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The Socio-pragmatic Functions of Arabic – French Code Switching in the Algerian Sitcom 'Dar Nsa'

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Abstract:

This paper aims at studying code switching in the Algerian sitcoms. More precisely, it attempts to reveal the codes existing, the types of code switching and its functions in the Algerian sitcom named 'Dar Nsa' broadcasted on Bahia TV. The researcher relied on downloading selected episodes and note taking to first detect, transcribe, and then analyze the instances of code switching as articulated by the characters. The qualitative data analysis reveals that intra-sentential code switching is prevalent in the sitcom, in addition to inter-sentential and tag switchings. The codes, to which the participants switch, beside their Algerian Arabic dialect, are mainly French and Standard Arabic. The code alternations found in the selected episodes serve to fulfill certain socio-pragmatic functions.

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1. *Introduction*

Code switching, or speakers' alternations between languages while conversing or communicating, is a well-known sociolinguistic phenomenon that occurs in many speech communities worldwide. The Algerian community is also characterized by a wide range of linguistic varieties where code switching (hereafter CS) is constantly observed on a daily basis in Algerians' interactions. In various research works, this phenomenon has been investigated in relationship with its types, functions and roles (Poplack (1980), Martin (2005), Winford et al., 2009) and others. CS, in the Algerian community, does not only occur in face to face conversations, but it has also made its way into mass media, such as television reflecting deeply the sociolinguistic reality of the Algerian society. On television, CS has become a prevalent feature in various forms of entertainment such as stand-up comedy, theatres' plays (Hammoudi, 2023), comics' strips, and sitcoms. A sitcom is a humorous and entertaining type of comedy that is

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broadcasted on television or radio and has the same characters discussing various topics every day or every week. CS is widely used and noticed in Algerian television shows, making them a valuable resource for sociolinguistic investigation. Hence, this research focuses on how actors switch between Algerian Arabic (Hereafter AA), Standard Arabic (SA), and French (FR), examining the patterns, functions, and social meanings behind their language choices in spoken media.

Generally speaking, the present research seeks to answer the following question: Why do Algerian comedians in sitcoms switch back and forth to the codes available in their verbal repertoire, be they AA, FR, or even SA? In specific terms, this paper is essentially set to describe and examine CS in a verbal comedy of an Algerian sitcom aired on Bahia TV called 'Dar Nsa'; that is, it endeavours to elucidate the types of CS found in this sitcom and unveil the socio-pragmatic functions of CS.

Therefore, the present study attempts to answer the following research questions:

1. What codes do the actors switch between?
2. What types of CS are used by characters in 'Dar Nsa' sitcom?
3. What are the functions of CS used in 'Dar Nsa' sitcom? Or why do the actors switch between codes?

In trying to answer these questions, the next hypotheses are put forward:

1. The cases of CS found in the sitcom occur between AA and FR with little use of SA as the main codes existing in the Algerian verbal repertoire.
2. Comedians in 'Dar Nsa' sitcom may use three types of CS: Intra-sentential CS, inter-sentential CS, and tag-switching that are commonly found in all societies.
3. Actors in 'Dar Nsa' sitcom may switch to quote one's speech, to emphasize a certain idea, or to achieve certain socio-pragmatic functions according to the roles given.

In order to confirm or infirm those suggested hypotheses, a profound analysis of the sitcom has to be done. This paper is structured into two parts. The first part aims at defining basic concepts such as CS, its types, its patterns, its socio-pragmatic functions in general, then reviewing a brief description of in the Algerian context specifically. The second part, which represents the practical side of this investigation, endeavours to show what and how the data were collected in addition to the analysis and the interpretation of the findings.

