“We need to *ta det lugnt*”

English-Swedish code-switching: A case study of TV personality

Simon Davies’ idiolect

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Abstract

The aim of this essay is to examine why Swedish-English code-switching occurs, focusing on one person. The idiolect examined is Simon Davies, hosting the TV-show Design: Simon & Tomas where Simon Davies and his colleague Tomas Cederlund travel around Sweden helping Swedes with interior design. Season three of the show was transcribed into written data and theories were later used when analyzing the data transcribed from the TV-show. The data was analyzed from a qualitative and a quantitative aspect as well as mixed and unmixed utterances. This was done in order to see if there is a pattern in the way Davies switches as well as further understand what kind of items are switched. As this is done, the essay analyses the possible reasons for why Davies switches using the theories displayed earlier. The results show that Davies’ idiolect does not fully follow any specific pattern, however most of the words switched are nouns and the least common word class is prepositions. However, theories applied show that Davies’ switching could be a way for him to create an identity and connect with Swedes. The use of Swedish could help him seem friendlier and less like a stranger.

Keywords: bilingualism, conversation, English-Swedish code-switching, idiolect, Simon Davies, TV-show
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1. Introduction

“Bilinguals in language contact situations commonly use forms that integrate their two languages to some degree, a behavior that is disparaged by language purists, who insist that each language maintain its integrity according to prescribed norms“ (Bullock and Toribio 2009:1).

Bilingualism refers to “a person using two languages especially habitually and with control like that of a native speaker” (Hamers and Blanc 2000:6) and is not always unproblematic. The above quotation gives a good insight into how code-switching, defined as “the alternate use of two or more languages in the same utterance or conversation” (Grosjean in Sharp 2001:7), is perceived. Even though it is considered to be damaging to the mother tongue or the individual in question, it gives linguists a unique insight into the structural outcomes of language contact (Bullock, Toribio ed. 2009:1).

Gardner-Chloros (2009:9) suggests that code-switching should make us think outside the box and challenge theoretical approaches developed in a monolingual context treating language as discrete and identifiable. In this paper code-switching is analyzed by looking closer into how English and Swedish coexist in a bilingual’s idiolect – the speech of one person at one time (Trudgill 2000:21).

Many researchers, for example Klintborg (1999) and Sharp (2001), have taken a closer look into how Swedish speakers use English code-switching and how the influence of English might affect the Swedish language. However, the practice of blending Swedish elements into the English language has not been as well researched, and there is less literature written on intriguing to examine. Therefore this study explores this area of interest. An investigation is the topic. There are today quite a few English speaking natives living in Sweden and the topic is carried out, focusing on how English spoken by a single individual is influenced by Swedish. This essay will focus on the idiolect of Simon Davies, host of the Swedish interior design show Design: Simon & Tomas. Davies is known for his code-switching between English and Swedish, making his idiolect ideal for this type of study. The title of this essay, “we need to ta det lugnt” (translating into “we need to take it easy”) is a good example of how Davies uses both English and Swedish combined as he speaks.
1.1 Aim and scope

The aim of this essay is to examine code-switching between Swedish and English, focusing on one person’s idiolect. In order to accomplish the aim the speech of a well-known TV personality, i.e. Simon Davies, the host of the TV-show Design: Simon and Tomas, is analyzed.

Starting from the observation that Davies is a frequently switches between English and Swedish, the following research questions have been phrased:

- What linguistic items are switched when Davies is speaking?
- What patterns, if any at all, can be detected in the way Davies code-switches?
- What are the possible reasons for Davies’ code-switching?

Theories of code-switching, see section 2, will be applied to the transcribed material.

As the aim above indicates, this essay investigates code-switching between Swedish-English in Simon Davies’ idiolect. Therefore code-switching in other languages are not analyzed and the focus is on Davies’ code-switching alone. The results may consequently not be valid for all code-switchers.

Section 2 deals with code-switching theories presenting a number of different research studies on the topic and analyzing some of the theories applicable in this composition. Toward the end of Section 2 a discussion about code-switching in conversation is laid out. In Section 3 the data and method are displayed. The data are described and exemplified and thereafter the method of how this data were extracted is displayed. Section 3.3 shows the analytic framework and method, followed by the problems and limitations encountered while carrying out this study. In Section 4 presents the analysis. In the last section, Section 5, the results are summarized in a conclusion.

2. Theoretical background

As mentioned in Section 1 above, the phenomenon of code-switching between English and Swedish has been extensively researched. Although there is research on this topic, it often focuses on English elements in Swedish and not vice versa. Therefore this essay examines code-switching and the use of Swedish elements in English. Most books written on code-switching, e.g. Hamers and Blanc (2000) and Gardner-Chloros (2009) among others, could be
said to be applicable on the topic at hand as well as on code-switching between other languages. Therefore this section begins by covering previous research done in the area of code-switching in general. After this it continues with a theoretical background of conversational code-switching which is the focus of this analysis.

The phenomenon of code-switching was not studied as extensively as it is today until the 1970s. Before that, code-switching was seen as a sign of language incompetence (Hamers and Blanc 2000:258). In the 1980s more wide-ranging research was made. One of the most notable researchers from this time was Haugen who distinguished code-switching from other language contact phenomenon, emerging when two languages come to interact in a specific situation. This was further developed by noteworthy researchers such as Poplack (1980) and Poplack and Sankoff (1988) who developed terms for labeling other phenomena differing from code-switching. One example is borrowing, defined as bringing new words into one language from another. Ever since, extensive chapters of major bilingual studies have been addressed the phenomenon of code-switching (Gardner-Chloros 2009:12-13).

