) and system morphemes, suffixes, from matrix language (“-ness” and “-cracy”). “*Northamericana*” and “*kick-nalga*” are examples of compound words with the first stem being of matrix language and the second from the embedded language. The word

“kick-nalga” is, furthermore, a calque following the structure of English slang word “kickass”. Both examples adhere to the System Morpheme Principle as the two stems of the compound word are content morphemes, thus can be freely switched.

Moving on to the applicability of the Morpheme Order Principle to the noun phrases switches it states that in mixed constituents consisting of any number of embedded language morphemes and matrix language morphemes the surface morpheme order must be provided by the matrix language. In this section we look at the way it is applied to the adjective-noun phrases where one of the components is switched. English and Spanish do not share the noun-adjective word order: Spanish has a largely postnominal adjective position, while English has exclusively prenominal adjective position.

Hence, according to the Morpheme Order Principle, the adjectives must precede the noun in a mixed constituent following the requirements of English language. In the majority of the examples found in our illustrative material this was exactly the case. In the noun phrases with the switched adjective, it occupied the pre-nominal position: “Guyana—she was this *dougl*a girl with a single eyebrow and skin to die for” [Díaz 2012, p 26], “only a Latin mom can be with her *querido* oldest hijo” [Díaz 2012, p 73], “you know one of those *gringo* religions” [Moraga 2002, p 9], “her *trigueña* skin blood-charged from the cold” [Díaz 2007, p 55]. In the second example, the order of the multiple adjectives is replicated from English, with “querido” being in the initial position and in agreement with the Spanish noun “hijo” in gender. Here, the matrix adjective seems to possess more influence on the clause as the determiner too comes from English. This allows us to put forward a hypothesis that in case when a noun is modified by two adjectives one from embedded language and one from the matrix language the determiner slot will still be controlled by the matrix language.

In cases of the EL island consisting of the noun and the adjective both from the embedded language, the word order would be imposed by the embedded language too. For example, “She wasn’t a *maldita ciguapa*, with her feet pointing backward in the past” [Díaz 2007, p 107], the pre-nominal position of the adjective is predicted by the Spanish language. “Maldita” is one of the adjectives that changes the meaning

depending on the the position in relation to the noun, and when used in the meaning of “damned” (like in the sentence above) it preceeds the noun. The traditional post-nominal position is overall retained in the EL islands: “*Or maybe you'll get la criada mexicana to do it*” [Moraga 2002, p 43], “*nothing fancy, just some enchiladas rojas*” [Moraga 2002, p 119], “*He's gointu be a doctor someday and cure all the sickness que tiene nuestra raza*” [Moraga 2002, p 122]. The gender and number agreement also generally follows he rules of the embedded language.

One of the examples of the violation of the Morpheme Order Principle was recorded not with the adjective but with a possessive pronoun. In the sentence “*showed me too how wide 'n' deep like a cueva hers*” [Moraga 2002, p 28] the English morphemes surrounding the insertion “cueva” follow the rules of the embedded language. We see here a calque of the construction with a postposed stressed possessive pronoun (if we translate the phrase into Spanish it would sound as “una cueva suya”) which is used for emphasis in emphatic utterances. From the perspective of the Matrix Language Frame model, this constitutes a violation of the Morpheme Order Principle, as the surface pattern is supplied by the embedded language. However, it might suggest a case of abstract structural transfer, where an embedded language syntactic frame influences the matrix language one or gets imprinted into it by calquing.

The next part of the conversation concerning the noun phrases with a modifying adjective is linked with the gender-number agreement in Spanish language that somehow must be anchored into the matrix framework of ungendered English language. The results of our investigation were inconsistent in reflecting one single pattern of agreement on the basis of our illustrative material. On the one hand, the adjective can be inserted in the bare form (singular masculine form), for example, “*You could have the whole maldito world if you wanted*” [Díaz 2007, p 140], “*Otro packing house*” [Moraga 2002, p 99].

On the other hand, more often there are cases of partial agreement. First of all, the adjectives used independently to describe a person, either reflectively by a narrator, or another character whose gender is known the adjective will be inflected according to the requirements of the embedded language: “*Or that Jack is so guapo*” [Díaz 2007,

p 112], “*She was very guapa, I said casually*” [Díaz 2007, p 100], “*For a minute, I am filled up, contento ... satisfecho*” [Moraga 2002, p 70], “*I was feeling muy orgullosa y todo, like a good lover, and she says to me*” [Moraga 2002, p 34], “*You’re not gointu leave us solitas to go into the church tomorrow*” [Moraga 2002, p 50]. It implies that the speaker instinctively understands the principles of the Spanish language enough to switch a term with a logical agreement they feel even if the matrix language of the utterance does not imply any agreement.

Secondly, the adjectives as well as articles applied with the English nouns in with Spanish inflection seem to rely on the gender of the Spanish equivalent of the words. For example, in “*the bruja feeling that comes singing out of my bones, that takes hold of me the way blood seizes cotton*” [Díaz 2007, p 97] adjective “brujo/-a” is inflected relying on the Spanish word “emoción” with feminine grammatical gender, in “*Not loves that are tormentosos*” [Cisneros 1991, p 225] adjective “tomentoso/-a” is in the plural masculine form according to the Spanish noun ‘amor’, in “*Una ’mergency came up*” [Moraga 2002, p 59] English noun ‘emergency’ acquires the gendered article of its Spanish equivalent “emergencia”. The implication is that the speaker relies on the principles of the embedded language when using the linguistic material from it that requires particular adaptation within the matrix language. The violation of the System Morpheme Principal stems from the conflict of the two linguistic systems with contrasting syntactic requirements. The bilinguals are expected to turn to the utilize the principles of their first language the one that influences their worldview primarily. Staged code-switching reflects this element of bilingual reality, while operating with less structural and realism expectations than oral one.

In this section, we tested the applicability of the principles of the Matrix Language Frame on the examples of noun phrases switches in the illustrative material. Morpheme Order Principle is largely adhered to in mixed constituents with single or multiple occurring embedded language inserted adjectives and pronouns. The observed violations were innumerable and might be explained by the process calquing or abstract structural transfer. System Morpheme Principle, in turn, is most frequently violated in gender agreement of an embedded language adjective with a matrix language noun.

Quantitative analysis of determiner-head noun constructions highlights that the constituents following the System Morpheme Principle remain predominant. Furthermore, our investigation of illustrative material allows us to propose the hypothesis explaining the patterns of distribution of EL islands consisting of the embedded language determiner and noun, as opposed to cases where the embedded language noun insertion is modified by the matrix language determiner. In this respect, the role of the dependent element was proved to be paramount in controlling the realization of the determiner slot. Take everything into account, these findings suggest that the matrix language Frame model provides a productive explanatory framework for the analysis of staged code-switching, even though, sporadically overridden, revealing the tension between structural constraints and creative bilingual expression.

3.2.2. Syntactic patterns of language mixing constituents

The previous section tested the Matrix Language Frame application in relation to the staged code-switching on the basis of the noun phrase switches and intra-word switches. The results proved that both Morpheme Order Principle and System Morpheme Principle held true to the switching within written context. In this section, our goal is to investigate code-switching in clause-level and in verb phrases. In particular, non-finite verb forms, switches of clauses with a conjunction, as well as, a phenomenon of grammatical calque will be covered.