2. Literature Overview

2.1. Code Switching Defined

In essence, CS is a widespread phenomenon that takes place in in bi-/multi-lingual communities; i.e., a multilingual speaker can switch between languages and blend them together since they can employ multiple languages (Auer, 2010). Consequently, CS mostly results naturally and spontaneously from the speakers' ability to alternate between codes as they include words and

phrases from one language to another according to their conversational motives, purposes, the setting and the topic of the conversation as well (Kachru, 1977, Muyer-Scotton, 2006). The switch usually occurs within the same conversation (Isurin, *et al.,* 2009) and sometimes within the same utterance (Bullock and Toribio, 2009). In the same vein, (Trudgill, 2003, p. 23) defines it as: "the process whereby bilingual or bi-dialectal speakers switch back and forth between one language or dialect and another within the same conversation". This definition highlights the dynamic and fluid nature of CS, emphasizing that it is not a random alternation, but rather a deliberate linguistic strategy used by speakers who are competent in more than one linguistic code. Such alternation can occur at various levels - within a sentence, between sentences, or across turns in the same conversation. Thus, various types of switches can occur in bi/multi-linguals' speech.

2.2. Types of Code Switching

As CS is the main phenomenon described and investigated in this research paper, its types must be mentioned along with their significance to better explain the characters' linguistic performance in the sitcom under study. Though there are several types of CS, few of them are to be referred to in this section. Gumperz (1982) claims that CS is either *internal* when speakers move between two dialects of the same language, or *external* when they move from one language to another. On the other hand, Milroy and Muysken (1995) claim that bilinguals experience CS when they switch between two distinct, genetically unrelated languages within a single conversation. It indicates that two distinct linguistic systems are switched between.

Alternating between codes can be at different levels and varied degrees of mixing codes in the individual's speech. One type, which is inter-sentential, entails switching languages between sentences or clauses. That is, a person might speak one language in one sentence and switch to another language in the next sentence. The second type, which is intra-sentential CS, involves a switch within a single sentence or phrase. For example, a speaker might start a sentence in one language and finish it in another. Then, as a third type, once a speaker inserts tag (discourse markers, interjections) of a language into a sentence or an utterance that is performed in another language, he or she is then doing a tag code switching (Romaine, 1995).

2.3. Patterns of Code Switching

Blom and Gumperz (1972) identified two main patterns of CS: situational and metaphorical. Later, in 1982, Gumperz introduced a third pattern known as conversational CS. Situational CS is influenced by the context and the participants in the interaction, where the switch in codes reflects a change in social setting or interlocutor. Metaphorical CS, on the other hand, is used to convey emphasis or attract attention, serving a specific communicative purpose. Conversational CS involves the integration or alternation of grammatical structures from different languages within the same conversation. In addition, "the juxtaposition within the same speech exchange of passages of speech belonging to two different grammatical systems of subsystem" is how Gumperz (1982, p. 59) defines CS. This definition shows that CS is not just about mixing languages randomly – it is rather a thoughtful and organized way of placing elements from different grammatical systems side by side within the same conversation. That is, it highlights how speakers smoothly and

flexibly blend their linguistic abilities to express who they are, clarify meanings, or respond to the social dynamics of the conversation as shown in the previous patterns (situational and metaphorical) which can occur for various reasons, such as to express a concept more accurately, due to the bilingual's comfort level with certain languages, or to strengthen social bonds with certain groups.

2.4. Socio-Pragmatic Functions of Code Switching

In bi/multi-lingual societies, speakers frequently alternate between languages to serve several social and communicative purposes. CS helps to facilitate understanding and can be especially useful to fill in gaps in lexis when one word or one sentence is missing in one's mind or ideas. As already mentioned, according to Gumperz (1982), a key type of CS is conversational CS, which differs from situational and metaphorical CS for it does not involve a change in topic or setting. Instead, speakers move willingly between languages within the same conversation. For example, in Algeria, a teacher may begin a lesson in FR and conclude it in AA to facilitate or improve comprehension for students.

In this vein, conversational CS functions as a strategic pedagogical tool for speakers to express themselves more effectively. Gumperz (1982, pp.75–84) outlines various functions of conversational CS which are as follows:

1. Quotations: Bilingual speakers often switch languages when quoting someone's speech. As Gumperz (1982) points out, the switched segments can often be recognized as direct or reported speech.

2. Addressee Specification: CS can be used to address a particular listener or group. This strategy can also be employed to include or exclude someone from a conversation, particularly if others do not understand the switched language (Gumperz, 1982).