2.1 Defining code-switching

When defining code-switching there are different points of view on the matter depending on the researcher. Therefore it may be hard to fully characterize. In this section, the most general views agreed on are discussed.

Bullock and Toribio (2009) defines code-switching as when a bilingual person alters between the two languages he or she is knowledgeable of in an unchanged setting, “often within the same utterance” (Bullock and Toribio 2009:2). They also indicate that there are two main kinds of code-switching: style shifting, which refers to monolinguals switching between different styles or idiolects, and language shifting, the kind of shifting focused on in this essay. Language shifting refers to when code-switching involves two different languages. Code-switching can also refer to the insertion of one single word (unmixed utterances or inter-sentential code-switching) or a switch in larger segments of utterance (mixed utterances or intra-sentential code-switching). In this essay, this phenomenon will be referred to as mixed and unmixed utterances (Bullock and Toribio 2009:2).

Code-switching may develop for a number of reasons such as filling gaps and expressing identity (Bullock and Toribio 2009:2). However, a good way to understand what code-switching implies is to highlight what code-switching is not. It needs to pointed out that there is a difference between code-switching and other language contact phenomena such as
borrowing (the process of taking words from another language i.e. café from French),
blending (the process of combining the beginning of one word with the end of another to form
a new word, i.e. motor+hotel = motel) and loan translations/calques (a type of borrowing in
which each element is translated into the borrowing language i.e. sky scraper calques gratte-
ciel (French)) (Gramley 2001:299 and 310). These are to be separated from code-switching
even though they are often mentioned in relation to studies on the subject. Certainly, code-
switching can initialize other phenomena such as the ones mentioned above yet the starting
point here is that code-switching is classified differently than other language contact
phenomena. When bilingual speakers themselves are asked why they code-switch, usually
three main ideas prevailing:

- **Laziness**: this explanation to code-switching is provided partly by self-confessed
  speakers as well as people claiming they do not code-switch. As the speaker cannot
  remember a word in one language, the second language comes into play providing an
easy solution to the problem.

- **Disapproval**: code-switching is generally disapproved of. Even by those practicing it.

- **Awareness**: speakers confronted usually explain the act of code-switching by saying they
  are not fully aware of the extent of their code-switching and seem surprised and
  embarrassed when realizing how frequently they code-switch (Gardner-Chloros
  2009:14).

From the ideas presented above, one could argue that the perception of code-switching is that
of a lazy, oblivious phenomenon, looked upon with a disapproving eye. It could be argued
whether the second idea presented above, i.e. disapproval, is not a reason for code-switching
but rather a reason for code-switching not to occur and that awareness should limit the spread
of code-switching and not be a contributor as displayed in Gardner-Chloros (2009). However,
these ideas cannot be said to be the ones dictating how code-switching is used since other
things such as identification and the situation may influence the speaker as well.

Therefore, Section 2.2 displays sociolinguistic approaches to code-switching which have
come to be an important feature in the research on code-switching carried out by Gardner-
2.2 Sociolinguistic approaches

Sociolinguistics is a very broad field within linguistics incorporating the study of multilingual speakers as well as differences in linguistic behavior; *dialects*, a language variation by user characteristics such as region and ethnicity (Aitchison 2001:255), and *sociolects*, a language variation typical of a social class (Gramley 2001:318) etc. In terms of code-switching, sociolinguistic researchers such as Gardner-Chloros (in Bullock and Toribio 2009) claim that language behavior and use are related to the identity and characteristics of the speaker. She argues that this is first and foremost perspectives to view code-switching from. Gardner-Chloros continues by discussing the fact that there are many different reasons as to why code-switching occurs. She claims that code-switching could be connected to the speaker personally as well as the situation in which code-switching occurs. We will now take a closer look at code-switching in conversation which could be said to be the most common context for the occurrence of code-switching.

2.3 Code-switching in conversation

The most common use of code-switching takes place in conversational context. There are many reasons as to why code-switching occurs as analyzed above in Section 2.3, yet there are several more reasons dealt with in the literature on this domain. From very many studies, for example Gardner-Chloros (2009) and Gafaranga in Bullock and Toribio (2009) one can conclude that code-switching should be seen from a sociolinguistic approach focusing on conversation analysis. This is the main focus since it is conversations that are being investigated and we cannot fully analyze Davies’ code-switching unless a sociolinguistic approach is applied. If the conversations were to be analyzed from aspects such as grammatical changes in Davies’ English and (or) Swedish language the study would be completely different in its structure and analysis.

2.3.1 The Conversation Analysis model

One distinguishable way of analyzing code-switching in conversation is to use the *Conversation Analysis model* (henceforth CA model) which from the beginning originates from sociology yet has everything to do with language. The aim of conversational analysis is to study the order of social action, particularly those social actions that are located in everyday interaction and the discursive practice of members of society (Psathas 1995:2). The CA model is often seen as a “mentality” or “style of work” rather than an exact science (Gafaranga in Bullock and Toribio 2009:114) however it is commonly used when analyzing conversations in monolingual situations. Some linguists, for example Gafaranga in Bullock
and Toribio (2009) and Auer in Heller (1988), claim that the CA model could be applied to bilingualism as well. Even though this analysis does not use this model it is inspired by it and Davies’ idiolect is analyzed from a sociolinguistic perspective. The CA model goes too far in depth regarding the organization of dialogues, while this essay is more focused on the way Davies code-switches between English and Swedish.

