A Sociolinguistic Study of Code-Mixing and Code-Switching in the Nigerian Movie Industry

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Abstract

This paper investigates the functions and motivations for the use of code-mixing and code-switching in the Nigerian movie industry. It utilises the theoretical sociolinguistic model proposed by Gumperz(2002). Two movies, *October 1* and *Jennifa* were selected for the study. The study revealed among others that code-mixing and code-switching are used for creative purposes, to fulfill communicative objectives, referential meaning, directive which involves including or excluding a participant from a conversation; expressive purpose, phatic communion, solidarity, appeal to intimacy, secrecy, social distance between participants, and shared ethnicity. The study has shown that overtime, languages have come in contact with each other and as a result, giving rise to various sociolinguistic phenomena like linguistic interference, borrowings, code-switching and code-mixing, slang formation, coinages as well as the creation of new languages from a mix. This study has examined the sociolinguistic study of code-switching and code-mixing, styles arising from the linguistic ability of bilingual and multilingual language users, shown in the film industry of Nigeria, Nollywood, which employs a mix of English and other Nigerian indigenous languages.

Keywords: bilingual, code-mixing, code-switching, multilingual, movie industry, sociolinguistic.

Background to the Study

The multilingual nature of Nigeria, as well as the bilingual nature of most Nigerians, has led to code-switching and code-mixing in conversational situations. As a result of the adaptation of the English language during colonialism, coupled with the existence of over five hundred (500) Nigerian languages, the mix has led to a combined usage of English and other local languages while communicating. The existence of code-mixing and code-switching in the Nigerian society cannot be overemphasized; hence, a lot of researches have already been conducted on the study of code-switching and code-mixing, (Boztepe, 2013; Adedun ,2010;Aharanwa , 2013;Omoera, 2013), but only few have focused on its use in films in multilingual societies like Nigeria. It is evident that code-mixing and code-switching have been inculcated into Nollywood (Omoniyi, 2014; Olusa, 2015; Omoera, 2013, 2017),which in one way or the other reflect and affect the audiences of these Nigerian movies. It is therefore essential to ascertain the strategies employed in carrying out this communicative act effectively. A sociolinguistic study of code-mixing and code-switching in relation to its use among different social groups/levels to determine the levels at which code-mixing and codeswitching is used, in regards to the functions they perform and the

different motivations for it use needs to be explicated.

In this study, code will be taken as a verbal component that can be as little as a morpheme or as complex as an entire language. There are three major reasons or motivations why speaker chooses a code - participant, setting and topic. Hymes (2004) (in Vakili et al, 2012, p. 29) identifies eight factors that bilingual, multilingual, monolingual people may consider when choosing a code. They are:

- Setting and Scene: The setting and scene are the places, occasions or natural situations that can influence people in selecting a language or code. People may decide to choose a more formal variety of a language when they are talking in an office than when talking in a party.

- Participants: The participants are the people involved in a conversation in a setting. A good public speaker for example, wants to know about his or her audience before preparing a speech. These participants often determine the particular code to be used, as they must be able to understand the language being spoken.

- Ends: The ends are the goals that the speaker wants to reach. It could be to persuade, to inform, to entertain, etc. therefore, for the different ends or occasions, people could decide to choose different codes.

- Art Sequence: The art sequence refers to the order of the speech, if it is a narrative, a conversation, talk, etc.

- Key: The key is referred to the manner, spirit and feeling of the message wished to be captured within the conversation. The spirit or feeling may be sincere, modest or low.

- Instrumentalities: The instrumentalities are referred to the register and the forms of the speech. The forms of the speech that might be under consideration are whether it will be delivered in a more formal way or an informal one.

- Norm of interaction: The norm of interaction is the contextual custom in using the code, including for example, allowance for an interruption, using gesture freely, addressing an audience, eye contacts, distance, asking questions about belief, etc.

- Genre: The genre is referred to the type of utterances made, whether it is in the poem form, proverb, prayer, lecture, etc.

To a certain degree, these factors serve as determinants to selecting a code and helps to describe the factors that influence other forms of language contact like code-switching and code-mixing. The notion of code-switching and mixing has over the years been viewed from two major perspective covering the sociolinguistic and theoretical or structural approach. Boztepe (2013), in his article, opines that both sociolinguistic and theoretical approach do not contradict but tend to complement each other. He further explains that while the sociolinguistic is concern with the function, motivation and language attitude, theoretical focuses on the structural aspect. He also suggests that sociolinguistic often build on the structural findings of code-mixing and switching. However, the focus of discourse is the sociolinguistic approach to code-switching and mixing.

The social context determines, to a large extent, the language or variety that one chooses to use. Nigeria has a very complex linguistic system as it is comprised of over five-hundred indigenous languages, various dialects, coupled with the English.

The Nollywood industry has become very important in the Nigerian entertainment industry, and it is growing continuously even beyond the shores of Nigeria. The name Nollywood was coined to resemble the big shots in the industry – Bollywood and Hollywood, which are for the Indian and the American industries respectively. Nollywood is the totality of activities taking place in the Nigerian film industry. This encompasses films which are created in various indigenous languages including the English language. The Africa Magic channel on satellite cable network is

also helping with its growth, as Nigerian films are made available to Nigerians in diaspora as well as non-Nigerians in foreign countries. On the average, Nollywood makes movies in about two to three weeks, and about 50,000 copies are sold in Nigeria and beyond. In 2009, UNESCO rated Nollywood as the second biggest film industry in the world after Bollywood, in terms of output. The English language has become very fitting to the Nigerian context, which therefore gave rise to code-switching and code-mixing of the language and other Nigerian local languages. It is therefore safe to say that the motivations for code-switching and code-mixing are that they enhance communication, as well as infuse creativity in speaking in the process of film making in Nollywood (UNESCO, 2009).