According to Matrix Language Frame conjunctions are considered a system morpheme, thus, in mixed constituents they must be provided by the matrix language according to the System Morpheme Principle. Developing Myers-Scotton's theory further, Belazi stated that in cases of a switch of a subordinating or a relative conjunction, the conjunction must be in the language of the clause it introduces, hence, developing a complementizer constraint on the switch between a conjunction and the following clause [20].

In our illustrative material, we tested the theory on the clauses introduced by a conjunction “que”. Three categories were calculated: ML main clause and conjunction “que” followed by an EL clause, EL main clause and conjunction “que” followed by a

ML clause, conjunction “que” used in isolation within a ML sentence, formulaic phrases with “que”. The examples of inter-sentential code-switching that would follow our requirements were found only in the text of plays by Cherrie Moraga and the novel *The Brief Wondrous Life of Oscar Wao* by Junot Díaz. The results of calculations are presented on the figure 3.2.

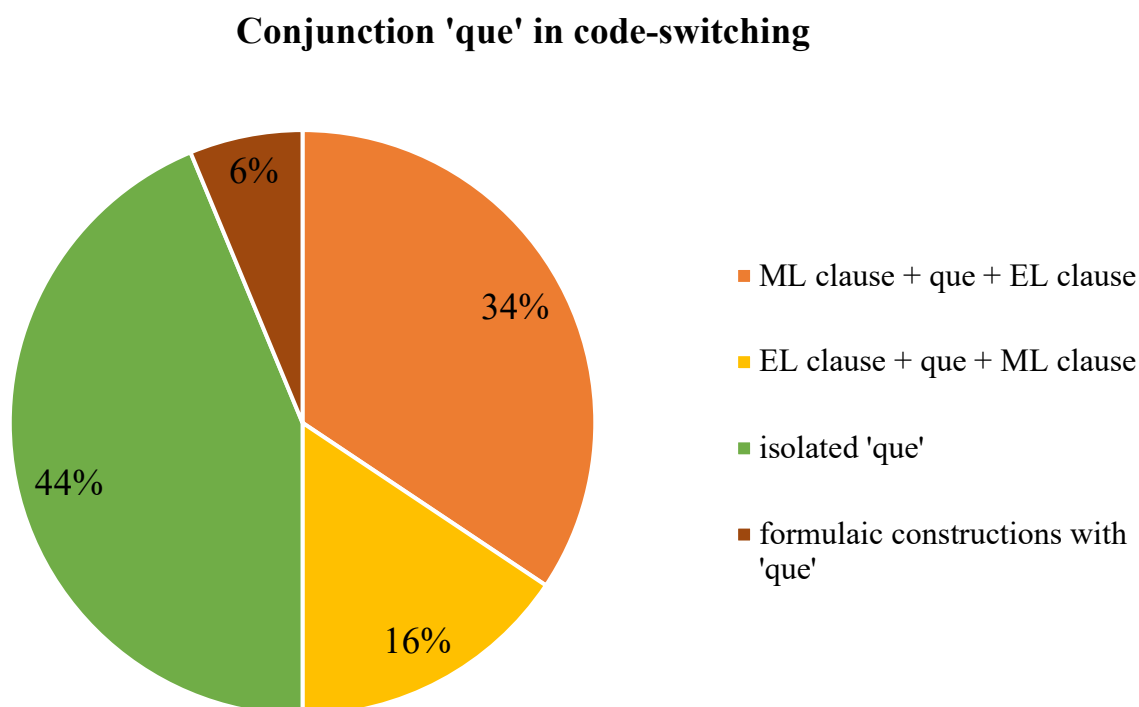


Figure 3.2. Conjunction ‘que’ in intra-sentential switching

According to our analysis there is a big category of clauses that follow the requirements of the Belazi’s complementizer constraint where the main clause in a matrix language is followed by an EL island starting with the subordinating conjunction “que”. For example, “*I still say que los chiles no saben buenos aqui*” [Moraga 2002, p 42], “*Hey, Dionisio, isn’t that the girl que te dio una pela last week?*” [Díaz 2007, p 146], “*To have your own wife hold something inside her que no es tuyo?*” [Moraga 2002, p 81], “*Dolores tells me que no le importa a la gente and maybe she’s right*” [Moraga 2002, p 94]. Those examples also follow the principle of the Matrix Language Frame as in cases of the EL islands there is no requirement for a system morpheme (a conjunction) to come from a matrix language.

In the following example only the first subordinate clause follows the requirements of the constraint: *“The doctor dice que me parezco a su madre, que I’m tough like his mother con el dolor”* [Moraga 2002, p 135]. The second clause creates tension with the System Morpheme Principle with a clause in matrix language introduced by the embedded language conjunction “que”. On the one hand, this case can be explained by the relative flexibility of the switching of late system morphemes. “Que” can be argued to be perceived as a bridge-late system morpheme within a 4-M model, the switching of which is slightly more permeable in isolation [76]. However, such explanation does not implement the violation of the complementizer constraint. On the other hand, the second que-clause can be considered a dependent, parallel structure to the Spanish structure. “Que” is being projected at a higher level mirroring the first structure “dice que” omitting the verb. In this case, “que” acquires an additional function as discourse marker apart from a conjunction.

The conjunction “que” in the beginning of the embedded language clause marks the boundary of the EL island. Consequently, the individual embedded language constituents preceding the conjunction may be considered insertions rather than a part of the island itself which renders the whole sentence a mixed constituent. For example, *“I try to tell Rigo this before they were novios que iba tener problemas con ella pero no me quiso escuchar”* [Moraga 2002, p 46]. The subordinate clause in this sentence adheres to the principles of Matrix Language Frame and the complementizer constraint. However, ‘novios’ should be treated as a separate one-word insertion, rather than a part of the EL island. It belongs to the preceding temporal subordinate clause introduced by the conjunction “before”, whereas the third clause where a switch occurs is directly linked to the main clause *“I try to tell Rigo”*. Furthermore, syntactic layering continues with the coordinate clause introduced by “pero” which constitutes another EL segment. It continues the EL island yet connects directly to the main matrix language clause (still conforming to the complementizer constraint). This sentence, reflects different ways in which the code-switching occurs on the level of clausal organization and influences the inter-clausal relations.

The next category includes sentences with formulaic phrases of the Spanish language with the element “que”. There were just a few instances found in the drama by Cherrie Moraga, for example: “*Es mejor que he should of gone to Vietnam?*” [Moraga 2002, p 60], “*Tanto que if those little devils weren’t around, we wouldn’t even know who we were*” [Moraga 2002, p 45]. The status of these phrases as set in Spanish motivates its consideration as EL island. According to the Matrix Language Frame, the more formulaic a constituent is, the higher the possibility of it being switched as an EL island [10]. The second example reflects the clash between two introductory conjunctions, with “*tanto que*” occupying the role of discourse marker, thus, reducing the violation of the System Morpheme Principle.

The majority of instances of occurrence of conjunction “que” in the illustrative material are in the form of isolated insertions in the sentences: “*I sure wasn’t gointu tell her que he refuse to come*” [Moraga 2002, p 57], “*You know what they call men like that que let the women do their thinking for ‘em?*” [Moraga 2002, p 50], “*You think cuz your brother’s gone, que you’re the macho around this house now?*” [Moraga 2002, p 51], “*Peepo que got a lotta free time*” [Moraga 2002, p 94]. “Que” can be followed by an embedded language subject of the subordinate clause which would act as a buffer between two languages, for instance, “*Every day that she lives, it’s prove que el Dios does not forget*” [Moraga 2002, p 131], or similar to the example discussed earlier in sentences with two subordinate clauses starting with “que” equal between each other one of them may be fully in matrix language while the other is fully or partially an EL island. For example, “*He complain que he pull something in his arm on the job, que le duele mucho*” [Moraga 2002, p 48], “*I got one baby que eighteen years later I still got to feed and clean and wipe, que no tiene ni la capacidad to put a spoon a food in her mouth*” [Moraga 2002, p 129]. According to Myers-Scotton and Callahan, occurrence of isolated conjunction “que” as an insertion is common both in written and oral data [69, 28]. In the later modifications of Matrix Language Frame, complementizers were determined as content rather than system morphemes in order to account for such phenomena. What concerns our research, all the examples of the isolated insertion of “que” were found. In the plays, it showcases how the genre of

drama is more approximated to the oral communication in the way bilingualism is staged. The code-switching in plays demonstrates a higher level of integration on all levels, which allows for constituents that are harder to replicate in fiction.

The examples of clausal code-switching with coordinating conjunctions were innumerable. Conjunction “pero” (but) was found in a position of insertion similar to the previous case: “*Pero, hermano, why’d you tell her?*” [Díaz 2012, p 18], “*Not the owners, pero their peepo*” [Moraga 2002, p 96], “*No, pero not’ing gointu change if you don’ do not’ing*” [Moraga 2002 p 103]. As it stands in the initial position of the sentence, it tends to perform a function of a discourse marker. It coincides with S. Poplack’s definition of tag-switches, free, unrestrained, non-functional insertions of tags in one language into the sentence completely in another language. The function is emblematic, signaling the speaker’s bilingual identity in mostly monolingual discourse. In oral conversation incorporation of discourse markers through code-switching can frame the shift in language, theme or interlocutor, and set a context for the story being told, while in case of staged code-switching it becomes an identity marker.

The verbal complex which exemplifies the features of intra-word switches fall outside of the System Morpheme Principle. According to the System Morpheme Principle there is a gradation of acceptability of switched verbal constructions. In this discussion we are focusing mostly on the non-finite verb forms. The basic, expected variant of verb form switch should be combination of the embedded language stem with the matrix language ending. In our material we found one such example, “*...while the Friends of the Dominican Republic were perejiling Haitian...*” [Díaz 2007, p 420]. The Spanish noun “parejil” is morphosyntactically integrated into the matrix language sentence with the word forming inflection “-ing”. As inflections are classified as late outsider system morphemes with relations external to their head constituent they should be provided by the matrix language. Thus, such form as in the example is the most logical according to the System Morpheme Principle.

The next stage of acceptability is the insertion of the entire form of the word (stem with inflection from the embedded language). Such construction does violate the

System Morpheme Principle, yet seems to be more productive in staged code-switching. In our material we came across variations of these constructions being used in complex-verb predicates “*within the week she'd be mamando his ripio like an old pro*” [Díaz 2007, p 257], “*Hijo de la gran puta, would you stop jodiéndome!*” [Díaz 2007, p 159] and in the form of adverbial participle clause “*Do you know she bought that house CULEANDO?*” [Díaz 2007, p 330], “*I can't pass the whole day here contando los chismes*” [Moraga 2002, p 58]. While being a part of the EL isalnd as in “*contando los chismes*” or “*jodiéndome*” (where a pronoun in a clitic position constitutes a dependent element within the verbal complex), it exist independently of the constraints of the matrix language. Yet, when occurring as an insertion, it cannot be accounted for by means of purely syntactic model. Rather its distribution and acceptability point to it's the importance of discourse-pragmatic factors.

With regards to its function in the text, in the examples analyzed, verb form insertions perform stylistically marked almost a euphemistic role. In first three examples, provided from *The Brief Wondrous Life of Oscar Wao* by Junot Díaz, the Spanish verbal forms “substitute” for taboo expressions or explicit sexual reference. This strategy simultaneously mitigates the directness and semantic access while indexing bilingual identity and cultural background.

The third type of formation of non-finite verb form in code-switching, the one that is considered the least acceptable to the Matrix Language Frame model, is the embedded language inflection of the matrix language stem. One non-finite verb form following this structure was found in our material: “*like your face gets a little red o demasiada palida or your hand shakes a little when you pour el café into la taza, recuerdas que te estoy watchando, mujer*” [Moraga 2002, p 73]. English verb “watch” is comined with the Spanish present participle inflection for the first conjugation “ando”. Gloria Anzaldúa in her work *Borderland/La Frontera: The New Mestiza* describes such English verbs that acquired Spanish verb inflections of first conjugation and are used as something in between the borrowing and the intra-word code-switching by Chicano speakers: “*English word such as cookiar for cook, watchar for watch, parkiar for park,*

and *rapiar* for rape, is the result of the pressures on Spanish speakers to adapt to English” [Anzaldúa 2022, p 114].

In literary discourse that we analyzed we found further variations of the word “watch” or its Chicano counterpart “watcher”: “¡*Wáchale!* She’s a black lace bra kind of woman” [Cisneros 1994, p 90], “*Pues, ay te watcho*” [Moraga 2002, p 48]. In the first sentence, we see a phonetic influence of the Spanish language in the disappearance of the letter “t”. The verb is in the form of positive imperative with inflection “-a” for second person singular with the pronoun “le” in a pronoun clitic position (literal meaning of the phrase is “watch out/watch it”). The second example is less adapted into the Spanish language with the verb “watch” (not phonetically adapted) inflected for the first-person present tense form. The pronoun is in an expected pre-nominal position.

Hence, the first example can be considered a full insertion of the verb form in Spanish that follows the rules of the embedded language as an example of the inter-sentential code-switching. At the same time, the second example, as well as the non-finite form, was considered an intra-word switch that violates the System Morpheme Principle importing a system morpheme (inflection) from the embedded language to modify the matrix language content morpheme. Here it is paramount to note that Matrix Language Frame does not impose that any embedded language morphemes must acquire exclusively matrix language inflection. Though, it does states that given there are expected any inflections in the particular constituent they must come from the matrix language (alternative is the bare form theory) [73]. Therefore, the categorization of cases of intra-verb switches often depends on the level of syntactic and phonetic integration, the context and the level of grammatical constraints of the matrix language on the case-to-case basis.

As it was established prior, the influence of embedded language on the matrix language should be on the level of lexical content rather than semantic structures. However, throughout the analysis of the illustrative material, examples of odd constructions would surface in which the monolingual English or mixed constituents would be organized following the word order and the rules of the embedded language.

There are Hispanicized syntax in the phrases with the thematic element of the sentence in the initial position which far more common in Spanish language than in English [6]. For example, “*My hermanita she called Belí*” [Díaz 2007, p 140], “*Hija de Liborio she called you after you picked your tía's winning numbers for her*” [Díaz 2007, p 74], “*Eighteen months she worked at the Palacio Peking*” [Díaz 2007, p 131].

The formation of the negative phrases is being influenced by the Spanish syntax. For example, there might be cases of double negation, as in “*Cerezita don't know nothing*” [Moraga 2002, p 99]. This phrase directly calques the Spanish negative concord model “no sabe nada” (word-for-word translation “not know nothing”). Calque is inherently outside of the framework of the Matrix Language Frame, as it directly violates Morpheme Order Principle, with the syntactic pattern following the embedded language. However, as the explicit switch never actually occurs it should be considered a separate mechanism within bilingual speech that exemplifies a covert embedded language influence at the structural level.

Throughout novel *The Crossing* by Cormac McCarthy, a particular negative form appeared “*No to preocupó, he said.*” [McCarthy 1994, p 227], “*Cuántos años tiene la muchacha? No to sé. Qué opina*” [McCarthy 1994, p 152], “*Qué clase de gente? No to sé*” [McCarthy 1994, p 157]. In both cases clitic pronouns are substituted with English particle “to”. The clitic position is non transfer in English, forming a buffer like construction. The correct, conjugated, from the point of view of the embedded language, form of the verb is introduced as if an infinitive, almost like a borrowing, inserted in a form, that creates an illusion of a bare form. This construction does not show the mutual influence of both languages as much as exemplifies the tension that appears with the insertion of the inflected form. Different speakers resume to different strategies of integration of embedded language material into the matrix language. Such construction was found only in the novel by Cormac McCarthy. To prove the existence and patterns of usage of such form would require further examination of more data.

In conclusion, in this chapter the application of the Matrix Language Frame was further put to test on the verb complexes and clausal-level organization. At this

point, it becomes harder to compartmentalize examples into strict box offered by the purely structural model. System Morpheme Principle, is most frequently violated in the intra-word switches when the English verb is inflected with Spanish tense or mood inflections. In inter-clausal switches, despite the complementizer constraint, our practical material explicated the insertion of embedded language conjunction in isolation, while the following clause remains in the matrix language. Implementation of staged code-switching in literary text may occur through the processes of borrowing and calquing, apart from explicit insertion of the embedded language material.

On the whole, our investigation of the applicability of Matrix Language Frame to staged code-switching proved that despite the differences between written and oral context, staged code-switching in literature follows the same patterns and constraints as the spontaneous one. Matrix Language Frame, as a model designed to describe oral data, can be productively applied in the analysis of the literary text. Furthermore, plays, in particular, provided the most diverse yet challenging material, while code-switching in more traditional literary genres, novels and short stories, was most readily accounted for by the Matrix Language Frame. Staging of bilingual speech is grounded not only in the structural, syntactic organization, but in pragmatic and stylistic functions it performs in particular text. The plethora of functions and roles staged bilingual phenomena may occupy in literary discourse will be analyzed in the following section.

3.3. Functions of staged bilingual speech in postcolonial literary discourse

The key feature of staged code-switching as element of reflecting bilingual speech in literary text is its planned, intentional nature. The goal that is imposed to be fulfilled in the text by a particular method of staging bilingualism is intended not by the immediate speaker but by the author of the text. In our analysis we understand that the functions performed by staged bilingual phenomena can be graded into two levels.

At the higher level, the staging of bilingual speech through staged code-switching and language mixing performs a *mimetic function*. Explicit metalinguistic comments on the language used such as “*Micaela, you may wait outside with Alfredito and Enrique. The awful grandmother says it all in Spanish, which I understand when*

I'm paying attention" [Moraga 2002, p 36] or, alternatively, tags and occasional insertions in Spanish can signal to the reader the presence of the second language in the text without explicating it. This function is evident across all the works under consideration albeit to varying degrees. On the one hand, such works as plays by Cherrie Moraga or the novel *The Crossing* by Cormac McCarthy, which use the strategy of "radical bilingualism" are more willing to reflect the interplay of two languages in bilingual communicating to its fullest, resulting in denser code-switching or presence of extended passages in Spanish. On the other hand, the works that offer a more cautious depiction of bilingualism, tend to rely on emblematic switching as a tool to imply the larger presence of the second language within the text, avoiding rendering it not to alienate the monolingual part of the readership. In our practical material, it is particularly evident in the works of prose by Sandra Cisneros. One notable mimetic strategy is to begin the dialogue segment with a sentence in Spanish or containing a switched element. This would establish a bilingual communicative frame, so even if the rest of the dialogue would be fully monolingual, the reader would still aware of the underlying bilingual context.

The overall global function of language mixing and code-switching in literary discourse is ***identity marking*** function. It indicates the ethnic and linguistic identity of the author, character and readers, by making them confront the complicated nature of the mixed text and their own expectations from the author who uses two languages in their work. As Gloria Anzaldúa states in *Borderland/La Frontera*, "*Ethnic identity is twin skin to linguistic identity—I am my language. [...] Until I am free to write bilingually and to switch codes without having always to translate, while I still have to speak English or Spanish when I would rather speak Spanglish, and as long as I have to accommodate the English speakers rather than having them accommodate me, my tongue will be illegitimate*" [Anzaldúa 2022, p 116]. In order to understand the mechanisms of bilingual identity construction, we will look at the staged code-switching's functions of narrative level, on the basis of the Appel & Muysken classification.

Referential function is associated with filling the gaps in the vocabulary of the matrix language. Overall, these gaps are explained as terms and concepts that are culturally specific or difficult to translate precisely without the loss of meaning. And it undoubtedly is a big part of the untranslatable material that leads to referential switches. The untranslatable terms are usually encountered within the following semantic fields:

1) Terms of address

In tag switches, in particular, as well as in mentions of the honorifics or familial relationships within the narration, the address would come from the embedded language as the element of building the social hierarchy particular to the culture. The addresses switched can be formal: “*He looked at the young don*” [McCarthy 1994, p 87], “*the deputies of Don Beto had encountered him crossing the river at the Colonia*” [McCarthy 1994, p 85], “*Señorita Cabral, are you finished?*” [Díaz 2007, p 111], “*The chief rocker, though, was Doña Rosie, our upstairs neighbor, this real nice boricua lady*” [Díaz 2012, p 63] or familial “*Mijita, ¿me traes el agua? Tienen tanta sed estas rosas*” [Moraga 2002, p 43], “*Hija, have you lost your mind?*” [Díaz 2007, p 128], “*Do you want her, compa?*” [Moraga 2002, p 71], “*What’s mine is yours, compadre*” [Moraga 2002, p 71].

2) High impact terms

This group exists on the line between emotive and referential switches. Usually, high impact terms are represented by interjections “*there’ll be a whole assembly line of rich men with nothing to do but adore me, ay sí*” [Díaz 2007, p 140], “*Ay, Julie, believe me, I am eternally grateful for your unflagging cariño*” [Cisneros 1991, p 11], swearwords “*He pulled from her touch. No me jodas*” [Díaz 2007, p 168], “*You, stupid worthless no-good hijo-de-la-gran-puta, are going home*” [Díaz 2007, p 353], “*Forget that hijo de la porra, that comehuevo*” [Díaz 2007, p 140], affective idioms and expressions “*No matter cuantas veces le das la chichi, tu marido no es tu hijo*” [Moraga 2002, p 83], “*Oh Mighty Poderosos, Blessed Powerful Ones*” [Cisneros 1991, p 167], “*Que Dios te bendiga, she said*” [Díaz 2007, p 239], and euphemisms “*Is your fuchi fachi hot down there, too?*” [Moraga 2002, p 46], “*Harry’s a little pato, a cabrón, twice*

beat by Cut” [Díaz 1996, p 68], “*Miren, su pajarito es igual a de Rigo when he was a baby*” [Moraga 2002, p 60]. Such switches are mostly used in the dialogues as a reflection of the emotional state of the character. From this point of view, such switches are emotive, as they stage the appropriate reaction or the emotive landscape of the scene. Similarly to what has been stated about the oral code-switching, the character reverts back to the language, with which they have deeper emotional connection. Yet, the very fact that such loaded expressions are so often given in the embedded language imply that the speaker believes the matrix language equivalent would not fully encompass the connotation or the meaning of the term, therefore, making it a referential switch.

3) Ethnographic terms

These terms are found among insertions and EL islands. They encompass the elements of everyday life and culture of the Spanish-speaking community that may not have a direct equivalent in the English-speaking culture. They refer to the household items or elements of material culture “*a rebozo wrapped around her shoulders, a blouse falling over the waist of an embroidered skirt*” [Moraga 2002, p 8], “*don’t have to dress in a sarape and sombrero to be Mexican*” [Cisneros 1991, p 211], “*La almohada, he wheezed*” [McCarthy 1994, p 33], “*He unrolled the blanket and threw it over his shoulders and took the mochila and went and sat before the fire*” [McCarthy 1994, p 57], professions and occupations “*the arrieros were inexperienced and had little control over their animals anyway*” [McCarthy 1994, p 65], “*In a few minutes the door opened and a young mozo stood there*” [McCarthy 1994, p 72], “*Everybody mistook her for a bailarina cubana from one of the shows and couldn’t believe that she was dominicana like them*” [Díaz 2007, p 142], transport “*riding a guagua to Boca Chica and having his*” [Díaz 1996, p 204], familial structures (that may vary in different communities) “*If my compadre could see how you and Rigo turned out*” [Moraga 2002, p 51], “*My mother’s comadre Demetria said if I prayed to you that like maybe you could help*” [Cisneros 1991, p 170], social institutions “*A few years back, when the rat problem in the barrio had gotten out of hand*” [Díaz 1996, p 84].

4) Culinary terms

Such researchers as Carla Jonsson consider it to just a subgroup of the ethnographic terms. However, in our material we found quite an extensive sample of the names of dishes and ingredients, that it merited a separate category. Some of the examples include, “*When you’re done, you can go pick up the panza from Pedro’s Place. I wanna make menudo for the morning*” [Moraga 2002, p 61], “*something like that warm smell of nixtamal or bread*” [Cisneros 1991, p 16], “*You’re going to burn the pan de agua*” [Díaz 2007, p 113], “*Almost everything on our plates was boiled: boiled yuca, boiled platano, boiled guineo*” [Díaz 1996, p 82]. The cuisine of the country is an undeniable element of its culture and it possess an untranslatable quality of the lexical gap.

5) Groups of people

This is particularly relevant for the terms used for self-identification, in racial, ethnic or cultural aspects. Certain words are used repeatedly throughout the majority of the analyzed works in reference to the explicit identity naming of the character: “*But I identified as “Raza” before I ever identified as “mexicana” or “Chicana”*” [Anzaldúa 2022, p 122], “*As a mestiza I have no country, my homeland cast me out*” [Anzaldúa 2022, p 153], “*He’s gointu be a doctor someday and cure all the sickness que tiene nuestra Raza*” [Moraga 2002, p 122], “*Papi had figured out from a few calculations and from talking to the gringa downstairs (who now understood him) that Eulalio wasn’t paying culo for rent*” [Díaz 1996, p 179], “*I was with a woman, una güera, muy alta*” [Moraga 2002, p 79]. The way people choose to name themselves or how they differentiate the members of other ethnic groups leans more into the concept of us-code and them-code as well as it promotes a more cohesive linguistic demarcation based on the domains. For example the word ‘raza’ is never translated, there is no possible equivalent used in any of the analysed books. It is clear that this term has a culturally specific meaning, and in certain contexts the code-switch would occur to accommodate it.

Apart from these distinguished categories there is another domain of terms and words where a referential switch is likely to occur. A big part of linguistic identity

construction is related to the religious practice and mythological view of the world. For example, in *Borderland/La Frontera*, the book that is heavily reliant on spirituality and mythology of borderland consciousness, referential code-switching occurred to the language of indigenous people of Mexico, the one from which the mythology takes its roots, as well as Spanish to talk about certain ideas and cultural metaphors. For example, “For me, *la Coatlicue* is the consuming internal whirlwind, the symbol of the underground aspects of the psyche” [Anzaldúa 2022, p 94], “Between the two eyes in her head, the tongueless magical eye and the loquacious rational eye, was *la rajadura*, the abyss that no bridge could span” [Anzaldúa 2022, p 91], “For the ancient Aztecs, *tlilli, tlapalli, la tinta negra y roja de sus códices* (the black and red ink painted on codices) were the colors symbolizing *escritura y sabiduría* (writing and wisdom)” [Anzaldúa 2022, p 135].

References to religious figures particular for the Mexican culture are also quite frequent in man of the analyzed books, for example “*Virgen de Guadalupe, diosa Coatlicue, I invoke you*” [Cisneros 1994, p 16], “*Said my prayers to la Virgen de la Soledad and now I can sit down*” [Cisneros 1994, p 106], “*Told her group that Dios Santísimo had answered her prayers*” [Díaz 2012, p 66]. Both in tag and intra-sentential switches mentions of God and saints would prompt a change in language, which can be explained by the strong association that exist between the religious practice and the identity of the native language. The switched terms with the meaning in mythology of Hispanic countries and communities often enhanced the culturally specific metaphors. For example, in “*she’s still the ciguapa of my dreams*” [Díaz 2007, p 380] the author references the nymph like creature from Dominican mythology that is believed to enchant man in the night and bring onto them madness or death, “*not even God had enough caracaracol to bring her back*” [Díaz 2007, p 135] references the creation myth of Taíno culture where Caracaracol is a demi-god who participated in creation of the universe, “*me and Oscar were more scared of our mother than we were of the dark or el cuco*” [Díaz 2007, p 76] evokes the Hispanics equivalent of boogiemán ‘el cuco’ as a thing most children are afraid of. Such switches perform a local referential function by incorporating untranslatable Spanish term, yet they also

mark the cultural identity of the characters and create a deeper bond with the reader who share the same set of references and beliefs with the author.

Expressive function is probably the one that is inextricably linked with identity marking. Studies of oral bilingual discourse show that emotionally charged speech tends to reduce subconscious monitoring, leading to bilinguals code-switching more in the heightened emotional state. Authors exploit this psychological tendency as a narrative strategy, applying staged code-switching as a tool to simulate emotional authenticity, prompt appropriate reaction from the reader, or deepen characterization.

Tag switches may perform an emotive function. They exist outside of the constraints of the sentence referencing to the extra-linguistic context: relationship between participants, emotional state of the character, flow of the conversation. For example: “¡Ay! ¡Bruta! You want to draw blood or what?” [Moraga 2002, p 54], “¡Mirame, cabrén! Why don't you look at me? ¡Mirame!” [Moraga 2002, p 64], “*Muchacho del diablo! This is not a cabaret!*” [Díaz 2007, p 28]. In these sentences, tags are swear words or phrases that either directed onto a person or are just interjection uttered to express an emotional state. The fact that the author chose to make the character code-switch in this particular moment proves that staged code-switching is still grounded in the conventions of the oral counterpart.

As it was mentioned in terms of referential switches of high impact terms, swear words and taboo expressions are the category that is often switched in the discourse. However, the key role they have in the discourse is often emotive. The changing the language itself creates foregrounding – it draws attention to the part of the utterance or the utterance itself. Switched insults retain cultural specificity, community-specific meaning and affective weight accumulated through the personal experience, adding authenticity and transmitting the emotional undertone to the reader who understand them. Some of the examples of some of the sophisticated insults and swear words from the analyzed material include full EL islands “*Figurín de mierda, she called me*” [Díaz 2007, p 82], “*Who the hell let that hija de la gran puta in the house?*” [Díaz 2007, p 83], “*Hija de la gran puta, would you stop jodiéndome!*” [Díaz 2007, p 159], embedded language compounds “*As though he were someone, ese poco*

hombre, ese mamahuevo!” [Díaz 2007, p 144], as well as, mixed constituents “*You, stupid worthless no-good hijo-de-la-gran-puta, are going home*” [Díaz 2007, p 353], “*You low-down pinga-sucking pato*” [Díaz 1996, p 28]. For the reader who does not possess the extensive knowledge of Spanish, these switches also perform a dividing role. They are inherently inaccessible for someone outside of the community, so such reader is left to pick up the general understanding from the overall emotive undertone of the scene or exchange. Switched swear words point to the emotive connotation even when their meaning is obscure.

In prose emotive code-switches occur within the dialogue, as they often convey the state of the particular character, yet the descriptions, as well as, introductory words such as winced, winced, yelled, shrieked add to the emotive undertone of the scene lifting some of the semantic weight off the “what is said” aspect. For example, “*Shrieked: No. Me. Toques*” [Díaz 2007, p 143], “*My baby, Beli wept. Mi hijo precioso*” [Díaz 2007, p 181].

Drama is inherently more interactive and aimed to be performed on stage, heard and seen rather than read, thus, the emotivity is fully enclosed in the lines itself. In the plays, Cherrie Moraga puts a lot of weight on the choice of language, so in many emotionally intense scenes the percentage of Spanish raises together with tension. For example, in *Shadow of a Man*, act I, scene 8, the character of Hortensia is in a state of extreme emotional distress after her argument with her husband. Before that scene she was portrayed as a woman with quite proficient control over her Spanish, slipping into it while cooing to a baby, or gossiping with her sister. Yet, in this particular scene even when addressed in English she responds mostly in Spanish, losing control over herself:

“LETICIA: No, mama. ¡Dámela!

HORTENSIA: ¡Déjame sola! ¡’Stoy sucia! ¡Desgraciada!

LETICIA: Mama, you're gonna hurt yourself, let it go!

[...]

HORTENSIA: ¿Por qué no me mata tu papa? ¿Por qué no?”[Moraga 2002, p

66].

In comparison, in *Giving Up the Ghost*, retrato (act) III, scene 10, Corky, a character of a teenage girl, delivers a powerful monologue recounting sexual assault she experienced as a kid. The further she goes into the story the less Spanish she uses. We soon understand that in this case Spanish is associated with the man who assaulted her, a Mexican worker in school: “*this man a mexicano motions to me to come on inside “Ven p’aca,” he says*” [Moraga 2002, p 26]. Hence, she tried to tell the story in English, easier language, the one that does not have the emotional attachment, the more formal one: “*by the time he gets my chones down to my knees I suddenly feel like I’m floating in the air my thing kina attached to no body flapping in the wind like a bird a wounded bird I’m relieved when I hear the metal drop to the floor only worry who will see me doing this?*” [Moraga 2002, p 28]. With English she does not have to retract back to her childhood self, scared and helpless, and can stay detached, cold, just telling the story rather than experiencing it. Both examples from the dramas by Cherrie Moraga show that emotive connotation in the discussion of code-switching should be ascribed to not only what is said but how it is said. the overall language choice of the author and the character in an emotionally tense scene is as meaningful as a switch of a one phrase.

Consecutively, ***directive function*** is closely associated with the group belonging and is undoubtedly inseparable with the identity marking. As it was already mentioned above, the choice of the language is a meaningful act in itself. Especially, taking into account the concepts of we-code vs they-code one can see how the act of code-switching becomes a way to state the identity or highlight the tone of the scene through the languages used. One of the examples mentioned above, in *Giving Up the Ghost*, Corky retelling the traumatic event using predominantly English, even further highlights the binary of English being a more formal harder language, when Corky makes a metacomment about the rapist switching to English the moment she realizes he has malicious intentions: “*Don’t move,” he tells me. In English. His accent gone*” [Moraga 2002, p 27]. In comparison in *Shadow of a Man*, act I, scene one, Rosario switches to Spanish when lovingly speaking to her flowers, as if they were her children: “*No ‘stén enojaditas conmigo. You’re thirsty ¿no, mis rositas? Tomen el agua. Ya,*

ya...” [Moraga 2002, p 43]. This positions Spanish as a softer, more informal language, the language of familial intimate communication.

In poetry, the choice of language performs a directive function in constructing the relationship between the author and the presumable addressee of the poem. This is noticeable, for example, in the poem *You Bring Out the Mexican in Me* by Sandra Cisneros, when the narrator of the poem starts addressing the abstract lover in Spanish “*Me sacas lo mexicana en mi, like it or not, honey*” [Cisneros 1994, p 15], “*Quiero ser tuya. Only yours. Only you.//Quiero amarte. Atarte. Amarrarte*” [Cisneros 1994, p 16]. The use of Spanish in these instances directs discourse toward a specific addressee, who is implicitly positioned as someone who shares the linguistic code of the author. At the same time, it excludes the monolingual reader from the communication, by constructing the hierarchy of interpretation. Code-switching here goes beyond emotive function, regulating access and constructing the layered emotional intimacy.

Translation can be used to guide the reader’s understanding of the particular phrase. For example, in the sentence “*Pues, allá de los indios, quién sabe—who knows, the townspeople shrugged, because it was of no concern to their lives how this trickle of water received its curious name*” [Cisneros 1991, p 68], only a part of Spanish constituent is translated. Translation here mediates the accessibility, but even more than that it positions the both cultures as present in the text without the necessity to exclude the monolingual reader.

Phatic function in staged code-switching can be predominantly traced in dialogues, where the elements of oral communication are being used to imitate the conversational flow and structuring the interaction. Similarly to Poplack’s definition of tags, greeting, interjections, discourse markers, honorifics establish report rather than convey new information. One of the common discourse markers is ‘pues’ meaning ‘well’ or ‘then’, that is used not only in Spanish phrases but to introduce English ones too: “*Pues, we got pertection then*” [Moraga 2002, p 74], “*Pues, go to him*” [Moraga 2002, p 77], “*Pues, maybe I do*” [Morga 2002, p 97], “*Pues, I holler*” [WHC, p 81]. A more culturally specific discourse marker “dique”, particular only for Dominican Republic Spanish was found in *The Brief Wondrous Life of Oscar Wao* “*I ran off, dique,*

because of a boy” [Díaz 2007, p 84], which is mostly used as a filler word. Here in the literary text, it performs a dual function: imitating the hesitation in speech of the character and signaling the Dominican identity inviting the reader to feel included or excluded from the conversation.

The marker of back-channel communication “entiendes” meaning “understand” is used to structure the dialogues in an authentic way, but also, to signal that even when speaking in English the characters share the knowledge of the same second language. For example, “*for not understanding that in this country you cannot let your baby walk around with no diaper and his pee-pee hanging out, it wasn’t nice, ¿entiendes?*” [Cisneros 1991, p 68], “*Me entiendes? It was not natural or right that she got beat down so damn hard*” [Moraga 2002, p 35], “*I don’t care what you feel ¿m’entiendes?*” [Moraga 2002, p 73].

In *The Brief Wondrous Life of Oscar Wao* back-channel markers are used in a rather unusual way, as a narrator addresses the reader directly: “*Always happy to see me, no bad feelings, entiendes*” [Díaz 2007, p 380], “*She cried out each time they struck her but she did not cry, entiendes*” [Díaz 2007, p 177]. On the whole, in this particular novel the unique character of narration, a conversation like style, conditions the fact that tag-switches and phatic function of discourse constituents can be seen outside of dialogues. That is why here we can also speak about a directive function of the code-switching within the narrative. Every time the narrator (the author) uses an embedded language term, he appeals to the reader, build an invisible bond of mutual understanding and shared linguistic knowledge. Even if not fully deliberately, the author excludes a monolingual speaker from the full immersion into the text each time he glosses over a foreign word, without translation, without explanation.

A similar case can be made for *Borderland/La Frontera*, a book where the author directly addresses reader in the narration, expecting them to mentally conduct a conversation with her, engage with the read material critically. Nevertheless, in this book, in comparison with Junot Díaz’s writing, Gloria Anzaldúa takes into account her monolingual reader and accommodates them by means of translating the terms and passages in Spanish so that they would still feel comfortable enough. The translation

and reiteration (apart from metalinguistic function) also guide the reader through the text and check their understanding to hold the attention. For example, “*topan (that which is above—the gods and spirit world) could be bridged with mictlán (that which is below—the underworld and the region of the dead)*” [Anzaldúa 2022, p 135], “*Tú no sirves pa’ nada—you’re good for nothing*” [Anzaldúa 2022, p 157], “*I remember the hot, sultry evenings when corridos—songs of love and death on the Texas-Mexican borderlands*” [Anzaldúa 2022, p 119]. Therefore, translation and reiteration obtain a phatic undertone in communication not between the characters, but between the author and the reader.

Translation and reiteration can be a tool in fulfilling the phatic function on a narrative level, that is in communication between the characters. For example, when one of the participants doubts the linguistic competence of the interlocutor, they may repeat the line twice in both languages hoping it would facilitate understanding or check the channel of communication. It was noticed throughout *The Crossing* when the interlocutors have different level of linguistic competence (Spanish-speaking boy and English-speaking soldier, for example): “*I got papers on him. Tengo los papeles*” [McCarthy 1994, p 223], “*He is Punchinello. Mam? The payaso. The clown*” [McCarthy 1994, p 167].

Reiteration can also be used for emphasis. It was recorded in the plays by Cherrie Moraga, when the lines might be quasi-translated for the sake of audience, in order to make sure the meaning of the Spanish passages is not lost to the monolingual reader. Furthermore, the repetition in both languages adds more emphasis than the monolingual repetition would since it may address different parts of the audience or engage different linguistic connotations. For example, “*Eres fría, ¿sabes? You’re cold as a piece of ice*” [Moraga 2002, p 51], “*HORTENSIA: ¿Por qué no me mata tu papá? ¿Por qué no? It’d be better if he kill me!*” [Moraga 2002, p 66]. In case of repetition being done only in one language the emphasis would be achieved simply by conglomerating.

Metalinguistic function occurs when language mixing is used as a comment on the language itself, translation and explanation of the foreign term, reflection on the

language and linguistic identity, comments on grammar or pronunciation. In its pure form it can be seen, for example, in the plays when in author's notes Moraga explained some of the term for the monolingual reader or the director who would be adapting the play to stage: "*CEREZITA is positioned on a rolling, tablelike platform, which will be referred to as her 'raite' (ride)*" [Moraga 2002, p 90], "*Compadre refers to the relationship of a godfather to the parents of his godchild*" [Moraga 2002, p 42]. "*the kitchen, where a "telenovela" (a Mexican soap opera) plays on the TV*" [Moraga 2002, p 45], or Borderland/La Frontera where the culturally specific terms are explained for the monolingual reader "*Often the coyote (smuggler) doesn't feed her for days or let her go to the bathroom*" [Anzaldúa 2022, p 34], "*mothers and mothers-in-law tell their sons to beat their wives for not obeying them, for being hociconas (big mouths), for being callejeras (going to visit and gossip with neighbors)*" [Anzaldúa 2022, p 42]. In the text itself, the explanation may be provided in a less detailed way, just to keep the monolingual reader informed without disrupting the flow of the speech: "*I was thirteen and la regla had started, the bleeding*" [Moraga 2002, p 20].

However, metalinguistic function can rarely be distinguished in the text on its own, rather it enhances all the other functions. Phonological representation of accent in commentary about pronunciation has expressive connotation in "*And then she took us into this big room, introducing us to all these stiffs, going (very upper-class WASP), 'Isn't it a pity that Mr. Road-ree-gays had to be ill today . . . of all days!' It got me ill!*" [Moraga 2002, p 57], "*Jason*" they call him no, not "*Ha-sén*" pero "*Jay-sun*" puro gringo" [Moraga 2002, p 26]. It mocks the anglicized speech as a sign of cultural assimilation and explicates the ideological stance of the characters and, subsequently, the author.

In poetry, metalinguistic commentary obtains a poetic undertone. For example in the poem *Dulzura*, Sandra Cisneros comments on the connotation of English and Spanish in Chicano culture: "*Make love to me in Spanish.//Not with that other tongue.//I want you juntito a mí,//tender like the language// crooned to babies*" [Cisneros 1994, p 37]. Spanish is associated with tenderness and intimacy, emotional authenticity, while English is positioned as inherently more formal, hard, inadequate

for emotons. From this opening line of the poem, each tiem a Spanish expression is inserted it feels more intimate, more personal, even if the rest of the text is retained in English. In Borderland/La Frontera, near equivalence is given with emotive function “*splits me splits me//me raja me raja*” [Anzaldúa 2022, p 18]. Parallel structures, not only create rhythm and resonance, but amplify emotional pain though metalinguistic repetition.

Finally, in line with the conversation about poetry and poetic code-switching, we need to address the *poetic function*. Poetic function is visible in the switching within idioms. Idioms are considered fixed forms, suggesting that in case of code-switch they must be inserted as a EL island. Therefore, when a switch occurs within an idiom, or if the structure of idiom is calqued into English language it is done with the poetic function in mind. For example, “*that too was revealed to be plepla by the sickening crack of her humerus*” [Deiaz 2007, p 179], “*Por eso, te digo she better learn to keep her damn mouth shut. Ella siempre gottu be putting la cuchara en la olla*” [Moraga 2002, p 96]. The switch alters the Spanish expressions above, becoming a bilingual word play. A similar word play is conducted with the term *bracero* in the following passage: “*Maybe he can fool las viejas, act like que tiene huevos. But that’s the easy part, jumping in and out of the sack. A real man tiene brazos. Nos llaman braceros because we work and love with our arms*” [Moraga 2002, p 121]. The word *bracero* refers to the manual workers of Mexican descend in the United States, and is derived from the word ‘brazo’ for arm. Thus the ‘arms’, as endurance to work in dangerous conditions to provide for the family, is highlighted as a mark of a true man.

In conclusion, strategies of staging bilingualism in the literary discourse, such as code-switching and language mixing perform a plethora of functions of global and local order. On the higher level, staged code-switching constructs the bilingual identity of the author and the characters, marking the intricate link between the language and the culture. In text that stage bilingualism more implicitly, emblematic code-switching serves a mimetic function, signaling the presence of the second language without rendering it fully. On the narrative level, code-switching may be used with referential, expressive, directive, phatic, metalinguistic and poetic functions. The crucial inference

is that the majority of functions cannot be differentiated as independent. Insertions of code-switching and language mixing perform a number of interconnected functions at the same time on the level of stylistic organization of the text, character's communication and identity negotiation of the author and the audience.

CONCLUSION TO CHAPTER 3

The findings of this chapter demonstrate staged bilingualism in postcolonial literary discourse as a systematic, yet highly flexible phenomenon shaped by structural constraints, genre-specific conventions and functional motivation. “Radical bilingualism” as a strategy of implementation of Spanish into the multicultural English literature was evident as a dominant one in the authentic, expressive and creative nature of bilingualism in the illustrative material. Across prose, poetry and drama, intra-sentential code-switching, particularly one-word insertions and EL islands, proves to be the key category of staged bilingual communication. Intra-sentential code-switching constitutes a strategy of constructing dialogues and communication of bilingual characters. This consistency across genres confirms that literary texts tend to follow the logic of the natural bilingual communication while simultaneously adapting it the unique aesthetic and narrative purposes. At the same time, the genre-specific features, such as visual and rhythmic organization of poetry or the performative and interactional nature of drama, emerged as a crucial part of bilingualism across the genre landscape of postcolonial literature.

The application of Matrix Language Frame model reveals, that, despite being developed for oral data, it remains a productive analytical framework for the analysis of the literary material. In staged code-switching, the Morpheme Order Principle is largely maintained, while the System Morpheme Principle is more frequently violated, particularly involving gender agreement, intra-word switching and verb morphology. The analysis of noun phrases, verb complexes, and clausal structures demonstrates that the distribution of matrix and embedded languages in literary text is not fully arbitrary, but may be influenced by dependency relations within constituents, stylistic and pragmatic requirements of the particular work. Overall, while the model does not fully capture the complexity of staged code-switching, it successfully accounts for its structural pattern.

Finally, literary code-switching cannot be reduced to formal characteristic alone, as from the pragmatic perspective, it fulfills a wide range of interconnected functions at both global and narrative levels. It serves as a key mechanism of

constructing bilingual identity, mediating the relationships between the author, characters and audience, signaling the linguistic reality of the depicted community. At the same time, code-switching operates on the narrative level within referential, expressive, directive, phatic, metalinguistic and poetic functions, which often overlap and reinforce one another. Therefore, we can make a conclusion that staged bilingualism in literary discourse should be understood as a multifaceted phenomenon that integrates structural, pragmatic and stylistic dimensions and exists as an authentic element of bilingual self-expression and complex cultural experience.

CONCLUSION

The conducted research has provided a comprehensive analysis of language mixing and code-switching as mechanisms of representing bilingual speech in postcolonial literary discourse. The structural model for interaction of English as a matrix language with the embedded languages within the multilingual fiction text was outlined. The obtained results consistently demonstrate that staged bilingualism constitutes a distinct, systematic, yet flexible form of multilingual expression that reflects the structural organization of both languages, pragmatic and stylistic dimensions of literary discourse.

The study outlined the concepts of bilingualism and multilingualism as dynamic, context-dependent phenomena shaped by both individual competence and sociocultural environment. The key features of bilingual speech were established, with particular attention given to the distinguishing the notions of language mixing and code-switching. The term language mixing was defined as an umbrella term encompassing various forms of bilingual speech elements, including code-switching, a simultaneous application of two or more languages or linguistic varieties in one discourse constituent. What concerns code-switching, three approaches to its study were presented – psychological, sociolinguistic and structural, with the latter being central to our further investigation.

The analysis of existing models of oral code-switching and their adaptation to literary discourse has demonstrated that staged code-switching differs from spontaneous bilingual speech due to its mediated and deliberate nature, aesthetic motivation. At the same time, it retains fundamental structural and functional properties of the oral counterpart. On this basis, a comprehensive analytical framework was developed, combining the structural models of Matrix Language Frame and Poplack's classification of code-switching constituents, with Lipski's and Torres' approaches to the strategies in multicultural literature.

The analysis of illustrative material revealed quantitative and qualitative patterns in the distribution of code-switching categories. Intra-sentential code-switching, especially on the level of insertions and EL islands proved to be a

predominant category in prose, poetry and drama, while intra-word switches were the rarest one. Genre conventions significantly influence the approaches to staging bilingualism. Prose tends to be the most open to the experimental approach to staging bilingual speech, choosing the strategy of “radical bilingualism” in authentic representation of multilingualism. At the same, the strategy of “gratifying bilingual reader”, that is more contained and take into account the challenges of the monolingual segment of the readership. Poetry proved to foregrounds stylistic, rhythmic and aesthetic roles of switched constituents, while drama emphasizes orality, interaction and performance, while attempting to approximate the naturalistic bilingual communication.

The applicability of Matrix Language Frame model to the data gathered in literary discourse has been systematically tested. The findings indicate that among noun-determiner phrases the constituents following the System Morpheme Principle are the most common. The realization of a determiner slot in EL islands and the embedded language noun insertion is modified by the matrix language determiner proved to be linked with the language of the dependent element. The Morpheme Order Principle is largely preserved in staged code-switching, while the System Morpheme Principle is more prone to violation, particularly in cases of gender agreement, inserted verb conjugation and borrowing of the embedded language conjunction in inter-clausal switch. The results prove that, Matrix Language Frame provides a productive explanatory basis for the syntactic organization of literary code-switching, despite its structural and functional differences from the oral bilingual speech.

The pragmatic analysis has demonstrated that staged code-switching performs a plethora of interconnected functions within a literary text. On the narrative level, code-switching may be used to fill in the linguistic gaps in the matrix language, manipulate emotive landscape of the scene, mediate the ‘us vs them’ belonging between the characters, as well as, the author and the reader, imitate the flow of oral communication, provide a metalinguistic commentary and enhance the stylistic, poetic strategies of the work. Frequently, the six functions overlap and reinforce each other influence on the audience. On the more global level, staged language mixing and code-

switching have a paramount role in building the bilingual identity. Additionally, the research has identified a mimetic function as specific to literary discourse, whereas minimal, emblematic insertions signal the implicit presence of another language in the text, without its full realization.

Overall, the results of this study show that staged language mixing and code-switching are unique, authentic bilingual phenomena that cannot be reduced to simple imitation of the oral bilingual speech. They are part of the bilingual expression in its own domain, characterized by particular structural regulation, genre-specific strategies and distinctive functions. In postcolonial literature, the role of language mixing is key for reflection of the multilingual reality, a comment on the linguistic identity and construction of independent social, ethnic and linguistic identity of the community. The proposed analytical framework can be effectively applied in further linguistic and literary analysis of multicultural text, as well as have theoretical and practical value in postcolonial studies. Furthermore, the findings can contribute to translation studies rendering and preserving structural and stylistic effects of literary language mixing within a new language pair. All things considered, the study of literary bilingualism and staged code-switching open perspective for further scientific inquiry of multilingualism in literature, in particular in expanding the empirical base, comparing the application of the proposed models on a different language combination, and exploring the reader reception of staged bilingualism.

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