2.3.2 Conversational/ pragmatic motivations

Gardner-Chloros (2009) claims that code-switching could reflect social realities and show how one language might be dominant over another. She further shows how code-switching can be used as an indication of identity since people often use their language as a denunciation of identity. What Gardner-Chloros (2009) indicates is that our way of being is reflected in people’s idiolects.

Gumpertz (1982) developed a theory about what is referred to as we-codes and they-codes concerning accommodation of language and interaction between different groups or individuals. Gardner-Chloros (in Bullock and Toribio 2009:104) explains that speech in ingroup and informal activities is regarded as we-codes while they-codes are used when associating with people from other groups and the language used by the majority. Therefore, language can be used to create an identity for a group while others outside the group are excluded. Gardner-Chloros (2009:79-80) observes that by addressing people differently, one can create an identity or group. She emphasizes the importance of addressee specification. Addressee specification implies “using the appropriate language to address different interlocutors allows the participants to continue the conversation smoothly” without inserting conversational markers or comments to indicate when the switch occurs (Gardner-Chloros 2009:79). She exemplifies by displaying a study carried out in Tunisia where two main languages are spoken, Tunisian Arabic or French. By using one language or the other, the person spoken to be included in the local Arabic society (Tunisian Arabic) or excluded and seen as European instead (French). This language accommodation can also be seen in Woolards (in Gardner-Chloros 2009) survey among Catalan adolescents.

Woolard (in Gardner-Chloros 2009) acknowledges that “social distance allows one to carry on a bilingual conversation, while closeness and friendship demand a shared language” (Gardner-Chloros 2009:81). Myers-Scotton also argues that “individual speakers exploit their several languages (or dialects) to signal their perceptions of themselves and their interpersonal relations to others” (Myers-Scotton 2002:10).
3. Data and method
In this section the data used are presented as well as the way the material was analyzed. In Section 3.1, the data are presented and elaborated on, and followed up by the method in 3.2 and 3.3. The section is completed with Section 3.4, presenting the problems and limitations.

3.1 The data
As the data has been transcribed and translated displayed as in example (X) below.

(X)
Other: Fast nångång I tiden fanns det ju charm här. Titta på fönstren. Other: But at some point there was charm here. Look at the windows
SD: If you want them, you’re welcome to take them. Mormorsgardiner. And the kappa. SD: If you want them, you’re welcome to take them. Grandma curtains. And the valance.

(3.1. 12:11)
While transcribing it was decided only to indicate the actual speaker when Simon Davies or Tomas Cederlund are speaking. The obvious reason for this is that Davies is the person of interest and Tomas Cederlund is the most frequent conversational partner of Davies. Simon Davies will be referred to as SD and Tomas Cederlund as TC. All other persons involved will be referred to as other the numbers in parentheses indicate the season (3), the episode (1) and at what point in the episode the quote is taken from: (12.11) i.e. 12 minutes and 11 seconds into the episode. In the transcriptions, Davies’ Swedish switched words will be italicized. In example (X) above the words mormorsgardiner and kappa are Swedish while the rest of the sentence is uttered in English. As seen in example (X) the utterance is translated into English in the second column.

3.2 Sampling
The audio material was transcribed into written data. However, the material is far too extensive for this essay, and has to be somewhat reduced. Sampling what data to use can be done in several ways. For this analysis a method of sampling was used that could be seen as convenience sampling; instead of doing a random sampling of the episodes, this essay focuses on the third season of the show which is deliberately selected among all seasons available. The reason for choosing this season instead of any of the others is the amount of episodes. In this season, there are twelve episodes to analyze; each is approximately 43 minutes long. As
Simon Davies does not occur at all times and does not use code-switching all the time, the focus is on the specific instances of code-switching available in each episode and not the episode overall.

### 3.3 Method

As the material was transcribed into analyzable written data an idea for how to analyze the data was developed. In this section the starting point for the analysis is displayed. The main idea for the study carried out in this essay is that sociolinguistics influences conversation and the way we interact verbally and therefore code-switching.

Firstly, the study examines *mixed utterances* versus *unmixed utterances*. This refers to utterances of code-switching made in combination with other words from the other language *mixed utterance*, or by itself or in one language only, *unmixed utterance*. To exemplify we can go back to example (X) again. Davies uses two instances of code-switching, *mormorsgardiner* (grandma curtains) and *kappa* (valance). The way they are used in the example, *mormorsgardiner* is an unmixed utterance and *kappa* is a mixed utterance since *mormorsgardiner* is switched without being in direct connection to English items while *kappa* is switched in a sentence consisting of two English items; *and* and *the*.