Literature Review

The dominance of the English in Nollywood movies is due to its status which is responsible for language choice. Adedun (2010) justifies this claim when he stated that even when a movie is produced in the local Nigerian language, the English words and expressions still feature prominently. He argues that in spite of so many local languages in Nigeria, the English is a second language in Nigeria and the English language dominates movie production in the country. In order to investigate the sociolinguistic of Nollywood movie, Adedun (2010) examinedFunkeAkindele's*Jenifa* (a Yoruba movie) where he analysed the language choice of film makers in the context of English and indigenous languages in order to interpret the language ideology that governs the choice. Aharanwa (2013) paid close attention to code-mixing and code-switching in spontaneous conversations in his article. He looked at the patterns of mixing and switching and the motivational factors for mixing and switching, while focusing on some bilingual Nigerians of Igbo extraction in Owerri metropolis, Imo State. Code-mixing and code-switching linguistic behaviours seem inevitable when two languages albeit are in constant contact. This, according to him, is the scenario in Nigeria, a multilingual country where various local languages that are representations of the diverse ethnic groups found in the country exist alongside a foreign language (English). Audience, locale and topic of discussion influence language choice. His findings also revealed that code-mixed and switched utterances obey certain grammatical rules, and the motivational factor is far from inability to find the lexicon of the host language. He concluded on the note that code-mixing and code-switching in Nigeria (using Igbo bilinguals as the focus) no longer portend inadequacy in both languages, but are regarded as conventional linguistic behaviours (Aharanwa, 2013).

Omoera (2013) in his essay, observed that apart from the usual Nigerian video-films done in English language, "Nollywood films are often addressed within animated spectra of Hausa, Yoruba and Igbo language film studies, but new frontiers of the localized order such as Benin, Nupe, Afemai, Ibibio language films have yet to receive critical attention in popular culture discourse in Nigeria and elsewhere" (p.2). As a result of this, his study reviews existing literature on indigenous language movies in Nigeria and signposts the Benin video-film as one of the vibrant new frontiers. His paper also examines the Benin video-film against the backdrop of the Benin worldview that sets the subsection apart from other Nigerian film cultures. He concluded his essay by asserting that "the film culture in terms of output is representationally consequential considering that close to 400 movies have been made in its visual existence and canvasses for support for the culture, both from the academic and professional circles so that it may realize its fullest potentialities in a globalizing Nollywood" (Omoera, 2013, p. 17). Emeka-Nwobia (2014) focused majorly on the concept of code-switching and code-mixing and also the functions of code switches. Code mixing/code switching is a sociolinguisticphenomenon which occurs as an outcome of linguistic contacts especially among bilinguals and multilinguals. Basically, Emeka-Nwobia brought to the fore how every human society is characterized by the existence of diverse linguistic varieties. The

speakers of these varieties according to him, have various degrees of contact with the non-speakers of their variety, which one of the results of the linguistic contact is code switching. He dwells basically on the nature of code-switching in Igbo-English bilinguals' speeches. Overall, his findings revealed that code-switching is functionally motivated and can be triggered by various conversational contexts.

Akindele's investigation of language use in Nollywood (2015) explored aspects of the features of Nigerianism in selected Nigerian video films. From the Nigerian home videos he sampled, it was discovered that the use of English in the films reflects elements of Nigerianism and Nigerian English usage which further reflect variation in language use as necessitated by cultural background of the users of the language. This makes the use of English in the Nigerian video films distinct from other varieties of "World English" found in the movies of the World. His research was anchored on William Labov's variability concept "where relationship of language use to social context is inevitable". Adetuyi, Owaniyi and Adeniran(2017) in their article, see Code-Switching as a widespread phenomenon in bilingual communities like Nigeria, where the speakers use their first language L1 (native language) and their acquired language called the second language (L2) in different settings. It is believed that the concept of "code-mixing" and "code-switching" is an "ordinary phenomenon" in the area of bilingualism. "These phenomena occur when bilinguals substitute a word or phrase from one language to another language". "Code switching occurs when the bilinguals attempt to maintain order, to create solidarity or empathy, to cover lack of experience or strategies, to rephrase or modify their speech as among many other reasons"(p. 16). Language therefore, can be posited to be an essential phenomenon which cuts beyond the ordinary notion of just being a tool for communication or production of meaning, but that which remains a sacrosanct factor for all human endeavours most especially as it is often employed and present in almost all psychological, sociological and social conventions.

Bourdie (1997), in his theory of code switching and code mixing observed that was is termed linguistic conflicts arise when the possessors of the dominated competence refuses to recognize the dominant language and with it, the monopoly of linguistic legitimacy brings about code mixing and code switching (p. 664). His theory of code-switching and code-mixing emphasized five major pragma-linguistic functions of code-switching and code-mixing to include: foregrounding, identity, focusing, distance, neutralization.

Theoretical Framework

Code-switching is the alternation of two languages within a single discourse, sentence or constituent (Poplack, 2009). This concept is defined as a linguistic phenomenon where two or more varieties of languages are used alternately by bilinguals in a conversation. Gal (2008) describes it "as a conversational strategy used to establish, cross or destroy group boundaries, to create, evoke or change interpersonal relations with their rights and obligations." Hymes (2004) says "it has become a common term for the alternate use of two or more languages, or varieties of languages, or even speech styles." The earliest definition of code-switching dates back to

Weinreich (2004), who defines bilingual people as individuals who switch "from one language to another according to appropriate changes in speech situation." The simplest form of codeswitching is in the form of clause. Code-switching is traditionally assumed to be an indication of language knowledge deficiency in bilingual speakers. However, various researchers have proposed that code-switching is also commonly used by bilinguals to achieve particular interactional goals in a conversation with other speakers. Myers-Scotton (2006) identified code-switching as having connection to the identity, ethnicity and solidarity associated with each language and it functions similarly throughout the world. In this study, code-switching will be applied

to the patterns described by Gumperz (2002, p59) as the "juxtaposition within the same speech exchange or passages of speech belonging to two different grammatical systems or sub-systems".

Wardhaugh (2006) states that code-mixing occurs when speakers use two languages together to the extent that they change from one language to the other in the course of a single utterance. It means that the conversers just change some of the elements in their utterance. Code-mixing takes place without any change in topic, and can involve morphological and lexical level of language. Code mixing is the use of two or more languages where the elements of each language are included. A speaker who masters two languages will have the tendency to mix languages that he masters than speakers who only master one language. But, it does not mean that the speaker will always mix his/her language. Code mixing is influenced by special characteristics of speakers. Codemixing uses a word or phrase from a language into another. There are types of code-mixing based on juncture or the scope where language takes place (Hoffman, 2011, p112): intra-sentential codemixing, which occurs within a clause or sentence; and intra-lexical code mixing, which occurs within a word boundary, such as in *breadi*(English word bread, with the Yoruba affix "I")

The motivations for these phenomena need to be determined. Hence, the sociolinguistic approach will be considered by applying one of its models, which was proposed by Gumperz (2002). The situational and metaphorical model will be employed in this study. These models explicate two basic levels at which code-switching and code-mixing occur. The situational codeswitching and mixing are driven by a particular situation where a speaker uses one code for one situation, and uses another code for another situation. It is the tendency in a bilingual or multilingual person or community to use different languages for different social situations, or to switch varieties in order to mark a change in situation. Situations involved in situational codeswitching could be setting, participants, or the norm of interaction. The reason for the selection of the sociolinguistic theory for the analysis is because the theory will help to account for the reasons particular codes are used in particular situations and settings, and also why some codes are used to discuss a topic, over the other. This will make the motivations for the code-switching and codemixing in the films easier to identify. This research employs the qualitative and the quantitative research methods. For the purpose of this study therefore, *Jenifa part 1* by Funke Akindele and *October 1* by Kunle Afolayan will be used as data for our analysis in chapter four of this research work. The reasons these films were selected for are, they show the phenomena of code switching and code mixing, primarily in the English, Yoruba and other indigenous languages. Also, they provide substantiation on how this multilingual behaviour is displayed in the course of interactions and conversations. The movie, as a genre of fictional study has been found to be the "most apt medium to represent the richness and complexity of multilingual realities" (Bleichenbacher 2008, p21).

Data Analysis

Scene-by-scene analysis of languages used in both movies

Datum 1: *Jenifa Part 1*

This movie has a total of 26 scenes in it, and in each scene, there is a language choice or combination. This is shown in the table below:

Table 1: Code-Mixing and Code-Switching in Each Scene.

	SETTING	ENG	YORUBA	ENG-YOR	YOR-ENG	ENG-OTHER LANGUAGE
1	VILLAGE					
2	CAMPUS				X	
3	CAMPUS				X	
4	CAMPUS				X	
5	HOME				X	
6	MARKET					X
7	HOTEL				X	
8	CAMPUS				X	
9	CAMPUS				X	
10	CAMPUS				X	
11	CAMPUS				X	
12	CAMPUS				X	
13	VILLAGE					
14	HOME				X	
15	CAMPUS				X	
16	HOME				X	
17	HOTEL				X	
18	CAMPUS				X	
19	BAR				X	
20	CAMPUS				X	
21	CAMPUS				X	
22	CAMPUS				X	
23	CAMPUS				X	
24	CAMPUS				X	
25	CAMPUS				X	
26	CLUB				X	

Table 2: Percentage of Occurrence of Codemixing and Code-Switching in the Scenes.