3. Interjections: CS may be used for short expressions or fillers, often to convey emotions or reactions (Gumperz, 1982).

4. Reiteration: This is when the speaker repeats an idea in another language to clarify or emphasize the message.

5. Message Qualification: This occurs when a topic is introduced in one language but elaborated upon in another, often for explanation or specification.

6. Personalization vs. Objectivization: Gumperz (1982, p.80) explains that this function distinguishes between speech that reflects personal involvement (personalization) and speech that conveys detachment or general information (objectivization). In this context, the speaker might not address a specific person, but instead speak in general terms.

2.5. Appel and Muysken's (2006) Six Functions of Code Switching

Building on Jakobson's framework of language functions, Appel and Muysken (2006) outlined six further communicative roles of CS.

1. Directive and Integrative Function: CS is used to elicit a response or encourage a specific action mainly in the forms of commands or requests.

2. Referential Function: It takes place when individuals switch languages due to a lack of an appropriate word in the current language. This is used to save effort and time.

3. Expressive Function: CS permits speakers to transmit one's emotions, opinions and attitudes.

4. Phatic Function: CS helps keep the interaction going and emphasizes important points. This leads to maintaining or managing the conversation.

5. Metalinguistic Function: CS can be used by speakers to comment on or discuss aspects of the language itself and this is called CS's metalinguistic function.

6. Poetic Function: CS can take place in jokes, wordplay or in a humouristic style in an attempt to enhance rhetorical and stylistic effects.

2.6. Other Roles of Code Switching

In addition to the previous communicative purposes or functions, CS can also serve broader sociolinguistic functions or roles, including: expressing personal or group identity, showing solidarity with others, adding humour to speech, signalling a change in tone or relationship, and including or excluding someone from a conversation Holmes (2008). Grosjean (1982) suggests several reasons for CS. For instance, bilinguals alternate between languages when they are uncapable to find equivalents and appropriate terms, and when there is no suitable translation for the language being used.

In a nutshell, Gumperz (1982, p. 144) sums up the examples of situations created to convey meaning as follows:

- To appeal to the literate.
- To appeal to the illiterate.
- To facilitate communication, i.e., utilizing the shortest and the easiest way.
- To negotiate with a greater authority.
- To capture attention, i.e., stylistic, emphatic, emotional.
- To emphasize a point.
- To convey a precise meaning.
- To communicate more effectively.
- To identify with a particular group.

CS, then, is not just a linguistic behaviour; it is a powerful socio-pragmatic tool that bilingual speakers use to facilitate or manage communication, express one's or group's identity, simplify meaning, and navigate social relationships in their daily life conversations.

2.7. A Glance at Code Switching in Algerians' Speech

Studies about CS in Algeria gained the interest of many researchers. CS is widely used in everyday conversation among Algerians thanks to their rich and diverse verbal repertoire they have. This sociolinguistic diversity of the Algerian speech community displays features of, bilingualism, multilingualism, diglossia and even triglossia due to the mixture and contact of SA, FR, and Berber with AA varieties which they themselves adapted some Spanish and Turkish borrowed lexis due to the successive invasions Algeria went through. Therefore, an Algerian speaker makes use of these linguistic varieties to speak and interact in everyday talk. One may hear Algerians say, for example, / rfad salʕa mə ***le local*** /: (take the goods from the shop.), / ħabit nahd*a*r mʕak ***à 23:00h du soir*** w χuft n***dérang***ik /: (I wanted to call you at 11 p.m, but I did not want to disturb you).

Researchers divided CS into two types: internal and external. External CS occurs when it happens between two genetically unrelated languages, like AA and FR in the Algerian context. In contrast, internal CS refers to contexts where switching happens between speakers of different dialects of the same language, such as between AA dialects and SA. In Algeria, CS is a complex and characteristic linguistic behaviour that occurs in diverse contexts such as everyday conversations in public spaces, family interactions at home, educational environments, and media platforms. The most prevalent form of this practice involves alternating between AA and FR, the two most widely used languages among Algerians.

Poplack (1980) identified three types of code-switching , which can occur at various points in speech - at the onset, middle, or end of sentences. These three types are commonly observed in Algerian every day dialects:

a. Inter-sentential switching*:* This type takes place at the boundary between two sentences, where one sentence is in one language and the next is in another.

e.g. / ***je dois me lever tôt*** baʃ nawsal fəl waqt/: I should wake up early in order to arrive on time.

b. Intra-sentential switching, a switch that occurs within a sentence boundary.

e.g.: / ʒa mʕana ***un collégue*** ʒdi:d / : (A new colleague joined us).

c. Tag- switching*,* the inclusion of tags from one code into a sentence that is in another code.

e.g.: /***Donc***, ana nʒibhum /: (So, I will bring them).

In Algeria, many Arabophone speakers start speaking in AA and then switch to FR to fulfill specific social functions. This is attested, for example, in schools when foreign language teachers switch from the target language to AA during a classroom interaction, and where only the foreign

language is appropriate. In fact, these switches are purposive as they facilitate the explanation of lessons. Additionally, forms of situational and metaphorical switches can also be noticed. For situational CS, an Algerian doctor may use FR to speak about medicines and then switch to AA to simplify and explain the pathological diagnosis to his or her patient. On the other hand, metaphorical CS can be seen, for example, in cases where AA is used in street and home to talk about ordinary subjects, whereas FR is used in hospitals and universities to speak about medical and academic issues. In addition, "French is embedded in the spirit, soul, personality and daily life of the Algerian citizens" (Benrabah & Lamri, 2022, p.7) due to the long French colonial era, it is usually used beside AA in the speech of speakers of varied ages. Also, instances of AA-SA or FR-SA can also be attested as speakers may shift to SA while tackling issues related to literary topics, administrative laws, and religious matters.

Furthermore, in the Berberophone provinces, Tamazight speakers also frequently engage in both intra-sentential and inter-sentential CS to fulfill a range of communicative purposes. These may include:

- *Lexical borrowing*: incorporating FR or AA words when Tamazight lacks a direct equivalent or when the borrowed term carries greater social prestige.
- *Topic management*: opting for Arabic or French in formal, academic, or administrative contexts, while reserving Berber for domestic or culturally intimate interactions.
- *Identity expression*: affirming ethnic belonging by reverting to Berber, or projecting cosmopolitanism and modernity through the use of French.

At last, it is safe to say that in the Algerian society, CS is controlled by situation and participant. Speakers navigate these linguistic codes daily, often switching unconsciously to fit the social context, the interlocutor's background, or the topic at hand. CS serves as a pragmatic strategy - not simply a sign of language deficiency, but a resource that allows speakers to convey the accurate message, manage interpersonal relations, and adapt to Algeria's intricate linguistic marketplace. It is, thus, an expression of multilingual identity, reflecting the coexistence of Tamazight with Arabic – in its two forms AA and SA, and FR as a Francophone colonial legacy.

3. Methodology

3.1. Data Gathering

Data of this study were gathered from the Algerian sitcom '*Dar Nsa*'. The current study adopts a descriptive qualitative approach to explore the socio-pragmatic functions of CS between AA and FR as used by the actors throughout the sitcom's episodes. The data concerning CS are selected from their discourse.

3.2. An Overview of 'Dar Nsa' Sitcom

The Algerian sitcom '*Dar Nsa*' which can be translated as "The House of Women". It was

written and produced by Rachid Nakah. This television show was broadcasted on Bahia TV, which is an Algerian private channel on May, 2020. It has 24 episodes and each one lasts between 18 minutes to 21 minutes. This sitcom has tackled various topics from the Algerian society like marriage, business and jealousy. Its chief characters are:

- The actor Haimoun Mustapha named Marbouh in the sitcom and who is the old son and a businessman.
- The actress Benouice Bakhta, named Ghzala, is the old daughter.
- The actress Bouchareb kalthoum, named Zohra, is the mother.
- The actress Lazoui Ahlem, named Sarah, is Marbouh's wife.

3.3. Data Collection Tools

This empirical part reviews the methodological instruments employed to analyze the spoken discourse in the sitcom. Specifically, video downloading and observation are the main tools employed in this study.

3.3.1. Downloaded Videos

The data about the types, patterns and functions of CS performed by the sitcom's characters have been elicited from 06 downloaded videos. At first, the researcher downloaded the whole number of episodes from YouTube. This has facilitated the process of watching, viewing and listening to all episodes. Subsequently, appropriate episodes were chosen on the basis of the ones which involve the features of CS that align with the focal objectives of this research. Actually, the downloaded videos helped the researcher to meticulously observe the real communicative events of this sitcom and the natural linguistic milieu where CS took place.

3.3.2. Observation of Actors' Speech and Note Taking

In this study, the researcher acted as an observer too. Observation was opted for as an additional qualitative tool. The researcher, relying on much focus on listening and attention to what codes are articulated by the characters, has noted all the sentences which entail instances of CS. Via observation and taking notes, she was able to extract reliable qualitative data that helped her identify and classify the types and the socio-pragmatic functions of CS within the selected episodes of this sitcom.

3.3.3. Research Sampling

The corpus illustrating cases of CS has been purposively selected from 06 episodes (episodes 9, 11, 13, 14, 17, and 21) as they display a rich and varied load of CS, both between AA and FR or vice versa. In these chosen episodes, four main characters appear: Marbouh, Ghzala, Zohra, and Sarah.

4. Qualitative Data Analysis

In order to identify the functional motivations behind characters' CS, each video excerpt was carefully analyzed using a range of theoretical perspectives relevant to CS research. The results of this analysis are organized into two main parts, aligned with the study's central research question. The first part explores the different types of code-switching observed in the data, while the second examines the socio-pragmatic functions these instances fulfill.

4.1. Types of Code-Switching in the Sitcom 'Dar Nsa'

The researcher observed that 'Dar Nsa' displays the three main types of CS: inter-sentential, intra-sentential, and tag-switching (see section 2.7). These forms of CS are prevalent throughout the sitcom senarios, and due to a careful attention given to their occurrences, the following analysis is provided:

a. Inter-sentential Switching

- In episode 9, from 04:09min to 04:13min, Zohra orders her daughter-in-law saying: / ***tu dégages chez ta mére*** w kijʒi Marbu:ħ jatfa:ham mʕa:k /: **(**Go to your mother and when Marbouh comes, he will talk to you).
- In episode 21, from 14:29min to 14:33min, Ghzala tells her mother: / samʕi Zohra ***il faut travailler*** /: (Listen Zohra, you should work).

The examples provided fall under the category of inter-sentential switching, as the language shifts occur at the boundaries between clauses. In these instances, the speakers Ghzala and Zohra produce fully formed, grammatically correct sentences in both AA and FR. This indicates a strong command of both languages, as they can alternate between them without breaking grammatical norms. Furthermore, this type of switching reflects the characters' lieracy level.

b. Intra-sentential Switching

- Marbouh told his father-in-law Mr. Mansour: / wkan jʒu:na rabʕa taʕ ***les clients*** kima ***madame*** Sonia ahrabna mazma:n /

(If we receive four clients like Mrs. Sonia, we will be saved). (Episode 11, from 03:04min to 03:12min)

- Ghzala told Sarah: / lqi:t had ***parfum***…ʔajja gult naʕṭe:h l Sarah /

(I found this perfume, so I decided to give it to Sarah). (Episode 14 from 07:56min to 08:07min)

In the examples above, Marbouh and Ghzala construct their sentences primarily in AA, inserting FR words like ***"Les clients", "madame"*** and ***"parfum"*** into their speech. This type of CS, known as intra-sentential switching, occurs within a single sentence and typically does not demand a high level of linguistic competence. It is widely used among Algerians, largely due to the lasting influence of the French colonial rule on the Algerian linguistic repertoire.

c. Tag- switching

- In episode 14 (from10:16min to 10:19min), Zohra tells her daughter Ghzala: /***d'abord*** bu:k wkan rah ħajj wkan ra:h təzawwaʒ ʕlija /: (Well! if your father was still alive, he would marry).
- In the same episode (from14:00 to 14:02 min), Ghzala phones Mr. Said, who wants to marry her mother, and she tells him: / ***normalement*** manʕajjaʈləkʃ lħadʒ sʕi:d … /. (Normally, I do not call you lhadj Said.)

These tags like ***d'abord*** and ***normalement*** are spoken frequently among Algerians. This is a tag switching and this type is very simple and does not require a very good mastery of both codes.

4.2. Socio-pragmatic Functions of Code Switching Found in 'Dar Nsa' Episodes

Based on the classification framework used in this study, the researcher observed that characters in the sitcom *'Dar Nsa'* frequently employ CS as an effective strategy to fulfill specific social goals. In other words, CS in the show often serves various socio-pragmatic functions, such as quoting others, expressing solidarity, achieving pragmatic effects, creating humour, reiterating statements, using interjections, and giving directives.

4.2.1. Quotations

According to Gumperz (1982**),** a speaker switches to quote someone's saying, famous expression, or proverb**.** In the present sitcom, one can hear French proverbs as in episode 21 from 13:35min to 13:44min:

- Sarah tells her uncle: / ʔana, ʃu:f! nrodhom gɑ:ʕ naħkam fihom ʔana. gallɑk ***"rira bien qui rira le dernier"*** /

(I will become their boss, as said "he who laughs last, he laughs best")

'rira bien qui rira le dernier' as a French proverb suggests that the final outcome is what truly matters.

- Then in the kitchen (from 14:23min to 14:33min) , as Ghzala is standing with her mother applying the orders of Sarah's uncle: Ghzala becomes the boss and her mother is the home's servant, one hears Ghzala informing her mother and saying: / melju:m nti Zohra w ʔana ɣzala ***travail travail camarade après*** /

(From now and on, you are Zohra and I am Ghzala, as it is said *work work, mate after*).

These French proverbs; "***rira bien qui rira le dernier"*** and ***"travail travail camarade après"*** heard in episode 21 have the function of clarification and focus on specific points.

4.2.2. Enhancing Solidarity

CS serves purposes beyond mere communication; bilingual speakers often choose a specific language to express group solidarity and membership. In this context, Holmes (2013) suggests that switching to another language can also help foster a warm and friendly atmosphere. This function is evident in the following sentence from episode 14 (from 14:00 min to 14:02 min):

❖ Ghzala phones Mr. Said and tells him: / ***normalement*** manʕajjaʈləkʃ lħadʒ sʕi:d, nʕajjaʈlək ***tonton*** sʕi:d /

(Normally, I do not call you lhadj Said, I call you uncle Said)

Here, Ghzala uses the French term ***"tonton"*** to show that Mr. Said is no more a stranger person, but he became one of her family members.

4.2.3. Pragmatic Function

Another distinct function of CS among many Algerians is its use for ironic purposes, as explained by Gumperz's (1992) concept of "contextualization cues." In the context of this show, characters often use irony to convey the opposite of what they say, usually implying criticism or disapproval. The following exchange, taken from episode 11, features a dialogue between Ghzala and her brother Marbouh. The episode revolves around a conflict between Marbouh's mother-in-law and her husband, which leads her to leave her home and stay at Marbouh's place. As a result, Sarah shares her room with her mother, and Marbouh ends up sleeping in the living room. Displeased with the situation, Ghzala confronts her brother in an angry tone. The conversation unfolds as follows:

➢ Ghzala: / wallah llamliha hadi! huma matnaʕanʕi:n ra:gdi:n fə ʃombrɑ w nta ra:gad fə ***salon*** no:đ χu:ja no:đ ! /

(I swear it is good! They are comfortably sleeping in the room and you are sleeping in the living room, wake up my brother! wake up!)

Marbouh: / Eh-eh! bu:ja χajji! ď'ɑhri ktalni tgu:l rani ra:gad ʕla ***trottoir*** /

(Ouch! my back hurts me as if I sleep on the pavement).

Ghzala: / ragəd fə ***salon****?* mu:l dar jurgud fə ***salon***? nta howa ***patron***! hadi ga:ʕ matadχulʃ ləl ʕqal! / (Do you sleep in the living room? Does the owner's home sleep in the living room? You are the boss! This is unbelievable). (Episode 11, From 10:40min to 11:16min)

In this conversation, the pragmatic function of CS is illustrated when Ghzala uses the French word *patron* ironically, conveying the opposite of its literal meaning. In doing so, she aims to tell her brother that he is no longer in charge. In addition, the same excerpt contains another example of CS.

➢ Ghzala**:** Marbouh χu:ja twaħħaʃt nɑsmɑʕ ***la voix*** ta:ʕak no:ď fʈan no:ď**!**

(Marbouh my brother, I missed your voice. Wake up! Wake up!)

Marbouh**:** /saħħa χalli:ni natqahwa, w no:d nzaggi /

(Ok! let me just drink my coffee and I will stand to yell).

Ghzala: / waj ʕla Marbouh χuya waj! ħatta yt^{s}aqahwa jzaggi **!** / **(**Oh my brother oh! Until he drinks his coffee to stand yelling!) (Episode 11, from 11:50min to 12:30min).

In this example, Ghzala inserts the word **"*la voix*"** meaning 'voice' in English to show that she does not miss her brother's voice, but, she misses the troubles and the problems that are made by her brother rather.

4.2.4. Humour

As the goal behind producing sitcoms is humour and making viewers laugh, most of the instances of CS displayed the humorous function. The AA-FR switches heard in episode 14 confirm clearly this function.

- While speaking with his mother about Mr. Said, Marbouh says: / hada rah ka:məl ga:ʕ, rah ***périmé*** /.

(He is so old, he is out of date). (From 15:53min to 15:55min)

- Ghzala tells Mr. Said: / ħna mənna mriďa, ħna neħku:lək niʃa:n bu:na kima:t/ /bu:na zaʕʕaq mʕaha ga:lha ɣadi nətzawwaʒ/ /ħamma:t gadra tɑʕ zzi:t w ħarga:tah/ /şbaħ lgi:na:h ***carbonisé*** mafi:h majatlləm /.

(We, our mother is ill, we are going to tell you how our father died. Our father was just joking with her that he was going to marry; she heated a pot of oil and burnt him. In the morning, we found him charred). (From 19:10min to10:30min)

Undoubtedly, French words '*périmé'* and '*carbonisé*' are chosen to convey humour to make the audience laugh.

4.2.5. Reiteration

As have been suggested by Gumperz (1982), CS also has a reiteration function. The following example clearly shows this function:

- Marbouh tells his mother: / mmɑ χallini nahďɑr. ***laisses-moi parler*** /

(Mom, Let me talk. Let me talk). (In episode 13 from 12:40min to 12:42min)

In this example of reiteration, Marbouh resays his AA sentence /χalli:ni nahďɑr !/ in FR **"*laisses- moi parler"*** to emphasize his idea.

- The function of reiteration can be also noticed in the following sentence in which Marbouh speaks with his father-in-law saying:

/ wkan jdʒu:na rabʕa tɑʕ ***les clients*** kima ***madame*** Sonia **Ah!** ***Nous sommes sauvés*** ahrabna mazma:n / which means in English **(**if we receive four clients like Mrs Sounia, we will be saved) in episode 11, from 03:04min to 03:12min.

In this example, Marbouh reiterates his statement by switching from FR *"**nous sommes sauvés**"* to AA **"**ahrabna mazma:n**"** to emphasize what he wants to say. The switch here serves to stress the statement's main point or idea.

4.2.6. Interjections

As suggested by Gumperz (1982), interjections are employed as sentence fillers to convey strong emotions, surprise or to capture attention. This can be reached via the use of tags. The following sentences illustrate the way some of these interjections' words are used:

- Marbouh says while calling a charitable organization: /***Bon***! ɣadi natbarrɑʕ bə ***fourgon*** tɑ:ʕ ***électro-ménager*** /

(Well! I will offer a van of household appliances) (in episode 10 from 06:30min to 06:33min).

- In episode 17 (from 10:45min to 10:47min), Ghzala tells her mother: / ***Tout d'abord***, wkan naʕʈo:h drɑham nʒajħu:h / (First and formost, if we give him money, he will become useless.)

4.2.7. Directives

CS in directives, as believed by Appel & Muysken (2006) and Holmes (2008), is used to give instructions or commands. In the following example taken from episode 9 (from 04:00min to 04:22min), Zohra uses the French expression *"**Tu dégages chez ta mére**"* to sound very serious and authoritative. In addition, she undoubtedly switches from AA to MSA / jaṭabbaq lqanu:n / meaning 'the home's law must be applied' to add some power to her status in the family sphere.

- Zohra says: / waldi marbu:ħ ra:h ɣa:jəb w ʔana rani ħa:ďra ….ɣadi jaṭṭabaq ʕli:k qanu:n ttaʕ dda:r. ***Article un: tu dégages chez ta mére*** w kijʒi marbouħ jatfa:ham mʕa:k/

(My son is absent and I am present. From now on, the home's law must be applied. Article 1: go to your mother and when Marbouh comes, he will talk to you).

5. Main Findings and Discussion

The qualitative analysis of the data collected demonstrates that characters rely on the three distinct types of CS. The main codes found in CS are AA and FR with little use of SA. Thus, this result confirmed the first hypothesis. the researcher identified three main types of CS that take place in the speech of Dar Nsa characters: intra-sentential switching, inter-sentential switching, and tag-switching. Among these, intra-sentential switching emerged as the most frequently utilized type. This prevalence is attributed to the minimal cognitive effort required for grammatical integration, which can be largely explained historically by the lasting influence of the French colonial rule in Algeria. In contrast, and linguistically speaking, inter-sentential switching necessitates a higher level of proficiency in both codes ; that is why it is less prevalent in this sitcom's episodes. These findings also confirmed the researcher's second hypothesis. The results obtained further indicate that characters deploy CS in their performances to serve a variety of socio-pragmatic and communicative functions, including quotations, expressing solidarity, reaching pragmatic purposes, revealing humour, reiteration, interjections, and directive functions. In specific terms, the switch from AA to FR or vice versa is opted for to report prior speech, quote proverbs or sayings, clarify meaning, and for pragmatic goals in general to utter the speaker's implied or unsaid messages. Additionally, CS is used to express membership with others, elicit laughter, give instructions or commands and communicate strong feelings or surprise. Some of these functions have already been hypothesized by the researcher like using CS to quote one's speech, to emphasize a certain idea, or to achieve certain socio-pragmatic functions. Therefore, the third hypothesis has been partly confirmed in this research.

6. CONCLUSION

CS is a pervasive linguistic phenomenon observed in bilingual and multilingual communities, wherein speakers alternate between different language varieties or codes. The present study focused on examining CS within the Algerian sitcom *Dar Nsa*, with the primary objective of unveiling the codes existing in this linguistic behaviour, the types employed in *Dar Nsa* and what socio-pragmatic functions CS serves in the speech of its characters. The data analysis reveals that three types of CS are utilized by the comedians in *Dar Nsa*: intra-sentential

switching, inter-sentential switching, and tag-switching. Yet, intra-sentential switching is the most prevalent, a matter that can be attributed to the impact of FR in Algeria and which has deeply shaped veryday Algerian linguistic practices. Moreover, the deployment of CS in the sitcom fulfills various socio-pragmatic and communicative functions that have been cited above. Notably, instances of switching into SA are also observed. In specific contexts, comedians switch from AA to SA or from SA to FR, reflecting the underlying feature of SA as a language associated with authority and social prestige.

All in all, it is safe to say that the use of CS in this sitcom generally functions as a useful communicative resource that enhances discourse effectiveness by enabling actors to articulate complex meanings, convey subtle emotional nuances, and express intentions precisely. Furthermore, it is also strategically employed to get audience engagement and enhance overall message delivery throughout the sitcom's episodes. At last, this study opens the door for further pertinent investigations. With the recent implementation of English in the Algerian society, a question arises in the researcher's mind: How will the linguistic landscape of Algerian TV Shows in general, and sitcoms in particular, evolve in the coming years, mainly in light of the increasing presence of English as a second language competing FR in institutions, social media, education and administration gradually? Will comedians exhibit new patterns of CS integrating items from English alongside AA and FR?

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