The second aspect this study examines is the data is *quantitative* versus *qualitative aspects*. To analyze the *quantitative* aspect of the data implies investigating the frequency of code-switching uttered by Davies in every transcribed episode is analyzed. Qualitative aspects on the other hand, refer to the lexical items that are actually transferred from English to Swedish when Davies is code-switching. Word classes are used as a starting point, analyzing code-switching on a sentence level, however this can be seen as insufficient since other smaller items can be switched as well (see Sharp 2000:64) i.e. code-switching on a word level. Therefore we will have to involve other subclasses as well. The following classes will be used: nouns, verbs, adjectives, adverbs, conjunctions, prepositions and interjections. There are other word classes available apart from these, such as numerals and pronouns, however since these are much less common, these will not be a part of the present analysis. The word classes presented here are complemented by a subcategory: English-Swedish *hybrids* such as *barn-safe* (children-proof/safe). This category is necessary since some of the words cannot be fully categorized.
into other categories. In investigating this, the way Davies code-switches can be further understood.

What is aimed at is to understand what items are switched when Davies speaks and to see the underlying patterns, if there are any, of how he speaks. Apart from these two areas of interest concerning code-switching, a third area has to be indicated since the above indication cannot answer the third research question. This question refers to the understanding of why code-switching may occur in the case of Davies. By analyzing the data from a sociolinguistic point of view the hope is to find the answer to this question.

3.4 Limitation and problems

As presented in Section 1.1, the aim of this study is to apply theories about code-switching on a single case of code-switching, namely Simon Davies. In order to examine the way Davies mixes English and Swedish this study has been focusing of spoken material from the TV show Design: Simon & Tomas. This show has, up until today, been produced for four seasons, all containing between eight and twelve episodes. This TV show does not have a manuscript of any kind. It is an interior design show where the two hosts Simon Davies and Tomas Cederlund travel around Sweden to help to improve the homes of people. All episodes are freely available on tv3 play [www]. In order to be able to analyze the spoken material it will be transcribed into written material. Sharp (2001) claims that “a transcription implies the interpretation and transformation of speech into a written medium” (Sharp 2001:43) and that this differs from spoken material in many ways. Transcribing spontaneous speech into written data is far from unproblematic and involves a process of interpreting the data by making decisions on how to transcribe certain things, e.g. how long (or short) a pause should be or how to transcribe the volume of the speaker. Also the presentation of the data transcribed is important to think about (Sharp 2001:44). This essay indeed follows the model of a less detailed transcription only transcribing the speech of Simon Davies and the second person in the conversation. Time was not spent on transcribing all pauses and other sound indications apart from speech unless deemed necessary in order to fully understand the conversation. In some examples used in this essay has an indication of mumbling due to unclear speech in this particular section of the episode.
The primary data used in this analysis focuses on one person’s idiolect. Since the essay has Davies and his show as its main area of interest, the results of this study cannot be generalized to code-switching overall.

This case-study may be applied to similar cases however and is therefore interesting to examine. This is also connected to the limitation concerning transcription. As mentioned earlier, this study is only looking at the speech of Davies and his conversation partner at the time and not at the context in general and therefore not the whole episodes either. It is also important to keep in mind that even though the TV-show in question, Design: Simon & Tomas, does not have a script of any kind the show is edited afterwards, singling out certain conversations to show while others are being excluded and not shown on TV. The problematic aspect here may be that what is shown in the episodes does not fully represent the way Davies speaks. He might be directed somehow as to what to say and do, and the editing can reduce or increase the actual frequency of code-switches.

**4. Analysis**

In this section the data transcribed is analyzed by using the method described in Section 3.3. The section follows the structure of the model as well, which implies that it first shows the mixed and unmixed utterances followed by an analysis of the quantitative aspects of code-switching in the data and then the qualitative aspects. After this Davies’ idiolect is analyzed by looking at the sociolinguistic factors motivating code-switching.

**4.1 Mixed utterances versus unmixed utterances**

The transcriptions of the episodes show that there are on an average forty instances of code-switching by Davies in every episode. These instances may or may not contain several code-switched words. Example (1) shows how one utterance can involve more than one case of code-switching:

(1)

S.D: …because it does strike me that we need to get you in particular and you occasionally, out of your mothers’ vardagsrum. [Mumble] It’s such an awful thought, your mother locked away in that room with pink tak. ‘cos I think it would be quite nice as well if your mother could reclaim her vardagsrum
S.D: …because it does strike me that we need to get you in particular and you occasionally, out of your mothers’ living-room. [Mumble] It’s such an awful thought, your mother locked away in that room with pink ceiling. ‘cos I think it would be quite nice as well if your mother could reclaim her living-room.

(3.1 6:14)

We will now look into the way Davies switches from English to Swedish by dividing the items switched into mixed utterances and unmixed utterance.

### 4.1.1 Mixed utterances

As explained in 3.3, the term mixed utterances refers to cases of *intra-sentential code-switching* occurring within one sentence. This is shown in example (2):

(2)

TC: Dick tål vatten  
SD: okay, okay, let’s do it. But I don’t wanna hear any bloody gnälling or wining: I’m blöt, I’m cold, I wanna go in…

TC: Nejdå, jag gnäller väl aldrig?  
TC: Of course not, I never whine, do I?

(3.4. 8:45)

In this example, Davies switches twice, *gnälling* and *blöt*. The first one is somewhat skewed towards English since the English ending –*ing* is combined with *gnälla*. This word is what will be referred to as a *hybrid*, where two Swedish words or a Swedish item is combined with an English item to create a new word. This is discussed in 4.3.1. However, this is to be seen as an instance of code-switching. Both of these are mixed utterances.