LANGUAGE COMBINATION	FREQUENCY IN SCENES	PERCENTAGE
ENGLISH	-	-
YORUBA	2	7.69%
ENGLISH-YORUBA	-	-
YORUBA-ENGLISH	23	88.47%
ENGLISH- OTHER LANGUAGE	1	3.84%
TOTAL	26	100%

In this Yoruba movie, there are only two scenes where Yoruba language is used without code switching or code mixing. These two scenes are set in the village, and this is significant, as it shows the sociolinguistic environment of the village where the local language of that village is wholly used, without any infusions of English words or expressions. The characters in the village scene are thus depicted as illiterate, hence the strict use of their local language. There is also no scene in this movie where English is wholly used. This is because, it is a Yoruba movie, and making a language choice of English in any scene will breach understanding in monolingual Yoruba speakers. What this means is that, the most part of the movie encompasses the use of Yoruba language spoken among characters, but with brief infusions of English words or expressions through code-switching and code-mixing. Thus, it is evident that this movie was not essentially made for monolingual speakers of Yoruba, but for bilingual speakers of Yoruba and English, as there is a vivid co-occurrence of Yoruba and English throughout the movie, except the village and market scenes. At the market, we see the cloth seller, who is Igbo, speak in Pidgin English and eventually switch to Igbo. This immediately shows his culture and tribe. The use of Igbo expressions and words are minimal in order not to breach the understanding of the scene by the Yoruba-English bilingual target audience. We also see Jenifa communicating with him in Pidgin, the closest mutually understandable language, which she can use in negotiating with him, as he is an Igbo and she is a Yoruba.

Datum 2: *October 1*

This movie has a total of 35 main scenes in it, and an introductory scene with only screams in it.

In each scene there is code missing and code switching. This is shown in the table below:

Table 1: Code Switching and Code-Mixing in Each Scene

	SETTING	ENGLISH	YORUBA	ENGLISH-YORUBA	YORUBA-ENGLISH	ENGLISH/OTHER LANGUAGE
	INTRODUCTORY SCENE					
1	OFFICE					
2	VILLAGE					
3	STATION				X	
4	CRIME SCENE			X		

5	PALACE				X	
6	BAR				X	
7	FOREST					
8	FOREST			X		
9	OFFICE					
10	STATION			X		
11	SCHOOL			X		
12	PALACE				X	
13	STATION				X	
14	STATION					
15	BAR					
16	CHURCH			X		
17	HOME			X		
18	FOREST					X
19	STATION					X
20	CEMETARY			X		
21	OFFICE					
22	PICNIC					
23	STATION					X
24	STATION					
25	BAR			X		
26	HOME					
27	MARKET					
28	STATION					
29	HOME				X	

30	SCHOOL					
31	FOREST			X		
32	STATION					
33	PARTY			X		
34	FOREST			X		
35	OFFICE					

Table 2: Percentage of Occurrence of Codemixing and Code-Switching in the Scenes.

LANGUAGE COMBINATION	FREQUENCY IN SCENES	PERCENTAGE
ENGLISH	12	34.28%
YORUBA	3	8.57%
ENGLISH-YORUBA	11	31.52%
YORUBA-ENGLISH	6	17.13%
ENGLISH/ OTHER LANGUAGE	3	8.50%
TOTAL:	35	100%

October 1 is described more as a "Nigerian" movie than a Yoruba one. This is because of the use of Nigeria's three major languages – Yoruba, Igbo and Hausa, coupled with the English language.

Among the three local languages, Yoruba is the most prominently used, as seen in the table above. It is used in most of the scenes either alone, or switched or mixed with English. In this movie, though set in a Yoruba village called Akote, the number of times Yoruba is wholly used is just three times – the forest (scene 6), the picnic, and the market. In the forest scene, we see the character of Bisi use Yoruba strictly, to converse with her illiterate boyfriend. Though she has some form of education, she cannot afford to switch or mix her Yoruba with English because her boyfriend will not understand. In the picnic scene, Yoruba is used wholly as a form of appeal to intimacy. Though both characters have an excellent command of the English, they use their first language, Yoruba, as this is the language they used while growing up together in the village before their education. Ropo uses Yoruba metaphorically, to suit the topic of their discussion – trying to woo Tawa over. He uses Yoruba to create a sense of intimacy, coupled with the informal setting, and he succeeds. At the market, Tawa uses Yoruba wholly to bargain with the cloth seller for two reasons. Firstly, to show solidarity with her as a person of similar tribe, to possibly get a lower price; and secondly, because the woman is not literate therefore, she would not understand English.

English is wholly used in 12 scenes – the office and the station especially. This is because these places are formal environments, and it is expected that English, the lingua franca of the country is used. In conversing with the white men in the administrative positions, Inspector Danladi uses English, the only language they understand. English-Yoruba makes up the language possibility of 11 scenes, whereby English is mostly used, with few instances of Yoruba language expressions and interjections. In most cases, the literate Hausa inspector is forced to get a translator to facilitate communication with illiterate Yoruba speaking characters because he finds himself in their community and must communicate with them. Yoruba-English makes up the language combination of 6 scenes, and the above listed language choices, hint the motive and target audience of this movie as well. The target audience of this movie is bilingual English – Yoruba speakers, who have a good command of both languages. The producer ensures that both languages are used on seemingly equal levels, though English is used more. The instances of the other major Nigerian languages are few. Igbo

language comes to play in scene 18 at the forest when an Igbo man's daughter is killed. In the process of mourning over the loss of his daughter, he speaks in his native language, and it is evident that he is also illiterate. In the same scene, Hausa is spoken by a traveller, who unfortunately finds himself in the crime scene. He has no knowledge of English, and speaks to Danladi, the only one who understands him, being a Hausa man as well. Without any subtitles in this movie, these scenes would lead to a disruption in the flow of understanding by the audience, as Hausa language was used almost entirely in the station in scene 19.