The other word in example (2), *blöt*, is not a hybrid or code-switching on a word level but it is an instance of mixed utterance. This is the pattern most of the words switched follow when it comes to mixed utterances. Altogether, the number of instances of mixed utterances made by Davies is 243 in the data analyzed. This is approximately half of all the instances of code-switching.
4.1.2 Unmixed utterance

As mentioned above, the result of the division between mixed and unmixed code-switching is about fifty-fifty, with the number of unmixed utterances analyzed is 235.

Davies uses many swearwords as unmixed utterances, see example (3) and (4):

(3)  
SD: Fan. This is actually not the least bit successful.  
SD: Damn. This is actually not the least bit successful  
(3.10. 33:03)

(4)  
SD: Fan!  
SD: Damn!  
(3.6 36.30)

The unmixed utterance fan is used separately in both example (3) and (4) even though the utterance in (3) is followed by a new sentence while (4) is an utterance standing by itself. These illustrated how most of the unmixed swearing is done.

Even though swearing is a recurring element in Davies’ code-switching, there are many other instances of unmixed utterances as well, such as example (5):

(5)  
SD: we want her to feel like a princess  
TC: Ja. Lite hotel suite  
SD: Yes, faktiskt.  
SD: we want her to feel like a princess  
TC: Yes. A bit like a hotel suite  
SD: Yes, actually  
(3.8 37:49)

Many of the instances of unmixed code-switching are however used when Davies seems to have forgotten the English word, substituting it with its Swedish counterpart, on the other hand there might be other reasons as well. Davies’ code-switching could be a way for him to adapt to Sweden trying to identify with the viewers. This agrees with Woolards (in Gardner-Chloros 2009:80) survey and studies mentioned in Section 2.3.2 and the idea that language can create a mutual understanding using we-codes discussed by Gumpertz (in Gardner-Chloros 2009:79).
These reasons are not applicable to example (6) however. Here, the unmixed utterances are repetitions of what has already been said by Cederlund:

(6)

TC: Ja, vad behöver vi? Vi behöver nåt konsolbord…
SD: consol, tv-furniture… floor lamp,
TC: schäslong
SD: schäslong
TC: soffbord
SD: soffbord

TC: yeah, what do we need? We need some kind of console table…
SD: consol, tv-furniture… floor lamp,
TC: chaise longue
SD: chaise longue
TC: coffee table
SD: couch table

(3.6 26:35)

The reason for Davies’ repetition may be plain laziness, not having to think of the English counterpart to a word being uttered in Swedish very recently. Other reappearing features switched are greetings such as hej (hi) tjena (hi), tjenamors (hi/yo) etc.

4.1.3 Summary and discussion

As seen above, mixed and unmixed utterances are almost equally common. Most of the unmixed utterances are obvious as to why they occur as unmixed and not as mixed, particularly greetings since they are uttered in either Swedish or English and are hard to combine in a code-switch. They only consist of one word or two collocations which mean that it is hard to switch them.

Example (6) shows how Davies uses the Swedish words since Cederlund used them right before. If this depends on laziness or something else is hard to say. The English words that should be used are somewhat similar to the Swedish ones, especially schäslong (chaise longue) since it is a loan word from French in both Swedish and English. Still, Davies’ decision to use the Swedish word could indicate that he is too involved in the conversation to remember the English word. Another explanation could be showing agreement with Cederlund and this would then be best shown by repetition.
Even though this analysis of the mixed and unmixed utterances may be interesting we need to go in depth by looking at the quantitative and qualitative aspects of code-switching, first looking at the quantitative ones.

4.2 Quantitative and qualitative aspects of code-switching

As mentioned earlier on in section 3.3, quantitative aspects of code-switching deal with the frequency of switched words. This section is therefore further examining how many instances of code-switching there are in each section. As mentioned above, there are approximately forty or so instances of code-switching per episode nevertheless some of these can involve more than one utterance of code-switching.

Looking into Davies’ code-switching it is possible to calculate how often he switches by analyzing the number of minutes of an episode and the instances of code-switching uttered. All episodes are approximately 43 minutes, and the number of switches altogether is unmixed and mixed utterances together, 478. Therefore, in the 516 minutes (30,960 seconds) of data shown, Davies switches 478 times, which is once every 65th second altogether.

One interesting aspect to point out for this analysis is that the frequency is not fully coherent since the episodes involve different amounts of code-switching. In episode 1 for example the number of words switched is 49 out of approximately 1005 sentences transcribed, while episode 3 only consists of 25 words switched out of 550 sentences transcribed. The sentences transcribed are not all utterances in the episodes, but only the ones containing code-switching. Therefore, the frequency of the switches can be seen as trustworthy even though it might look odd at a first glance.

Why this is can be pondered upon, the answer consisting of many different explanations. One is that Davies’ idiolect varies to some extent depending on who he is interacting with and what language they use to talk to him. When talking to children English does not seem to be an option since they usually do not understand English. When interacting with professional interior designers, i.e. Cederlund and other coworkers, the switches seem to be less common, while interaction with people not knowledgeable in words often occurring in interior design, result in more frequent code-switching. The reason for this could be said to be obvious since Davies wants the house owners and people he is helping to understand what is going to be done. One example is the switches in example (7) below:
In example (7), uses the word *sockels* [socklar] so that the person he is speaking with understand the implication of what he is saying fully. The English word may not be a word that Swedes understand.

The table below summarizes the findings for this section.

**Table 1: Frequency of utterances**

<table>
<thead>
<tr>
<th>What is examined</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of mixed utterances</td>
<td>243</td>
</tr>
<tr>
<td>Number of unmixed utterances</td>
<td>235</td>
</tr>
<tr>
<td>Number of switches altogether</td>
<td>478</td>
</tr>
<tr>
<td>Number of switches per episode</td>
<td>Between 25 and 49 switches</td>
</tr>
</tbody>
</table>

When analyzing the quantitative aspects of code-switching, a very deep analysis is hard to carry out. Instead, we have to focus on the qualitative aspects in order to obtain better knowledge of Davies’ code-switching. In this section we begin by looking at the word classes to which most switches belong. Also, we will be focusing on the possible reasons behind these switches.

As noted in Section 3.3 the following word classes are used: nouns, verbs, adjectives, adverbs, conjunctions, prepositions and interjections. When these word classes have been analyzed the concept of Swedish-English hybrids is investigated further.
One issue when classifying the switches was the utterances that include more than one word. In order to fully classify all utterances these had to be divided into different categories, splitting the quotes up. Example (8) below is one such utterance:

(8)

SD: okay, I’m gonna hang this up, let’s do the *sista piff*.

TC: häng den nästans där den inte förstör hela köket.

SD: *ja, ja, ja, ja*...

As we can see from Table 2 below, there are some word classes are more common than others, nouns being the most frequently switched while there are only 11 prepositions being switched:

**Table 2: Switched word classes and their frequency**

<table>
<thead>
<tr>
<th>Word class</th>
<th>Number of words</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nouns</td>
<td>257</td>
</tr>
<tr>
<td>Interjections incl. swear words</td>
<td>229</td>
</tr>
<tr>
<td>Verbs</td>
<td>78</td>
</tr>
<tr>
<td>Adjectives</td>
<td>67</td>
</tr>
<tr>
<td>Conjunctions</td>
<td>41</td>
</tr>
<tr>
<td>Adverbs</td>
<td>29</td>
</tr>
<tr>
<td>Prepositions</td>
<td>11</td>
</tr>
</tbody>
</table>
In Table 2 above we can also see that the number of interjections switched is second highest frequency.

When the word classes were further investigated it became clear that Davies has some words which he prefers to use, while others only occur once or twice. Among the nouns there is one word being very frequent, namely the word *förråd* (*storage room*) as seen in example (9) below:

(9)

SD: one thing I’ve noticed about Sweden that is curious is that everybody has a *förråd*. We don’t have that in my homeland. You can live in Mayfair, you can live in Glasgow and nobody has a *förråd*. And it strikes me that this is an excuse for Swedes to squirrel away stuff. I mean, midsummer, you’re driving down the motorway and there are people with *släps* driving back and forth, back and forth, piled high with what I always think is garbage. Every time one drives past I think “throw it away!”. But Swedes don’t.

(3.5 27.02)

In example (9) the word *förråd* is the main topic and is therefore used twice. From the monologue we are to understand that Davies has a strong opinion about, what he claims to be something only occurring in Sweden. This might be the reason for the high frequency of the usage of this particular word.

Another word is also switched in example (9), namely the noun *släps* (*trailers*). However, this is not proper Swedish since it is conjugated as an English noun with an –s plural ending instead of the correct Swedish plural form *släp*. This is analyzed further in Section 4.3.1.
As mentioned in 4.1.2, swear words are a reoccurring feature in Davies’ vocabulary, especially Swedish swear words such as fan (damn), helvete (hell), vad i helvete (what the hell), jävlar (darn/sod) etc. This is demonstrated in example (10):

(10)

SD: now what have you done with that bloody cube?
TC: bry dig inte så mycket…
SD: fan… tjenare. Fan Thomas, is that all you’ve done today, sit there and done that

(3.1 27.05)

In example (10) above, Davies’ curses as well as using the common Swedish greeting tjenare, both being interjections. Interjections are the second most frequent category when including swearwords.

Apart from the word classes analyzed above, Davies uses 78 verbs illustrated by example (11), (12) and (13):

(11)

Other: jag ska provsitta o se var öppna spisen ska bli
SD: don’t you dare provsitt on the cushions!

(3.06 36.18)

(12)

SD: let’s kör

(3.05 29.59)

(13)

SD: come now, Percy. Kom nu. I don’t like this much either… kom nu, duktig pojke. Actually, I will take you. Stay close to me… duktig pojk

SD: come now, Percy. Come now. I don’t like this much either… come now, good boy. Actually, I will take you. Stay close to me… good boy

(3.01 21.58)
These three examples give us a good indication of the kind of verbs Davies uses. Examples (12) and (13) show how the words *kör* (go) and *kom* (come) is used. Both of these switched words are usually used as Davies speaks to his dog or wants someone to hurry.

In example (11), the verb *provsitt* (try out the seating) is used as Davies wants to stop the person from sitting on the cushions. The reason for Davies using this word could be traced back to the fact that there is a lexical gap between English and Swedish here, where the Swedish word *provsitt* does not have a good translation in English. This could also be the case of the words *släps* and *förråd* in Example (9).