There is the use of language as a mark of literacy in the two movies. The literate characters employ English in their speech from time to time. The illiterate characters use their mother tongues wholly, showing their incompetence in English. Both movies use Yoruba-English speakers the most, as earlier stated and illustrated in the tables. The target audience are bilingual English and Yoruba speakers as earlier stated. It is more than evident, that the use of language in Nollywood movies includes the use of English dominantly, in various ways either through switching and mixing English words, expressions or statements, or its use wholly. Even if the movie is indigenous, there is always some form of employment of English or the other, as English is the lingua franca of the country, and also because film producers need their movies to circulate beyond the shores of the country. English thus becomes the language of wider communication in movie production, not only for the minority languages, but also for the major ethnic groups in Nigeria.

Analysis of Code-Switching and Code-Mixing of the Major Characters

The tables below show the multilingual behaviour of the characters, the rates and levels at which they employ code-switching and code-mixing in their speeches to suit various situations and topics.

Datum 1: *Jenifa Part 1*

This movie has four major characters, Becky, Tracy, Franca and Jenifa, who is the main character. She is a Yoruba indigene, who comes to the city and pressured by her three friends to adopt a more urban way of life, which includes speaking English. In the process, she switches and mixes her Yoruba mother tongue, with her second language, English. The rest of the characters too, mix their Yoruba with English words and expressions for various reasons to suit different situations. The tables below represent the number of times the major characters switched and mixed languages throughout the movie. In order to get the percentage of code-switching and code-mixing used, each character is divided by the total amount of code-switching and mixing done by the major characters, and multiplied by 100.

Table 1:

MAJOR CHARACTERS	FREQUENCY OF CS AND CM	PERCENTAGE
JENIFA	171	39.41%
BECKY	101	23.27%
TRACY	88	20.27%
FRANCA	74	17.05%
TOTAL	**434**	**100%**

Discussion:

In table 1 above, the total number of code-switching and code-mixing used by the major characters is shown. Jenifa, the central character, has the highest percentage of code-switching and codemixing with 39.40%. This is owing to the fact that she is the main character, and therefore has more speeches throughout the movie. It is in these speeches that she is able to switch and mix Yoruba and English. She tries to fit into her new environment, and also due to her lack of proficiency in English, she speaks in Yoruba but tries to infuse English words and statements as she does so. The least among the major characters is Franca with 17.05%. She doesn't appear as much as the other major characters; hence she has minimal speeches.

Table 2: Frequency of Code-Switching and Code-mixing as Used by the Major Characters

MAJOR CHARACTERS	CODE-MIXING	% CODE-MIXING	CODE-SWITCHING	% CODE-SWITCHING
JENIFA	102	31.19%	69	64.48%
BECKY	86	26.29%	15	14.01%
TRACY	74	22.62%	14	13.08%
FRANCA	65	19.87%	9	8.41%
TOTAL	327	100%	107	100%

Discussion:

In table 2, the level of code-switching and code-mixing is also shown. This is to examine the more dominating phenomenon in the movie. Clearly, code-mixing outnumbers code-switching with 327 to 107. The script writer makes use of code-mixing more as in reality, whereby code-mixing occurs more than switching in daily speech. In this movie, the characters find it easier to mix words from a language into another, rather than totally switching.

Datum 2: *October 1*

This movie also has four major characters – Ropo, Tawa, Inspector Danladi and Sergeant Sunday. The main character in the movie is Ropo, a Yoruba indigene, who speaks his mother tongue but switches to English, which he acquires through formal education, and he uses both languages for different situations, settings and topics. The tables below represent the number of times the major characters switched and mixed languages throughout the movie.

Table 1:

MAJOR CHARACTERS	FREQUENCY OF CS AND CM	PERCENTAGE
ROPO	13	28.26%
TAWA	12	26.08%
INSPECTOR DANLADI	7	15.21%
SERGEANT SUNDAY	14	30.43%
TOTAL	46	100%

Table 2: Frequency of Code-Switching and Code-mixing as Used by the Major Characters

MAJOR CHARACTERS	CODE-MIXING	% CODE-MIXING	CODE-SWITCHING	% CODE-SWITCHING
ROPO	4	33.33%	9	26.47
TAWA	3	25%	9	26.47
INSPECTOR DANLADI	1	8.33%	6	17.64
SERGEANT SUNDAY	4	33.33%	10	29.41
TOTAL	12	100%	34	100%

Discussion

In table 1, Sergeant Sunday is shown having the highest percentage of code-switching and codemixing at 30.43%. Though he is not the main character of the movie, he has the highest number because he shuttles between Yoruba and English the most. Being a native speaker of Yoruba, he tries his best to speak to Danladi in English because they are always in formal situations, and also because Danladi has no knowledge of Yoruba, being a Hausa man. Inspector Danladi has the least percentage at 15.21%, because he speaks mostly English throughout the movie. He only switches to Hausa when he meets with a Hausa suspect who is not literate, and has no other option than to question him in their mutually intelligible language – Hausa.

In table 2, it is clear that code-switching occurs more in the movie than code-mixing. The characters prefer to switch from code to code totally, to suit various situations and topics, then to mix, as opposed to the movie *Jenifa Part 1*. When the characters in this movie switch languages, they do so for reasons such at translation and interpretation, change in topics, solidarity, secrecy, mood and tone of the speaker, lack of facility, and as an appeal to intimacy.

A Sociolinguistic analysis of selected scenes in movies: *October 1* and *Jennifa*

In the movie *Jenifa Part 1*, excerpts were derived from the campus, market, hotel and bar. In *October 1*, excerpts were derived from the bar, forest and party. As already established, there are motivational factors behind multilingual behaviour, which can be explained as driven by either situational or metaphorical factors.

Datum 1: *Jenifa*

Excerpt 1: (Bar)

Jenifa: Keep the change!

Big girl: "Keep the change." Anyway, *ma gbagbe* party *yen. O mo* no dulling *o*. No gawking. (Don't forget the party. No dulling oh, no gawking.)

Girls: At all.

Big girl: *Ko ye yin? Mo gbomo de lasan*, I mean attendance, 300k. I mean. *To batiwa de* party *yen, ti o barieni to gbadun yin, ko ye yin, ti o barieni to gbadun aw on*flavours*yin*, it's another 200k. At the end of the day, *o kereju, e sigba* Hummer. For real, so *mi o feko*dull *ara yin rara o. nkan to bawo*party *yen ni* yellow and black. No dulling *o*, no gawking, *so tiyeyin.*

(You don't understand? Just showing up, I mean attendance, 300k. I mean. When you then get to the party, if you find a man who is interested in you, you don't understand, when you find someone who likes your flavours, it's another 200k. At the end of the day, at least you will get a hummer. For real, so I don't want you girls to dull yourselves.)

Girl 1: *Iwo* big girl, *mosabe yin, e ma shenkwa o.* (Don't leave us behind, big girl.)

Girl 2: on the 5th *yen, gbogbo aye lo ma…* (on the 5th, the whole world will…)

Big girl: *Soo travel ni? Ko kin se* on the 5, on the 6 *ni.* (Did you travel? It's not on the 5th, it's on the 6th.)

Girl 3: Mama mama, I hope *say* this party *no be* strictly on invitation *sha?* (I hope this party is not strictly by invitation?)

Big girl: No, no, no, no, no not strictly by invitation, I mean, it's an open party.

In this scene, we are aware of the informal setting of the bar, therefore Yoruba is used but with nuances of English. Most of the English words mixed into the conversation are verbs. Perhaps, the speakers do not have the exact representation of those words in Yoruba, or since it's also a school environment, we may say that the girls are somewhat literate; hence they apply these English words in their speech. Girl 3, though her ethnicity is not stated, it is obvious that she is not Yoruba, as she never communicates in Yoruba throughout the movie, and has a different accent. So, when she speaks to big girl in this conversation, she does so in Pidgin English. Big girl's reply is done in English and not Yoruba, confirming that Girl 3 does not understand the latter language. Therefore, we see that she switches to English from Yoruba, to involve a participant in the conversation. Here, code-switching is used to perform a directive function, whereby a person is included into a conversation by employing a familiar language to the speaker.

Excerpt 2: (Market)

Seller: Test this one. (Check this one)

Jenifa: Shay e no go too tight like this? (I hope it wouldn't be too tight)

Seller: This one? See am. (This one? See this)

Jenifa: Ah, ma faya o, ma faya o. (don't tear it o, don't tear it.)

Seller: This one na you, na you be this. Ah, dem go take. (This is yours; this is yours. Ah, you will be spectacular)

Jenifa: I want am, how much everything? (I want it, how much does everything cost?)

Seller: Everything, 7500. Everything is 7500.

Jenifa: *ha,* 7500, *kini, se o lo jiAyetoroabi?* 7,500, *mokaowoloriigini? Dakun,* let me pay 2,000. *Shebina* bend down select? Bend down select. (What is it? Did you steal it from Ayetoro? 7,500, do I pluck money from trees? Please, let me pay 2,000.)

Seller: Bend down gini? (Bend down what?)

Jenifa: Yes?

Seller: For here? No be you *wey* buy am know say na bend down select? People *weydey* see you, they know say na bend down select? Come, ehn, you see that place, go like this, my brother shop dey there, *kon* go like this, they go give you for 1,500.

Jenifa: *ah ma se yen bobo yiiahahn. Se o da* customer *re moni?* Don't do this, don't you know your customer anymore.)

Seller: Na because you be customer.

Jenifa: okay, how much you go collect last?

Seller: okay, everything pays, because say na you o, make you for come back, I know say you dey buy this o.k wears well well. 5,000, 5,000.

Jenifa: ah! 5,000! Just like that? Without anything? E n le san 5,000 o. let me pay 3,500.

Seller: Okay, o baby, Asanwaimanaidike. (Beautiful girl, you know you are very strong) na because say na you, I know say you go come back.

In this market setting, Jenifa, an L1 Yoruba speaker, is required to effectively communicate with an Igbo trader. In order for effective communication to take place, she switches from Yoruba, which she is more proficient in, to Pidgin English, which she struggles to speak, only because this is the nearest language common to both of them. Pidgin English is mutually understandable unlike their mother tongues. It is clear that the Igbo trader is the reason for Jenifa's switch, as this is the way she can bargain properly, with him understanding her. Even as she speaks Pidgin, she switches and mixes Yoruba because she is not fully able to express herself in Pidgin. Also, we see the trader

code-mix when he says "gini" meaning "what?" Then he switches when he says

er in his mother ...hat he is of Igbo origin, but adopts Pidgin for the purpose of his trade. This is because English in the language that binds every ethnic group in Nigeria. Pidgin is freely available to trade and informal communication in the urban cities of the country, as it does not require formal learning unlike

Standard English. Of course, there will be mixes and switches from one's mother tongue into Pidgin English, as seen in Jenifa and the trader's use of Pidgin.

Excerpt 3: (hotel)

Chief James: *Awon* ladies? *Ahan, kini won peoruko won?* (What do they call themselves?)

Becky: Becky! Becky!

Receptionist: Becky sir.

Chief James: Becky? *Ah, mi o mo*Becky *kannaa o.* (I don't know any Becky o)

Girls: *latiodogbogbo* big girls! (From the Big girl's group)

Chief James: Okay, okay! *Latiodogbogbo* big girls. *Kin won ma boloke. Ahan, ose.* Thank you. (From the Big girl's group, let them come upstairs. Thank you.)

Receptionist: Harmony suites.

Girls: Harmony suites, thank you.

Chief James: *Awoneja tutu ti de. Oni kaluku mu ti e.* (The babes have come, to each man, his own.) Oh baby, *ekaabo* (You're welcome), you're welcome, you're welcome. Ah, but mi o baojuti yin latigbogbo Big girls... (but I don't know these faces from Big girls group)

Becky: Beni, because the last time *ti won wa, awa o si* around. *Tori iyen a wipekawa fun yin* variety. (Yes, because the last time they came, we were not around. So, because of that we said we will come to give you variety.)

This scene contains more code-mixing than switching. The setting of this scene is a hotel, and the girls meet with the men they are about to have intimate relations with in exchange for money.

The men are Yoruba, but are educated, and consciously or unconsciously show that to the girls by mixing their Yoruba with English words and expressions to create an impression. We may refer to this as the expressive function of code-switching and code-mixing. Chief James says "ekaabo", and then says it in English twice, to show his literacy. The girls also mix their Yoruba with English words to show their proficiency in English. The characters also make sure that in the process of trying to show an educated identity, they also show their culture by using their mother tongue,

Yoruba.

We may conclude that the central theme of the movie may also be a factor for the employment of the phenomena of code-switching and code-mixing. *Jenifa's* thematic focus is on a change in personalities for reasons such as trying to fit in, attaining a higher standard of living in the city which requires the learning of the language of the city. Therefore, we see the main character especially, code-mix and code-switch generally because she has been told by her friends that she needs English to be seen as a "big girl". So, she tries her best to use as many English words as she can, into her matrix language, Yoruba. The other major characters as well, employ the phenomena in a bid to exhibit their "big girl" statuses.

Datum 2: *October 1*

Excerpt 1: (Bar)

Banji: *Ah! Eleyi?* Sign of independence. (Ah! This one?)

Ropo: independence of Nigeria or your waistline? And of course, the lovely miss Tawa.

Tawa: Ropo, you should have written more.

Ropo: indeed, I should have.

Banji: Oyinbo! *Mu otiwa fun omoba! Se kia, se kia!* (oyinbo, bring the price a drink. Quickly, quickly!) *Oju e tiwayatopatapata.* (Your face has really changed.)

Ropo: It's good to see you.

Banji: uhm, may I propose a toast? To old friends!

Tawa: Old friends.

Ropo: Old friends.

Banji: *beeni? So rilatiigbatiiluAkoteti di iluoja, awoneyanorishirishikowoiluyiwani. Bo se woawon*Igbo*yii. beeniawon*Hausa, Fulani*wa*, Igbira*wa*, won polorishirishi.* (Yes? You see ever since Akote became a trade centre, different tribes started to find their way in, the way you see these Igbos, same way the Hausas, Fulanis and Igbira's are, there are so many of them.)

Tawa: *O tetimowalarabayii.* (We are already used to it.)

Banji: *ehn, inuwa dun si.* (We are happier)

Ropo: Diluted, just like Ibadan.

Tawa: *So fun wa, bi Ibadan se rigaan? So, o ndun?* (Tell us, how is Ibadan like really? Is it interesting?)

Ropo: *So fegbootooro? Ariwoojalasanni.* (Do you want to hear the truth? It's a lot of fuss over nothing.)

Banji: *ehen? Kiniitumo yen?* (What does that mean?)

Ropo: Etiquette rule number 5 Banji! Never interrupt a gentleman when he is sipping his drink. Anyway, my educated experience tells me that independence has arrived ten years too early.

In this scene, we see code-switching play a number of roles. The setting is a bar, the recreational meetings that the characters have, they have here. At first, Banji, Ropo and Tawa converse in English, exchanging pleasantries. The air around them is still a bit formal, since they had not seen each other in a while. But as the conversation continues, there is a change. Firstly, we see Banji switch to Yoruba to request for a drink for Ropo, the prince. This is because the barman is not literate and therefore would not understand if Banji asked in English. When the air of formality clears, Banji tells Ropo that his face has changed, though Ropo still replies in English. Banji switches once again to English to propose a toast. This may be seen as a metaphorical switch, as the topic demands a change in code. A toast, is a part of western culture, therefore consciously or unconsciously they conduct it in English, a western language. After the toast is done, Ropo notices a group of Igbo men behind them, and says "Igbo?" Then Banji replies in Yoruba, switching from English yet again, so that the Igbo men behind them will not understand what they are saying.

Therefore, Banji uses code-switching for secretive reasons. They know that the Igbos will be unable to understand that the conversation is about them. The switch performs a directive function, as they do this to disassociate themselves from the Igbo men behind them, preventing the possibility of eavesdropping and understanding what they say. When Ropo changes the topic again, he switches to English, telling Banji about Etiquette. A western culture needs to be explained in a western language. His tone also changes, and his switch thus performs a phatic function. When he says "independence has arrived ten years too early", his tone is very serious.

Excerpt 2: (Home)

Sergeant: Ah ah, inspector?

Danladi: Sergeant I'm sorry for the late hour.

Sergeant: Come in, come in. it's okay, it's okay. Sit down, sit down. We eat, break bread with us. Ah! Two sergeants in this house.

Danladi: Reminds me of my son.

Sergeant: Ehen, you have son of his age?

Danladi: Used to have one.

Wife: *A kualejo. Ba ile mi, se ko n se peaboki to gba se lowo yin bankan mi wa? Tori to ba je, soponnani o ma jekiounjetio n je ba lorun o.* (My husband, I hope it's not this same man who suspended you that came here for another reason? If so, may the god of small pox make him choke on his food.)

Sergeant: Madam say, hope food is nice?

Danladi: Ah! Delicious, delicious.

Sergeant: *Ko da nkan mo.* (He doesn't know anything.)

Wife: *Ma da loun.*

In this scene, code-switching is done for secretive purposes. Sergeant and his wife communicate in Yoruba in the presence of the Hausa Danladi, who has no idea that they are talking about him. Initially, sergeant and Danladi converse in English, but late sergeant switches to Yoruba. They are able to get away with saying that the god of small pox may choke him, because they know he does not understand. They do this to mock him. When sergeant realizes that they may look suspicious, he switches to English and lies to him saying "Madam say, hope food is nice?". When Danladi replies, he switches again to Yoruba saying that Danladi indeed knows nothing.

Excerpt 3: (Party)

Tawa: A toast, to an Independent Nigeria.

Ropo: To us.

Tawa: lovely. *Ni bo lo tira?* Ibadan? (Where did you buy this? Ibadan?)

Ropo: *Rara. Eko, nigbatimofefiodo* Reverend Dowling *le.* (No, Lagos, when I wanted to leave Reverend Dowling's.)

Tawa: Reverend Dowling...*o ma ti*miss *e gan.* (You must really miss him.)

Ropo: Miss Tawa. *Iwo lo mowejuninu* class *wa. Won se mu iwo lo sieko?* (You were the most intelligent student in our class. Why didn't they take you to Lagos?)

Tawa: *Lo to. Okunrinni father feran. Abi?* (True. The Reverend father preferred to take boys, right?) Unlucky for me, lucky for you.

Ropo: Lucky for me? Lucky for me? He violated me!

Tawa: Ropo!

Ropo: You have no idea what I went through! This whole town has no idea what I went through under that monster for six years. But you will all suffer!

Tawa: Why? Ropo, why?

Ropo: Because I'm in pain and you must all feel my pain. Six Akote virgins for all the years of suffering!

Tawa: Eh! Eh! Eh! *Mo gbo!* Ropo! Duro, duro!

In this scene, code-switching is performing a phatic function. As the tones of the characters change, so does their language. They start off with English, then Tawa switches to know where Ropo bought his wine. She is already comfortable, and in a subtle voice she asks the question in Yoruba, getting less formal with him. The switch was metaphorical, as the change in topic also prompted the switch in language. She switches to English once again, then Ropo does to, following a rise in tone. Ropo is very angry, as Tawa is clueless about how much he suffered in Lagos while he was with Reverend Dowling who molested him. As he narrates his ordeal, he does so with English, and Tawa laments in fright in Yoruba as she makes the final switch.

Conclusion

This study has examined the language choices and possibilities in the movies: *Jenifa* and *October 1*, these choices are English, Yoruba, English-Yoruba, Yoruba-English and English- Other language. Through the movies used in the analysis, it has been deduced that there is the dominant use of English, the lingua franca of the country, even in "Yoruba" movies.

The study has also examined the possible functions of code-switching and code-mixing in the selected Nollywood movies. The film writers use the phenomena as a style in their movies. Apart from for creative purposes, they use it to make the movies seem more realistic, likening them to real life situations. Also, they use it to fulfill their communicative objectives, knowing well enough that the use of an indigenous language wholly will deter the spread of the movie beyond the shores of the speakers of that indigenous language. Hence, they mix and switch these languages with English to attract a wider target audience to promote their message, become popular, and earn more money. The reasons and motivations for codeswitching and mixing are referential which implies that the character(s) lack facility in the target language; directive, which involves

including or excluding a participant from a conversation; expressive, whereby the characters switch or mix to show their mixed identity; phatic, meaning that the characters change codes when the tone or topic of their conversations change, which is also known as metaphorical function. Other reasons include solidarity, appeal to intimacy, secrecy, social distance between participants, and shared ethnicity. It has also been found that the major thematic focus of a movie could also be a determinant of the language use in that movie. The implications of this study are that language builds and severs relationships; it also includes the in-group and excludes the out-group in society.

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