Apart from the words above, Davies uses the verb *är* (are) frequently, 10 times, and this therefore constitutes the main body of the verbs found. The other word classes analyzed show that adjectives and conjunctions are fairly common, 67 and 41 respectively, while adverbs and prepositions are less common, 29 and 11 respectively, indicating that some word classes might be preferred by Davies while others are not. This could be an indication of Davies being a conscious code-switcher since some of these word classes may be harder to remember how to use if the person is not knowledgeable in Swedish.

### 4.2.1 Swedish-English hybrids

As the analysis in Section 4.3, does not give us adequate resources to analyze what could be the most interesting group of words, i.e. hybrids. This code-switching on word level is somewhat more advanced that code-switching on a sentential level since this challenges the speaker to use Swedish word stems not only the words as they are. Davies does not only use the English word as grammatical rules direct, yet combines English and Swedish words in an unusual way. These will be discussed here, one set of words after another. As these words can be divided into word classes as well, they will be analyzed accordingly.

However, there are only a restricted number of hybrids available in the episodes analyzed. Out of all the words switched in season 3 of the TV-show, only 19 words are hybrids. Some of them are used more than once however the hybrids do not constitute a majority of the switched items. In table 3 below some of the hybrids available are listed:
Table 3: Swedish-English hybrids

From Table 3, it can be concluded that the most frequent group of hybrids are nouns. Davies most prominent way of compounding nouns is a Swedish word stem conjugated with a –s plural ending as in example (14), (15) and (16):

(14)  
SD: how would you describe the things in here?  
Other: julklappar… julklappar…  
TC: Du visste inte ens vad det var, du kallar det bara för julklappar. Du vet inte vad du ska ha det till…  
SD: so, you have a special cabinet for julklapps

(3.04 2.55)
(15)

SD: and this must be little Molly.
Other: yes, that’s right.
SD: chubby little arms, they’re like *falukorv*.

(16)

SD: the more *mamma* says, I don’t want green, the more determine I get to use green, you know

SD: *Fy faan*. And the floor. And no *sockels* or *dörrkarms*.

(17)

In example (14) the Swedish noun *julklapp* (Christmas gift) has been given the English plural ending –s. In example (15), the same has been done to the Swedish word *falukorv* (Swedish Falun sausage). In example (16) *sockel* (socket) is conjugated the same way creating *sockels* and *dörrkarm* becomes *dörrkarms*.

Therefore, all three examples follow the noun formation mentioned above. However, Davies does use hybrids in other ways as well, see example (17) and (18):
In example (17), the noun *bollfranssection* is a combination of *bollfrans* (ball fringe) *section*. The word is somewhat peculiar, not unlike the context where Davies wishes to put the fringe in question on the wall, while his colleague Cederlund ordain to clean up beforehand.

Example (18) on the other hand, the way Davies uses the item *stolp* which could be translated as pillar. However, the noun *stolp* is not a correct Swedish word since the singular form of *stolpar* (pillars) is *stolpe*. The way Davies uses this word indicates an English language approach to the singular where the plural form is only, in most cases, a –s ending added to the singular. Consequently the singular of *stolpar* should, according to Davies idiolect, be *stolp*, removing to plural ending. The verbs hybrids used by Davies are few and one of them can be seen in example (2) where the noun *gnälling* (whining) is conjugated by adding the English ending –ing to the Swedish *gnälla* (to whine).

The last word class to which two of Davies’ switched items belong is adjectives. As there are only two words it is hard to see a pattern of any kind, however both of these are combinations of one Swedish item and one English item, see example (19):
4.2.2 Summary and discussion

The number of mixed and unmixed utterances do not differ significantly indicating that Davies does not show preference towards one of the two yet uses both. This indicates that the kind of pattern this study was looking for concerning mixed and unmixed utterances is not fully there to be found.

When examining the quantitative aspects of Davies’ code-switching, we can see that Davies switches on average once every 65th second. However, most of the switches are greetings and swearing and these are hard to combine in a code-switch as they only contain one of maybe two words commonly collocating. The quantitative aspects are somewhat more interesting showing that most of the words switched by Davies are nouns indicating that it might be easier to remember and use rather than other word classes. The least common word class used is prepositions.

Further on, Swedish-English hybrids has been discussed as well, indicating that nouns are the most common word class as well, most of them compounded by putting an English suffix to a Swedish word, giving the word a plural meaning.

4.3 Sociolinguistic factors for code-switching

The analysis above might give us an answer to what items Davies switches and thereby an indication of a pattern in Davies’ idiolect and code-switching. However, the possible reasons for Davies’ code-switching cannot be found without applying the theories presented in this essay.

Taking a closer look at Davies’ idiolect in relation to Gardner-Chloros (2009:14) three main ideas suggest that the reason for Davies switching could be laziness, seen upon with disapproval and something he is not fully aware of. When observing Davies’ switching, it becomes clear that some of the switches may correspond with Gardner-Cholros’ (2009) ideas as to why code-switching occurs, i.e. laziness, disapproval and awareness (see Section 2.1).
In e.g. example (6), Davies repeats Cederlund’s utterances in Swedish instead of finding the English counterpart even though it should not be hard to translate if needed. This could be an indication of laziness when speaking. Davies does not seem to disapprove of his own switches however, evident in the frequency of switches as well as in the frequency of specific words such as swearing and greetings. Davies seems to like many of the Swedish words he uses, for example förråd (storage), see example (6). Also, as mentioned in Section 4.2, there is a lexical gap here as well, indicating that the use of förråd and similar words could be easier to use in Swedish since there is no actual word for it in English. As the monologue in Example (6) indicates, förråd is also something that he is not familiar with from Britain.

Also, the idea that Davies should not be aware of the way he speaks may not be fully veracious. Davies appears to be fully aware of the way he speaks as many of the words he uses in Swedish instead of English, could be unknown for the Swedish viewers, such as sockels (sockets) and dörrkarm (casing) in example (15). These words are specialist words for interior designers or craftsmen and might therefore not be so well-known in English among Swedish viewers. Therefore Davies uses the Swedish word instead, in order to clarify.

Furthermore, the conversational /pragmatic motivations presented in 2.3.2 can be applied and discussed in relation to Davies’ idiolect. Davies’ idiolect could be seen as somewhat peculiar in that he switches somewhat frequently compared to monolinguals. It can be understood that his code-switching might be a way for him to signal his identity to his conversational partner as well as seeking approval from others. As Myers-Scotton (2002:10) suggests, people use their language to signal their perception of themselves and others. In this way it can be understood that Davies’ idiolect could be a way for him to create comradeship and acknowledgement. Using some Swedish words sends out the signal that he is not all that stranger from another country but a friendly person who knows Swedish as well. As Davies often greets people in Swedish, the introduction becomes friendlier and might be less intimidating than if he was to speak English only.

Gardner-Choloros (2009) exemplifies how we- and they- codes can show themselves by presenting studies carried out in Tunisia where the use of language included or excluded a speaker depending on the language used. By code-switching Davies can be accepted into Swedish society and be recognized faster by Swedes than if only English was used. This also corresponds with Gumpertz (1982) theory of we-codes and they-codes.
5. Conclusion

The aim of this essay was to examine why code-switching between Swedish into English occurs, focusing on one person’s idiolect. By closer examining Simon Davies’ idiolect the analysis explored whether there is a pattern to which Davies code-switching, as well as displaying the possible reasons as to why Davies switches.

The findings showed that Davies uses both mixed and unmixed utterances, apparently not preferring one for another yet using both almost equally: 243 mixed utterances and 235 unmixed utterances. Since the difference in frequency between mixed and unmixed is so small, one can argue there is no specific pattern appearing here. When analyzing the quantitative aspects of Davies switches, the result show that Davies switches on average every 65th second. However, it should be noted that the number of switches differ from one episode to another. The analysis of the data also showed that the most common word class switched by Davies is nouns while prepositions are less common. This indicates a pattern in Davies’ idiolect where some word classes, i.e. nouns and verbs, seem to be easier for Davies to remember in Swedish while others are not switched as often, i.e. prepositions.

There are many different theories when it comes to linguistics and code-switching in particular. If other theories had been used for this study, it might have been possible to ascertain a more distinguishable pattern. However, this essay cannot conclude a specific pattern more than what is displayed above in this section.

The third research question aimed at determining the possible reasons for Davies’ code-switching. The theories concerning code-switching in conversation and the pragmatic motivations presented in Section 2 were applied to the data in order to establish an answer. What could be established from this is that the question can have many answers. Firstly, the idea that Davies would be unaware of his idiolect does not seem to be too likely. The frequency of code-switches in his speech and the way he expresses himself using Swedish words whose English counterpart may be relatively unknown to Swedes, indicates that he might be fully aware of his idiolect and switches. This would denote that Davies is a somewhat strategic code-switcher who is aware of his idiolect and switches. The reason for this can be pondered upon yet the idea that the switches made by Davies emphasize his personality and identity to others is not farfetched.
Yet, many of these switches are to some extent due to from laziness. Some words switched might be even easier to remember in English than in Swedish (see section 4.5 for further analysis). However, the analysis showed the switches made by Davies could be a sign of willingness to create a sense of common ground with the audience as well as the viewers. As presented in 4.5, studies have shown that speaking a common language creates a we-code in contrast to they-codes, where a person speaking a different language can be left out of a group of people due to a language difference.

Davies’ idiolect might be considered to be a bit uncanny due to the frequency of items switched and the kind of words he uses. However, the switches and use of Swedish as well as English gives an impression of warmth and his way of acting towards others present on the show is positive and confident. People around him seem to get a good impression of him even though he switches, disproving the theory that code-switching should be seen upon with a disapproving eye. However, it can be argued that Davies has an advantage for coming to the homes of people to help decorating as well as having a TV-team backing him up. This could help him to be accepted, or at least make people less willing to show their disdain, if there is any. Also, a speaker switching between English and Swedish might be less intimidating than a person switching from for example Swedish and Arabic, due to prejudices and ignorance.

In fact, this area of interest, the insertions of Swedish items in the English language, is not sufficiently investigated by linguists. This specific study is one of few investigating Swedish words inserted into the English language and not vice versa and evidently this is an interesting area of code-switching to study further. For example, the code-switching of Simon Davies could be put into perspective by carrying out a comparative study of other Swedish-English code-switchers as well. Also, a study of Davies based on a method of interviewing him could shed some more light on the reasons for why Davies code-switches since this would show Davies opinions on his idiolect and reasons for code-switching.
Primary source:

Reference list:


