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MASTER'S THESIS

CODE-SWITCHING IN BILINGUAL ANGLO-FRENCH HUMOUR: A STUDY ACROSS COMEDY FILMS, STAND-UP SHOWS, AND JOKES

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İKİDİLLİ İNGİLİS-FRANSIZ YUMORUNDA DİLLƏRİN ÇARPAZLAŞMASI: KOMEDİYA FİLMLƏRİ, "STƏNDAP" ŞOULARI VƏ ZARAFAT PROQRAMLARI ƏSASINDA

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INTRODUCTION

Relevance of the topic and the degree of research. The study of code-switching in bilingual humour has emerged as an important research area because scholars now focus on language creativity in communication. Research shows that code-switching functions as more than a way to communicate since it helps people reveal their identity, stress points, and generate humour. Code-switching during humorous discourse generates astonishment through rule-breaking and cultural references which enhance comedy.

However, the majority of previous research has studied bilingual humour as a single category without evaluating how code-switching functions vary across different genres. Each comedy genre, including stand-up comedy, comedy films, and everyday jokes, operates under its unique set of rules while addressing specific audiences through planned or unplanned content. Various linguistic switching patterns must have different motivations and application methods for performers or speakers. Nevertheless, very few researchers have conducted detailed systematic examinations of code-switching usage between these genres.

In addition, the research on code-switching in humour shows growing interest in Asian, Middle Eastern, and Latin American contexts; however, Anglo-French bilingual humour remains relatively underexplored. This situation is unexpected because English and French serve as worldwide languages which bilingual people use in many nations. Current studies examine a single performance or medium without investigating how genre affects code-switching usage.

Given the information about the lack of research on this particular field, this study becomes essential and of current relevance. This research addresses a critical knowledge gap through its examination of code-switching functions in Anglo-French bilingual humour across stand-up comedy, film comedy, and bilingual jokes. Through its genre-based approach, we gain an understanding of how code-switching functions depending on the specific context and format. The research advances code-switching theory together with humour studies by demonstrating the combined effects of language use and genre structure in bilingual comedy.

The object and subject of the research. The object of this research is bilingual Anglo-French humour, i.e., instances where both English and French are used together within humorous communication. The analysis includes spoken and written humorous content that utilises English and French language alternation.

The subject of the research concentrates on how performers and speakers utilise code-switching between English and French for communicative purposes in humour production. The analysis examines the usage of code-switching for humour production through three humour genres, including a comedy film, a stand-up show, and bilingual jokes. The research investigates code-switching functions during humour creation within different mediums and everyday humour contexts by examining these specific genres.

The aims and objectives of the research. The principal aim of this research is to investigate how code-switching functions change when analysing Anglo-French bilingual humour across multiple genres. The research investigates code-switching functions that extend beyond mere language combination to achieve particular outcomes in various communication formats.

The research aims to accomplish the following specific objectives to fulfil its aim:

- To identify the primary functions of code-switching in each of the three genres, which include comedy films, stand-up performances, and bilingual jokes. This entails the examination of instances of code-switching and identification of their purpose.

- To investigate the distribution of these functions through frequency analysis between the three genres. This investigation will demonstrate which functions occur most frequently in particular mediums and how this distribution reveals information about humour characteristics in those genres.

- To examine how genre-specific conventions, e.g., stand-up audience participation and film scripting, influence the utilisation of code-switching. The objective will demonstrate how particular genre conventions influence language switching, viz. when and why individuals switch languages.

The research questions addressed in this study were as follows:

1) What are the primary functions of code-switching employed in film comedy, stand-up comedy, and jokes in Anglo-French bilingual humour?

2) Are there statistically significant tendencies in the frequency of code-switching functions specific to each genre?

3) How do these tendencies relate to the conventions of each genre?

The research methods. This study implements a mixed methods design which uses both qualitative and quantitative research methods to study code-switching in bilingual Anglo-French humour. The combination of detailed evaluation of individual examples and extensive

pattern identification throughout different genres becomes possible through this research approach.

The research started with a qualitative content analysis phase. The researcher studied each code-switching occurrence in its original context to assign it to one primary communicative function. Code-switching functions as a tool to achieve many different purposes in humorous discourse, including emotional expression, audience engagement, and comedic effect enhancement. During the categorisation process, close examination and interpretation of excerpts were needed to determine why the switch from one language to another occurred.

The second phase of this research included a quantitative analysis, which was conducted to measure how frequently each communicative function appeared in the data. Each occurrence of code-switching functions was counted, and their percentage distributions were calculated to analyse code-switching usage across the three examined mediums. The analysis revealed which functions appeared most often in particular formats while also detecting any prevailing patterns.

The corpus used for the analysis was composed of three distinct components representing different genres of Anglo-French bilingual humour: transcriptions of selected scenes from a comedy film and a transcription of a stand-up comedy performance alongside a collection of bilingual jokes.

The research combines quantitative data with qualitative insights to achieve a complete understanding of code-switching usage in Anglo-French humorous discourse throughout different genres.

Scientific novelty of the research. This research presents its scientific novelty through its analysis of how code-switching functions differently according to comedic genre within the specific context of Anglo-French bilingual humour, a topic that remains relatively underexplored in linguistic studies. This study differs from many previous works that treat bilingual humour as a single and uniform category in that it investigates bilingual humour through a genre-sensitive approach by studying how code-switching functions differently across film comedy, stand-up comedy, and bilingual jokes.

This approach highlights the influence of genre-specific features, such as narrative structure, performance style, and audience interaction on the use of code-switching. By doing so, the research demonstrates that code-switching in humour follows specific patterns because it responds to the communicative requirements of each genre.

An additional aspect of novelty in this thesis is that jokes were included as a separate genre. This adds fresh perspectives to the research. The inclusion of jokes to the study allowed for learning more about how bilingual speakers use code-switching to achieve multiple functions – not only clarity and emphasis, but also stylistic, aesthetic, and humorous effects.

This research contributes to the growing body of literature on bilingual discourse and code-switching studies by offering a comparative and genre-based analysis. The report presents both empirical evidence and theoretical findings which advance our understanding of bilingual communication in artistic settings as well as performative and everyday humorous contexts.

CHAPTER I. LITERATURE REVIEW

1.1. Bilingualism

Bilingualism functions as an authorised communication system throughout numerous nations that use two official languages across the country. Canada and Belgium maintain English and French as their official national languages. Switzerland, together with India, represents multilingual nations. The official languages of Switzerland consist of German, French, Italian, and Romansh. Official recognition of bilingual communities exists throughout various regions across the world. Two languages function as an ordinary component of everyday existence in these specific geographical areas. People in Tabriz, Borchali, and Derbent use Azerbaijani Turkish together with Persian, Georgian, and Russian in their everyday conversations, respectively. The term multilingualism describes the phenomenon when multiple languages are spoken in society. Bilingualism exists in a greater number of cases than multilingualism does (Veysəlli, 2007, p. 149).

Bilingualism is closely connected to various social, economic, and cultural factors, which is why it remains a relevant topic. In addition, it is linked to major fields such as sociolinguistics, psychology, psycholinguistics, and history. Because of these connections, bilingualism continues to be a subject of interest (Bayramova, 2024).

1.1.1. Definitions and types of bilingualism

All meanings of bilingualism establish specific requirements about the level of proficiency needed for someone to be considered bilingual. It also relates to the idea that the process of learning a second language differs from first language learning because native language elements interfere with pronunciation and proper sentence structure usage in the second language. Theories differ in their approach to acquisition versus learning as distinct processes. Children develop their first language through acquisition which means they learn naturally without paying attention to their language development. The process of learning involves understanding language rules and being able to interpret them. Researchers agree that the same innate language principles which direct first language acquisition guide second language learning. The development stages remain similar between learners even though they do not achieve complete proficiency in their second language because of non-linguistic barriers (Rzayev et al., 2019, p. 135).

The distinction between bilingual and non-bilingual individuals remains challenging to determine with precision (Li, 2000, p. 4). The definition of bilingualism has undergone

modifications throughout history according to Landsberry (2019). In his 1933 work Bloomfield presented an extensive definition. According to Bloomfield (1933, p. 56) bilingualism requires a person to possess native-level language skills in two languages which means they should speak each language as well as a native speaker. Veysəlli (2007) maintained that bilingualism at this level remains practically unattainable. MacNamara (1969) together with Diebold (1964) presented a minimalist perspective regarding bilingualism. According to them bilingual status can be attributed to anyone who demonstrates even basic knowledge of a second language. Haugen (1953) presented a balanced definition regarding bilingualism. According to him bilingualism starts when a person achieves the ability to construct meaningful complete sentences in their second language (p. 7). This criterion surpasses basic word knowledge but falls short of Bloomfield's requirement for native speaker abilities (Landsberry, 2019, p. 149).

Li (2000) noted that there are many different types of bilingualism, and each one describes a specific situation or level of language ability. Below is a simplified explanation of some of the most common terms used to describe bilingual speakers:

- Additive bilingual: A person whose two languages support and enrich each other.

- Balanced bilingual: A person who knows and uses both languages at about the same level.

- Compound bilingual: Someone who learns two languages at the same time, often in the same environment.

- Diagonal bilingual: A person who speaks a dialect or non-standard language and also a completely unrelated standard language.

- Dominant bilingual: Someone who is stronger or more fluent in one of their languages and uses it more often.

- Early bilingual: Someone who learned two languages from an early age, usually during childhood.

- Horizontal bilingual: Someone who speaks two different languages that have equal or similar social status.

- Incipient bilingual: A person who is just beginning to learn a second language and is not yet fluent.

- Late bilingual: Someone who learned a second language after childhood.

- Maximal bilingual: A person who can speak two or more languages almost as well as a native speaker.

- Minimal bilingual: Someone who knows only a few words or phrases in another language.

- Natural bilingual: A person who has learned languages without any formal instruction.

- Passive bilingual / Receptive bilingual: Someone who can understand a second language (spoken or written) but does not speak or write it.

- Productive bilingual: A person who can both understand and use (speak or write) two or more languages.

- Simultaneous bilingual: A person who grew up with two languages from the very beginning of speech development.

- Successive bilingual: Someone who learns a second language after their first language has already started to develop.

- Vertical bilingual: A person who speaks a standard language and also a closely related dialect or variety of that language.

These categories help to understand the different ways people experience and use more than one language in their lives (Li, 2000, pp. 4-5).

Veysəlli (2007, pp. 148-149) distinguished between coordinate and subordinate bilingualism. The first language people learn is the one in which they grow up. This one usually becomes their native language. The acquisition of coordinate bilingualism occurs when someone learns a second language at the same proficiency level as their first language. On the other hand, the second type, i.e., subordinate bilingualism, occurs when one language is more dominant and the other is secondary. A person who experiences this condition feels most comfortable using one language but can shift between languages according to the circumstances. He considered this model more realistic.

1.1.2. The influence of bilingualism on individuals

The experience of speaking two languages influences how people perceive words and their meaning, and responses to language. Bilinguals do not perform simple translations between languages because their word processing ability combines elements from both languages through complex systems that reflect their first language patterns. For example, the research by Koutamanis et al. (2023) demonstrated that bilingualism develops a robust interconnected language structure during early childhood. The study showed that bilingual children maintain a unified word system that includes words from both languages in their mental vocabulary. The child's knowledge of one language helps them to identify and understand words from the other

language especially when the words share similarities in sound or meaning. The connection between languages exists regardless of the amount of exposure to either language by the child.

Similarly, Fritz and Lahiri (2025) investigated how Bengali-English bilinguals comprehend English words, and if the manner of word adoption from Bengali influences brain processing of these words. The study revealed that the results of word recognition were unaffected by the English origin of words. Nonetheless, the processing of English words became more difficult for people when these words had a rhythm that deviated from Bengali's rhythmic patterns which are simpler.

Apart from its influence on language processing, bilingualism has also many positive effects on people. The use of a second language enables better problem-solving abilities and maintains brain flexibility among other benefits. Bilingualism demonstrates a direct relationship with creative thinking abilities. Research evidence supports that learning a second language enhances creative thinking abilities. According to Yang et al. (2025), the results of their brain study proved that better second language abilities correlate with superior creative performance. The advantages of bilingualism extend to people who have specific disorders, too. For instance, the research by Andreou et al. (2025) examined language development of children with autism spectrum disorder regarding non-literal communication through metaphors and similes when they speak in Greek. The study analysed Greek-speaking children with high-functioning autism spectrum disorder when they understood and created metaphors and similes. The researchers examined the effects of non-verbal intelligence alongside expressive vocabulary and working memory during the study. The results showed that monolingual and bilingual children understood metaphors equally well. The findings also showed bilingual participants who demonstrated advanced non-verbal intelligence achieved better metaphor comprehension. Bilingual children demonstrated superior metaphor creation abilities compared to monolingual children because their non-verbal intelligence was stronger even though their expressive vocabulary was weaker. Both groups showed similar performance in simile production even though monolingual children demonstrated better comprehension of similes. In addition, both groups produced the same types of errors which mostly involved providing literal meanings rather than figurative meanings; thus, demonstrating that pragmatic difficulties are typical in autism spectrum disorder. These results contradict previous assumptions that bilingualism could be detrimental to children with autism spectrum disorder and indicate bilingualism might even assist their learning of figurative language.

In the same vein, Garcia-Alcaraz and Liceras (2025) examined effects of bilingualism on individuals with Prader-Willi syndrome which is a genetic disorder. The study evaluated

Spanish-Catalan bilinguals and Spanish monolinguals through cognitive control assessments to determine positive or negative impacts of bilingualism. The research findings indicated that bilingualism did not produce any adverse effects. Conversely, the study revealed that bilingualism produced beneficial effects rather than detrimental ones.

1.2. Humour in bilingual contexts

According to the Oxford Advanced Learner's Dictionary (Oxford University Press, 2020), humour is the quality that causes something to be funny. People use humour as one of the primary methods to communicate with others. The terms humour and laughter exist as separate entities although some people equate them as identical concepts. Laughter serves as an indicator for satisfaction and happiness but it also arises from various emotional states. Embarrassment and nervousness can activate laughter in certain situations, too. Furthermore, people sometimes employ fake laughter as a response to unamusing situations (Vaid, 2002, p. 506). Thus, laughter does not automatically mean happiness or joy since it may originate from various sources beyond humour. People do not always laugh when they experience humour, yet it stands as one of the main causes of laughter. Therefore, the terms laughter and humour should not be used interchangeably because their meanings differ (Mulder & Nijholt, 2002, p. 7). Humour exists as a multifaceted phenomenon which fulfils multiple social and psychological purposes alongside communicative goals.

Humour serves two main social functions in society. It enables group members to connect through communication and allows new relationships to develop. The social corrective function of humour works as a vital mechanism for solving community problems (Ziv, 2009). According to Martin (2007, p. 15) humour serves psychological purposes by generating positive emotions while supporting personal growth and tension reduction, as well as providing a means to handle challenging situations. The communicative functions of humour can be evaluated based on four specific categories: identification (it simplifies communication and creates positive relationships between speakers and listeners), clarification (it helps to explain complicated ideas better and makes them easier to remember), enforcement (it provides gentle criticism for inappropriate behaviour) and differentiation (it shows the distinctions between people and groups and between different ideas) (Meyer, 2000). The various roles that humour plays make it a subject which falls under multiple disciplines. The field of humour studies has been researched by multiple academic fields including sociology, literature, psychology and linguistics (Mulder & Nijholt, 2002, p. 3). Sociologists investigate the social role of humour but psychologists study humour processing and linguists study joke structures and language use in humour (Taghiyev & Jahangirli, 2024, pp. 101-102).

Linguistics maintains a distinctive position in humour research because language functions as the main channel to express humour. Additionally, linguists use linguistic methods to examine non-verbal humour which exists beyond language boundaries. Research into humour through linguistic analysis began during the time of Plato and Aristotle. Linguistic scholars initially concentrated on wordplay which they viewed as linguistic in nature but they ignored the semantic aspects of humour for an extended period (Attardo, 2017). The research of humour semantics links to the work of Attardo and Raskin according to Mulder and Nijholt (2002, p. 10). Bilingual humour research is gaining rising importance in the current globalised society even though monolingual humour research has generated significant outcomes.

Bilingualism is believed to enhance humour production among people. According to Vaid (2006, p. 156) individuals in multilingual communities frequently play with language sounds and rules, and bilingual people may be more likely to do this. Bilinguals have the ability to experience language play in ways that monolinguals cannot. Bilingual individuals can use language switching and mixing and language associations to create different identities or avoid challenging situations.

Bilingual humour emerges when words from two languages are combined in unexpected or humorous ways. The process includes imitating words, mispronouncing them, and failing to understand them to show similarities and ambiguities in sounds. Such humour occurs either through deliberate actions or through unintentional mistakes. A person who misinterprets a word in one language through its meaning in another language will produce unintentional humour. Accidental humour emerges from unexpected meanings and double meanings which appear in the language. Non-native English-speaking areas frequently display such cases on their signs. The other type of humour targets incorrect pronunciation together with grammatical errors. The term accent humour describes this type of humour. This includes dialect humour which emerges from the way people use their regional accents to create misunderstandings. For example, an American in an Australian hospital asks, "Did I come here to die?" and the nurse replies, "No, it was yesterdie." Non-native speakers frequently encounter such humour because they tend to mispronounce words (Vaid, 2006, pp. 157-158).

Bilingualism influences humour production by bilingual individuals as well as their comprehension of humorous things. Bilingual speakers encounter special obstacles when they attempt to understand and enjoy humour through a second language. Language proficiency stands out as the essential element that affects this process. For example, Ayçiçeği-Dinn et al. (2017) investigated whether Turkish university students found jokes more amusing in their native language or in their second language. Turkish students evaluated jokes delivered in both

Turkish and English but these jokes avoided cultural references and complex wordplay. Students who demonstrated stronger English abilities and stronger interests in learning English such as those pursuing English teaching or translation careers rated foreign language jokes as more amusing. Thus, learners who demonstrate both high language abilities and strong motivation tend to discover greater humour in foreign language jokes compared to native language jokes. The study showed that jokes will remain more amusing in the native language when learners maintain average skills and demonstrate little interest. Besides, the research supports the use of humour in language classrooms because basic jokes will help students as their abilities and interest increase.

While humour appreciation depends heavily on proficiency, this factor combines with multiple cognitive elements and psychological aspects. The study by Chen and Dewaele (2019) demonstrated that second language proficiency only impacts humour understanding for individuals who possess enough linguistic, pragmatic and sociocultural knowledge. Native English speakers who participated in the study found two humorous video clips more enjoyable and easier to understand compared to second language users. Vocabulary size did not impact the enjoyment of clips for first language users but it did affect second language users. Interestingly, language proficiency showed no obvious connection to humour appreciation in the case of intermediate second language users. A positive connection only appeared at the advanced level. This correlation suggests that understanding complex humour depends on more than just basic language skills. The research showed that second language users with advanced abilities could find complex humour as amusing as native speakers when the humour required knowledge of both language and culture.

Expanding on this, Ezrina and Valian (2022) performed three experiments to determine whether bilingualism directly affects joke recognition. The study involved four participant groups which included monolinguals together with bilingual undergraduates and Russian–English bilinguals alongside MTurk monolinguals. The researchers asked participants to evaluate short texts for their comedic value and recorded both response speed and accuracy. The results showed that bilingualism as a standalone factor did not affect joke recognition speed or accuracy but English fluency enhanced performance. The Russian bilingual group demonstrated slower joke recognition but achieved better results. The research demonstrated that joke understanding depended more on fluency, personal sense of humour and motivation than on bilingualism alone.

Complementing these empirical findings, Bell and Attardo (2010, pp. 429-430) introduced a theoretical framework that explains seven levels where bilingual speakers might struggle to

participate in humorous situations. The initial two levels present language-related challenges – either not understanding the basic form of the sentence (locutionary level) or not comprehending word meanings that include emotional and cultural connotations. The remaining five levels deal with the mechanisms behind humour in conversational settings. These include failing to understand the speaker's intention (like irony), not recognising that something is meant to be a joke, misunderstanding what makes the joke funny (the incongruity), not finding the joke amusing, or not being able to respond or join in with the humour. The different points where communication breaks down in a humorous exchange are shown through these levels which often overlap.

Finally, the appreciation of humour in a second language also depends on cultural and emotional integration. Chen and Zhang (2022) investigated the role of individual differences in the appreciation of humour in a second language, with a focus on British humour. They investigated whether factors such as background, language proficiency, communication patterns, and acculturation levels could predict how much late Chinese–English bilinguals enjoy British humour. The results showed that bilinguals who frequently discussed humour with British English speakers and were more culturally integrated tended to enjoy British humour more. The findings also revealed that humour appreciation in a second language depends more on cultural and emotional connection with the host culture than on language skills alone. The factors that influence humour in one's first language do not always apply to a second one. Nevertheless, complex humour still requires a high level of language proficiency to understand. In general, with sufficient linguistic, cultural, and emotional knowledge, bilingual speakers can understand and enjoy British humour – even if it's as hard to grasp.

1.3. Code-switching

Bilingual communities lack standardised rules about which language people should use. People need to decide which language they will choose in their communication. Speakers can shift languages in the middle of sentences and they can also combine two languages in a single sentence. This behaviour was traditionally described by sociolinguists in past studies as code-switching. The researchers now employ this term with reduced frequency. Instead, scholars now prefer "multilingual discourse" as the general term that encompasses different speech patterns involving multiple languages. But linguists still employ the term code-switching when discussing studies which apply this specific concept (Wardhaugh & Fuller, 2014, p. 96).

For decades, both sociolinguists and psycholinguists have studied code-switching as a widespread trait in bilingual communication. During the previous forty years syntacticians have

also developed interest in the structural aspects of code-switching. The research on code-switching investigates various language pairs, whether they are similar or different, to determine if specific rules govern this speech pattern (Bullock & Toribio, 2009, p. 199).

1.3.1. Definitions and types of code-switching

According to typical definitions, a code functions as an information transmission system in symbolic form. The way humans communicate through language serves as a code according to this definition (Rzayev et al., 2019, p. 229). Some sociologists and sociolinguists use different definitions for code. Some of them describe this term in a narrower sense. The definition of code by these scholars includes communication methods which function as codes for specific social groups (Crystal, 2008, p. 83).

The term code-switching describes the alternation by speakers between two different dialects or languages during communication (Rzayev et al., 2019, p. 230). Code-switching also refers to the practice of changing communication methods through the selection of different registers, tones and cultural references based on the situation (Şəfiyeva, 2021).

The term "code-mixing" refers to switching codes within a single sentence, according to some researchers. Such scholars, on the other hand, use the term "code-switching" to describe switching codes in different sentences. Nevertheless, the terms "code-mixing" and "code-switching" are used interchangeably in most current literature to describe both types of language mixing (Mahootian, 2006, p. 512).

Bilingual individuals and multilingual people practise conversational code-switching through their use of different languages within one conversation. People who engage in conversational code-switching move between two independent grammatical systems (Gumperz, 1982, p. 59). This skill of bilingual people is of academic interest, yet it generates public misunderstandings together with social debates about them. Most people misunderstand code-switching as poor language use despite expert opinions that it demonstrates bilingual proficiency (Bullock & Toribio, 2009, p. 1).

People often fail to recognise their own behaviour of code-switching. After someone reveals it, they may feel uncomfortable, apologise, or even criticise this practice. Within certain communities people look at language alternation as something negative. For example, the Mexican American community uses the term "Tex Mex" to negatively describe the practice of switching between Spanish and English. Likewise, the French-English code-switching pattern receives negative connotations under the label of "joual" in Canadian French-speaking regions.

Although fluent intra-sentential code-switching demonstrates strong mastery of two languages, most communities still maintain their disapproval toward this practice. Negative attitudes toward bilingual communication stem from the viewpoints of monolingual groups who dominate North America and Britain. However, the people of Papua New Guinea along with East Africans view code-switching more favourably because multilingualism prevails in their regions. A bigman in Papua New Guinea will enhance his reputation through skilled code-switching abilities. The attitudes toward code-switching are expected to shift positively in other areas as minority groups develop stronger ethnic pride and confidence (Holmes, 2013, p. 35).

Code-switching occurs in two principal forms which include situational and metaphorical types. Although researchers no longer employ this distinction in current code-switching studies, the core ideas about how language choice carries meaning still influence later theories. Individuals perform situational code-switching when they change their language based on the present circumstances. People change their linguistic behavior between home and workplace environments. Each linguistic variety maintains its connection to particular environmental contexts. However, the usage of language follows different rules in diglossia compared to this system. The social positions of speakers together with their activity determine which language variety needs to be used in diglossic contexts. Furthermore, social differences become more apparent in situations with diglossia whereas code-switching acts as a tool to reduce these differences. On the other hand, the name metaphorical code-switching indicates its emotional and symbolic meaning. A particular language selection matches the content being communicated. The Roman Emperor Charles V demonstrated how language selection affects emotional expression through his quote which states: "I speak Spanish to God, Italian to women, French to men, and German to my horse." Different languages possess unique emotional and cultural meanings which include being sacred, romantic, formal and rough. This distinction opened the door to many future studies on why and how people switch languages. However, research conducted later in time focused on identifying particular uses of code-switching, too (Wardhaugh & Fuller, 2014, pp. 97–98).

Code-switching exists in three fundamental structural forms which include tag-switching, inter-sentential switching and intra-sentential switching. The different switching methods in speech depend on the location of language transitions. Tag-switching requires speakers to embed short predetermined phrases from one language into sentences that use another language. Tags in language switches consist of interjections and fillers as well as idiomatic expressions such as "you know," "I mean" and "n'est-ce pas." These elements do not change sentence structure so they fail to break syntactic rules. This switching pattern remains simple and occurs

frequently in everyday spoken communication. The second type is inter-sentential switching. A change between two distinct clauses or sentences occurs when each clause or sentence contains a different language. A speaker would employ transition from English to Spanish when delivering two consecutive statements. The speaker needs strong proficiency in both languages to perform this type of language switching which occurs at sentence boundaries. The third type, intra-sentential switching, is more complex. The speaker moves between languages while maintaining a single sentence or clause structure. The frequent occurrence of this switching pattern in bilingual communities comes with a greater chance of creating syntactic mistakes. The process of switching between sentences creates conflicts because each language has its own set of grammatical rules. Bilingual speakers who are fluent at switching between languages typically perform this operation effectively by integrating elements from both languages into one sentence (Mahootian, 2006, p. 512).

1.3.2. Functions of code-switching

People change their language to perform various tasks. Sometimes, they decide to change the conversation's tone according to the social occasion. Other times, speakers choose to continue shifting their language in order to avoid linking the discussion to any specific context (Romaine, 2000, p. 60). Scholars such as Gumperz (1982) together with Appel and Muysken (1987) and Hoffmann (1991) have established different functional typologies to explain such behaviour. The most extensively used framework of conversational functions of code-switching was developed by Gumperz (1982, pp. 75-84).

According to Gumperz (1982), code-switching performs various particular functions when people communicate. When a speaker wants to quote someone else's words or ideas from another language they employ quotation as one of their functions. The speaker employs the addressee specification by altering language to show which person within the group receives the message. A conversational function known as interjection employs brief expressions or exclamations from another language. These are generally predefined expressions which function to direct the conversation. The speaker repeats their message in the second language through reiteration in order to make their message more prominent and clear. Message qualification involves language switching to add details which enhance the main message by providing additional information. The last function in Gumperz's model –personalisation versus objectivisation– is somewhat difficult to explain. In this situation the speaker employs code-switching to control their degree of personal involvement with others. Related to this function of language switching, Grosjean (1982, p. 152) identified other conversational functions, including demonstrating group affiliation, demonstrating closeness, excluding others

from conversation, and demonstrating superiority and expertise. The model developed by Gumperz (1982) explained language switching in conversations even though he himself admitted that it was not comprehensive enough. Auer (1984) expanded on these concepts using the framework of conversation analysis while Appel and Muysken (1987) built their model upon the work of Jakobson (1960) and Halliday et al. (1964) (Mahootian, 2006, p. 516).

Appel and Muysken (1987) established six functions of code-switching which include referential, directive, expressive, phatic, metalinguistic, and poetic functions. Speakers use language change for referential purposes when they lack specific words or phrases in one language. The directive function serves as a tool which allows speakers to decide who should participate or avoid participating in a conversation by shifting language usage. A speaker uses the expressive function to show their bilingual identity to others. Regarding this function, Holmes (2013, p. 35) noted that people who are not skilled in a second language continue to use brief phrases in their communication to demonstrate their identity. For instance, individuals who speak Scottish Highland English use Gaelic phrases in their language to indicate their Gaelic cultural heritage even when they lack proficiency in this language. Maori speakers also follow this pattern whether they speak Maori fluently or not. Bilingual speakers use these brief switches to construct and express their ethnic identity as well as to build solidarity with their listeners. The phatic function in Appel and Muysken's (1987) model serves to regulate communication by enabling changes in tone and punchline delivery. People employ language transitions through metalinguistic function to both comment on language and explain linguistic aspects. The poetic function serves artistic and entertainment purposes because it includes joke telling as well as sharing songs and poems.

Hoffmann (1991, pp. 115-117) developed these frameworks by showing how code-switching serves to talk about specific topics, quote people, add emphasis or make interjections. It is also used for repeating information to make it more understandable, expressing group identity, or helping the listener to understand better. Speakers also use language shifts to make their requests or commands stronger or softer, to compensate for the lack of exact translations and to keep particular groups of people from listening to certain messages intended for specific audiences.

Holmes (2013, pp. 35-36) reported that code-switching can be an indicator of the speaker's status or the degree of formality, too. Sometimes the speakers change codes to convey or construct a particular type of relationship. Formal situations involving status differences like doctor-patient or official-client will usually use a standard language, such as Spanish in

Paraguay. Conversely, close or informal relationships with people such as friends or neighbours will use a low variety language, such as a tribal language.

The use of code-switching can also serve to obtain social prestige when a foreign language holds higher status, such as English in Iran. For example, Sadighian and Rahimi (2011) investigated why students and teachers switch between Persian and English in Iran, even during non-English subject instruction. The students reported that they primarily used English words because they failed to find suitable Persian alternatives. However, they interpreted their teachers' English usage as a way to demonstrate prestige, to explain concepts better or to display their subject matter expertise. Although students identified the lack of Persian terms as the primary reason for their language choice, the observational data suggested they might be influenced by a bias toward their mother tongue. The students also confirmed that both teachers and everyday people use English to create an impression of higher education and social status.

In addition, code-switching can also function in several ways in the classroom. This is largely because of the limited competence in the foreign language. When bilingual or multilingual speakers are unable to remember a particular term in the target language, they resort to using the first language to continue talking. Another reason is to enhance the efficiency of communication in the classroom. Many teachers consider code-switching as a useful strategy in teaching. It assists in solving the communication problems between the teacher and the student, which enhances learning. Another factor is the lack of register. This means that there are situations where a word or a phrase does not exist in the speaker's native language, and thus, the speaker has to switch to a language that has the required term (Narasuman et al., 2019).

There has been a growing number of studies on the functions of code-switching in EFL classrooms. For instance, Temesgen and Hailu (2022) investigated why English language teachers code-switch and the functions it serves in the classroom. The results indicated that the teachers used code-switching to fulfil a number of academic functions such as checking students' understanding, explaining grammar and vocabulary, reviewing previous lessons, correcting mistakes, delivering culture-related information, using euphemisms, and compensating for their own lack of English language proficiency. They also used code-switching for classroom management functions such as scolding students, getting their attention, changing topics, giving instructions, and making transitions between activities. Furthermore, the teachers used code-switching for social purposes, too, like telling jokes, establishing good relations with students, and praising students.

More recently, Abbasova and Gahramanova (2024) investigated the usage of code-switching in Azerbaijani EFL classrooms and its effect on teachers and students. This study discussed how code-switching in multilingual contexts can facilitate learning, decrease learner anxiety, and enhance learner comfort. The results indicated that code-switching is a beneficial pedagogical resource that enhances students' willingness to learn, involvement, and comprehension.

1.4. Code-switching in bilingual humour

Code-switching can be funny when done in creative or unexpected ways. Sometimes the humour comes from playing with the sounds or meanings of words in two languages, like in bilingual puns. In other cases, just breaking the usual rule of keeping languages separate can be funny. Code-switching may also be humorous when the language switched into is seen as funny. In many societies, a certain variety of a language is often used for jokes. This is usually the informal or low-status variety. In bilingual settings, one language may be preferred for joking. This can happen when people want to make fun of speakers of that language, either because of how they talk, how they act, or for some cultural reason (Vaid, 2006).

1.4.1. Humour as a function of code-switching

Code-switching can make meanings more complex, sometimes on purpose. The language chosen in a conversation can show not only how the message should be understood but also give clues about the situation and the social roles of the speakers. Code-switching is often used to add humour, too (Vaid, 2006). The humorous quality of code-switching stems from either cultural associations or the social incongruity of language change. The use of Hindi by Fijians in an unexpected manner results in humour because this choice stands out as a socially marked behaviour (Holmes, 2013, p. 39). Fijians usually do not speak Hindi to each other. So, when a Fijian switches to Hindi among other Fijians, it becomes a marked or unusual choice. Listeners often see it as a sign that the speaker is joking. For the speaker, it shows that the situation is informal and that they feel close to the listeners. It also shows that the speaker has a social connection with the listeners that allows for joking and, in some cases, fulfils family or cultural roles (Siegel, 1995).

Sometimes, code-switching is funny not because of the language change itself, but because of how creatively the two languages are used together. Examples of this can be seen in Catalan-Castilian comedy. The Catalan comedian Eugenio became popular in Spain in the 1980s. His jokes were not particularly new, but what made people remember him was the way he mixed Catalan and Castilian in a unique and unexpected way. A newspaper described his way of

switching languages as frequent and free mixing. One special feature of Eugenio's style was using words that are the same in both languages. For example, in his famous phrase "El saben aquel…" ("Do you know the one…?"), the word "saben" exists in both Catalan and Castilian. The phrase itself mixes elements from both languages: "El" is Catalan, "aquel" is Castilian, and "saben" is shared. Eugenio often paused after saying this phrase, and even used it as the title for his comedy cassette. This may show that he was deliberately using the close connection between the two languages for comic effect (Vizcaíno, 2015).

1.4.2. Code-switching in comedy films

Code-switching is employed in different mediums of humorous discourse for different purposes. One of the comedic genres that use code-switching as a core element is film comedy. The main objective behind making comedy films is to create entertainment through laughter for audiences. Light drama entertainment through humour constitutes the nature of film comedy which brings joy to audiences. The comedic effect emerges from exaggerated portrayals of situations alongside language usage, character depictions and acting methods. Comedy functions as a tool to minimise emotional weakness while providing temporary relief from the daily routine. The happy endings are typical of comedy films, and such broadcasts frequently touch on severe or negative themes through comedic elements (Briandana & Dwityas, 2018). There is a growing body of literature which investigates the role of code-switching in comedy films and series.

Widowati and Bram (2021) analysed the different forms of code-switching and their functions which the main character employed throughout episodes 1-10 in "Emily in Paris." The researchers chose this series because it includes numerous examples of bilingual communication. The television show set in France requires its characters to communicate in both the English and French languages. The main character, Emily, communicates through English predominantly since she lacks French fluency. She frequently integrates basic French vocabulary into her speech to demonstrate her knowledge of the language. The findings showed that Emily employed two types of code-switching, which included inter-sentential switching together with tag switching, to convey her ideas through both languages. Emily incorporates French words to display her French language interest despite her limited fluency. She avoids making complex shifts into the French language that involve complete French sentences. The four main functions of code-switching which Emily used included quotation, interjection as well as reiteration and message qualification. She used these functions to convey her thoughts effectively when communicating with French speakers among her colleagues. She infrequently employed addressee specification because she has limited friends who mainly communicate in

English. The constraint on her French vocabulary prevents her from implementing advanced language strategies. She keeps avoiding personalisation versus objectification because she prefers to argue in English as her native language which she finds easier for expressing strong opinions.

Likewise, the research by Ningsih and Setiawan (2021) identified the code-switching types in the film "Yowis Ben" through a qualitative research approach. The analysis showed that the comedy film "Yowis Ben" contains both Indonesian and Javanese language usage through code-switching. The three primary functions of code-switching include showing respect to listeners and providing information as well as enhancing speech clarity. Code-switching functions in the film also included softening language while creating humour and obtaining rapid responses during conversations.

In the same vein, Mohd Subkhi and Hani Shaari (2022) studied the code-switching usage in the Malaysian educational comedy series "Oh My English!". The research investigated the code-switching types actors and actresses employed in the series along with the reasons behind their code-switching activities. The authors chose multiple videos from the YouTube channel of "Oh My English!". The actors and actresses in the comedy series employed three types of code-switching which include tag switching and inter-sentential switching alongside intra-sentential switching. The research identified six distinct functions of code-switching. In conclusion, the study established that code-switching in the Malaysian English comedy functions beyond random linguistic choices because it serves particular purposes which reinforce solidarity and cultural identity.

1.4.3. Code-switching in stand-up shows

Stand-up is *"a particular kind of performance, often given while standing on a stage in front of a microphone, during which a performer tells a scripted series of fictitious accounts in such a way as to suggest that they are unscripted, in an attempt to make audience laugh"* (Sankey, 1998, p. 3). The value of stand-up comedy lies not only in the content but also in the form itself – as a space where comedians can share personal thoughts in a close and communal setting (Miller, 2020). Code-switching appears to be one of the most commonly used comedic devices in bilingual stand-up performances. For example, a well-known Indian stand-up comedian Daniel Fernandes used different performance techniques in his humour, including code-switching, timed pauses, and the pairing of unrelated ideas (Paul, 2017).

Wells (2011) analysed code-switching in the comedy of the Spanish-English comedian George Lopez. His code-switching was studied within Bell's theory of audience design. Two

particular performances with different audiences were compared to understand how George Lopez used language mixing to emphasise his Latino identity, how he constructed his audience through his choice of codes, and how and when he accommodated monolingual English-speaking audiences. The study concluded that Lopez deliberately picked his code to build stronger connections with his audience. In the first performance, he code-switched to demonstrate solidarity with the assumed bilingual and bicultural audience. In the second performance, he kept his discourse in English to address the assumed monolingual audience. The comedian's perception of his audience as either bilingual and bicultural or monolingual was validated when comparing the two performances in different settings.

Audience consideration was also evident in the study by Nor and Shangeetha (2023), which investigated how Harith Iskander, a renowned Malaysian comedian, switched between English and Malay during his stand-up comedy shows. This study investigated the different types and functions of code-switching in these performances. The findings indicated that intrasentential code-switching was the most frequent in one performance. The other performance used tag-switching more frequently. This difference is due to how the comedian adapts his language for different audiences. The first show was performed for a majority of Malay viewers whereas the second show had viewers from various ethnic backgrounds. The code-switching functions appeared at different frequencies throughout the two performances. The first show primarily employed code-switching to examine specific topics and express group membership. The second performance primarily used code-switching through interjection. The study demonstrated that the characteristics of the audience determines the code-switching methods comedians employ. Code-switching occurs with less frequency when the audience includes a wide range of people. This indicates that audience type impacts the amount and type of code-switching used in stand-up comedy.

Nadia (2014) also stressed the socially determined nature of code-switching in stand-up verbal humour. The author carried out a research and examined whether the comedians' code-switching is socially motivated. The researcher concluded that code-switching in verbal communication is not random. Instead, it is influenced by a number of factors such as topic which is discussed during the performance, setting in which the stand-up show occurs and participants who attend the performance. The results showed comedians use code-switching with such intention that they can connect with viewers who speak different languages. The strategic implementation of code-switching serves three main purposes which include expressing identity and delivering humour alongside emphasising particular points. The

findings of the study supported the perspective that code-switching in humorous discourse occurs through deliberate control rather than random occurrence.

In accordance with the results of these studies, Kawwami (2015) studied the utilisation of the code-switching technique in stand-up comedy. The objective of the research was to identify the types and functions of code-switching employed by the comedians in the stand-up comedy shows aired on Metro TV. In those shows, the comedians frequently switch between English and Indonesian. The investigation found that comedians use code-switching for several reasons. Most importantly, they change languages in order to explain English terms to the Indonesian audience better. Moreover, the most frequently used type of code-switching was intra-sentential code-switching in such shows.

The functional significance of code-switching was also central to Aldawsari's (2019) scientific work. This study aimed at answering the questions related to the functions of code-switching by gathering and analysing some of the selected stand-up comedy shows delivered by Saudi speakers of Arabic. The author aimed to examine the processes and reasons of code-switching from Arabic to English. The goals of the analysis were to determine whether the code-switching was used with the intention to enhance humour, and whether and to what extent code-switching was crucial for humour. Fifteen Saudi stand-up comedy shows on YouTube were selected for analysing in this study. The results indicated that there is a strong link between code-switching and humour, i.e., in most of the cases, when code-switching is used together with humour, code-switching is not only related to humour, but also vital for generating humour.

The research by Al-Quran (2022) examined code-switching patterns in Jordanian stand-up comedy performances. The paper explored the communicative role of code-switching within Jordanian stand-up comedy. A study of twenty Jordanian stand-up comedians' performances showed that their use of colloquial Jordanian Arabic alongside Standard Arabic and occasional English delivery creates humour while simultaneously displaying the social diversity of Jordanians and establishing a connection with audiences from various backgrounds.

Expanding the scope to online platforms, the study by Adi Prabowo (2023) explored how YouTubers use code-switching on their online content. In general, YouTube content producers employ code-switching for three main communication objectives which include creating humour and building connections alongside reducing directness. The findings of this exploration demonstrated that YouTubers employ code-switching to convey personal opinions and emotions as well as to explain their messages and create entertaining content. The

environmental factors which include family and community settings drive YouTubers to switch between languages.

Palani and Bakar (2023) analysed the comedian Harith Iskander's stand-up shows through humour theories, viz. incongruity, relief and superiority theories. The study found that Iskander's performances contained all three code-switching types, i.e., intra-sentential, intersentential and tag switching. The performances by Iskander employed code-switching for various purposes which included quotation and reiteration as well as message qualification and personification versus objectification among six main conversational functions. The analysis also found that code-switching happened mostly without deliberate intention.

Finally, Ogheneakpobor and Mowarin (2024) investigated the use of language in Nigerian stand-up comedy by examining the code choices of four comedians. In the performances studied, Nigerian Pidgin was the common language. However, comedians often switched between Nigerian Pidgin, English, and Yoruba to involve different characters in their jokes. Some comedians also blended English grammar into their Nigerian Pidgin through code-switching. They selected particular languages for the characters in their jokes to indicate their social status. For instance, politicians and elites speak English, Yoruba-speaking characters speak Yoruba, and ordinary people speak Nigerian Pidgin. This helped to create a sense of realism in the jokes. The comedians also used typical features of the syntax of Nigerian Pidgin. The study found that since stand-up comedy is a spoken form of art, comedians also use features of orature, such as nonverbal cues, imagery, metaphor, and sentence fragments, in order to enhance their performances. As multilingual performers, they creatively blend languages to entertain and engage their audience.

These studies collectively show that code-switching in stand-up comedy is not a random occurrence. It is a context-sensitive, audience-oriented, and often humour-driven practice. Whether on stage or on digital platforms, comedians strategically use language mixing to reflect identity, increase intelligibility, and generate laughter across a range of sociolinguistic contexts.

1.4.4. Code-switching in jokes

Joke is *"a short humorous piece of oral literature in which the funniness culminates in the final sentence, called the punchline"* (Hetzron, 1991, pp. 65-66). Some jokes involve elements from multiple languages. Among them, bilingual puns occupy an important place. They are not random combinations of words from different languages; rather, they are deliberate and creative language practices rooted in meaning and cross-linguistic awareness. The research conducted by Stefanowitsch (2002) proved that bilingual puns have strong motivation based on meaning.

The use of similar words from two languages does not happen randomly in these cases. The process involves a deliberate use of cross-linguistic homonymy to link two distinct semantic domains while creating a unified message from both meaning components. The production of bilingual puns follows particular rules concerning their formal structure. A bilingual pun requires a known word or popular phrase including proverbs and song titles or common expressions to function as its foundation. The foreign language elements within bilingual puns need to be recognisable to the target audience. The emergence of bilingual puns depends on community settings that frequently borrow from other languages and practise code-switching as part of their communication habits. Bilingual puns become frequent and widespread only in specific conditions of language contact. The research also showed that English maintains its elevated position in German society but people use it mainly for decorative purposes in their everyday communication. German speakers only find entire texts or sentences in English when they choose to look for them. English words and brief phrases integrate with German language during everyday communication. The extensive practice of language blending leads people to anticipate the combination of English and German languages in any text even though English functions as a limited language of communication. These conditions support the development and spread of bilingual puns. German speakers tend to recognise and enjoy such puns since they regularly encounter English words within German and possess basic knowledge of both languages. Regular code-switching practices in this context produce bilingual puns as a natural result.

Building on this foundation, a study by Knospe (2016) demonstrated that German-English puns in names derive from perceived similarities between the two languages. These puns function primarily at the lexical or sublexical level through homophony or paronymy but may also use full homonymy. Compact bilingual puns appearing on public signage such as shop and café names work to establish distinctive brand images, communicate specific themes and offers while creating particular atmospheres. The concealed meaning of these puns functions as a drawing force because viewers must discover their interpretation through a single surface form. The research findings indicated bilingual punning in business names exists infrequently as a strategic niche approach. Business owners implement these puns as attention-grabbers while depending on customers' language understanding between the two languages. However, this approach carries risks. The risk of misunderstandings arises from unclear language elements which may not relate to business activities or may be unfamiliar to the audience.

Similarly focused on bilingual wordplay in public spaces, the research by Peng et al. (2023) investigated the sociolinguistic elements of Chinese-English bilingual puns within Guangzhou

which is China's biggest international metropolis. The research used a qualitative approach to analyse data obtained from public signs found in Guangzhou. The researchers analysed a total of 18 commercial signs displaying bilingual puns. They discovered these signs throughout two main shopping districts of the city. The study demonstrated that Chinese-English puns mostly occur at the word level. The primary method involves using Chinese characters that resemble English words through sound or spelling. Among the English words used in the puns, the word "Fun" stands out because it appears across various signs which demonstrates the widespread acceptance of particular bilingual puns. Some puns combine elements of Cantonese-English language usage. English adjectives, verbs and nouns are embedded in traditional Chinese expressions to generate new humorous interpretations. Cantonese remains dominant in the area despite national language policies that potentially limit its usage. Companies employ bilingual homophones to bring in customers by using the identical sounds and occasionally similar grammatical characteristics of English and Chinese languages. Bilingual puns across the city's visual environment demonstrate how Guangzhou functions as a linguistic creativity zone through deliberate language blending. Language creativity in this environment extends beyond linguistic elements because visual components play an essential role in bilingual punning. The bilingual puns studied in this research demonstrated the expanding influence of English in the linguistic environment of Guangzhou. The usage of English extends beyond mere ornamentation because it actively participates in meaningful localised communication. Bilingual puns that exist as conventional expressions indicate the necessity to study wordplay in China more extensively.

Salem et al. (2020) examined the humorous application of English in bilingual speech through their research on Jordanian university students. The study demonstrated that Jordanian university students use English as an intentional stylistic choice in their communication. The speakers make a purposeful switch to English as part of their communication strategy which they recognise as a deliberate choice. The humour emerges from placing English phrases in unexpected positions while using Arabic cultural elements and morphological patterns to transform them. The unexpected combination of languages creates an unfamiliar feeling which produces comedic effects through its mismatched elements. The analysis also revealed that these humorous code-switches maintain their local significance. The research demonstrated that humour through code-switching often relies on particular playful techniques which include question rearrangement and playful word endings as well as sound-based wordplay and random literal translations alongside Arabic grammatical rule application to English words. The investigation demonstrated that using humour through code-switching allows speakers to signal

their membership in a group while creating a sense of unity. However, the inserted language elements fail to enhance either the literal or pragmatic content of the communication. Instead, bilingual students use their language abilities to deliberately mock concepts or criticise ideas through purposeful language manipulation.

Taken together, the findings demonstrate that bilingual puns together with humorous code-switching serve as strong tools for linguistic creativity. Such practices which appear in speech, signs and branding depend on mutual bilingual understanding and cultural background as well as linguistic creativity. Some of these practices remain specific to particular contexts, yet others gain widespread recognition which enhances both multilingual discourse and its social applications.

CHAPTER II. METHODOLOGY

2.1. Overview

This study applied a mixed methods research design to study genre-specific tendencies of code-switching functions in bilingual humorous discourse which combines French and English. The research combined qualitative and quantitative methods to achieve a complete understanding of how different genres including stand-up performances, comedy films and bilingual jokes make use of code-switching for various communicative functions. The first phase of the exploration included a qualitative content analysis method. The researcher conducted a thorough examination of each code-switching occurrence in selected data sources by applying Appel and Muysken's (1987) functional typology to classify and interpret their communicative functions. The researcher then sorted each language switching act into one of the recognised functions which included referential, directive, expressive, phatic, metalinguistic and poetic functions. This stage of the research aimed to discover the reasons and motivations behind language switching instances throughout each genre.

The second analysis phase aimed to enhance the results of the initial qualitative analysis. The researcher measured the occurrence rates of code-switching functions both within and between the three chosen genres. This stage of the research aimed to reveal important statistical patterns and distribution trends alongside contrasts between these functions. The study utilised basic quantitative tools to determine how often each function of code-switching appeared in order to investigate whether particular functions occur more often in specific genres and whether these patterns stem from genre conventions or stylistic choices in bilingual humour. Consequently, the research conducted in two phases delivered a detailed understanding of code-switching in bilingual humour and how genre affects its communicative functions.

2.2. Data collection

The research corpus consisted of three primary sources including the bilingual comedy film "Bon Cop, Bad Cop" (Canuel, 2006) and the stand-up show "#Franglais" (Paul Taylor, 2020) alongside 47 bilingual jokes which employ elements from both the English and French languages.

The bilingual comedy film provided the initial material for this research. The film achieved widespread mainstream success through its use of code-switching throughout character dialogues. The second source of the analysis was the stand-up comedy show because it focused on bilingual humour and used an audience-driven performance structure. The third source

included a collection of 47 Anglo-French bilingual jokes which were collected from social media platforms and online humour websites as well as bilingual joke compilations. The study included this informal, user-generated genre to analyse common code-switching patterns in bilingual jokes.

The selected materials presented code-switching in bilingual humour across three different settings including written cinematic dialogue and live performance alongside casual online content.

2.2.1. Sampling

The research employed purposive sampling to gather representative data sources that demonstrated frequent and diverse code-switching usage in humorous contexts. The study included only the data which contained code-switching between English and French.

For the comedy film, "Bon Cop, Bad Cop" was selected because it represents a culturally important Canadian production that bases its dialogue on bilingual communication. This particular comedy film was also chosen because it is widely available and explores the dual aspects of culture and language.

For the stand-up performance, Paul Taylor's "#Franglais" was selected for analysis because the performer dedicated his show to bilingual humour, and code-switching serves as a primary stylistic element in the show. This performance was also available to the public which enabled the researcher to obtain detailed transcription for analysis.

For the bilingual jokes, the researcher collected 47 written jokes through purposive sampling from social media platforms and bilingual humour websites alongside online joke compilations. The researcher chose jokes that used code-switching as a fundamental component for their punchlines or humorous mechanisms. Jokes that mentioned bilingualism without actual language switching instances were eliminated.

The sampling approach produced data that contained abundant code-switching examples while showing the unique features of cinematic, performative and user-generated humorous content.

2.3. Data transcription and compilation

The researcher performed manual transcription of all spoken content from the comedy film and the stand-up performance to keep both linguistic elements and contextual details intact. The transcription process included time stamps along with contextual notes to preserve the natural

flow of conversations. The jokes were already in written format before the researcher performed an initial assessment to confirm their inclusion. The study included only jokes which depended on code-switching as their primary creative or humorous element but excluded jokes that mentioned bilingualism without true instances of code-switching.

2.4. Data analysis

The data analysis followed two distinct stages.

2.4.1. Qualitative classification of code-switching functions

The research started by detecting all code-switching occurrences. The code-switching instances were examined to find out their communicative functions according to Appel and Muysken's (1987) framework. Code-switching serves various purposes in bilingual communication according to the model proposed by Appel and Muysken (1987).

1) The referential function appears when speakers need to use different languages because they lack particular vocabulary or certain concepts require more effective expression in one language than the other. The referential function stands as the most common reason why bilingual speakers use language switching according to their reports. Thus, they employ code-switching for convenience or accuracy needs and it occurs most often in topic-related switching.

2) The directive function allows speakers to involve specific hearers into the conversation more by using their native language. Furthermore, by means of this function, speakers might exclude particular individuals from the exchange.

3) The expressive function enables speakers to express their dual identity by using code-switching because this technique demonstrates membership in multiple cultural or linguistic communities. The practice of language switching transforms into an essential communication pattern during these situations.

4) The phatic function is used to signal a change in discussion direction or tone through linguistic variety changes. This function of code-switching commonly appears in humorous contexts like stand-up shows to mark conclusions or comments about the topic in question.

5) The metalinguistic function consists of commenting on language or presenting language abilities through examples, such as in sales or performance settings where bilingualism serves an artistic purpose.

6) The poetic function describes the aesthetic usage of multiple languages in creative works, such as puns, rhymes, or multilingual poetic compositions to enhance artistic and stylistic expression.

Each code-switching occurrence was evaluated by assigning it a single primary communicative function.

2.4.2. Quantitative analysis of code-switching function frequencies by genre

During the second research stage the distribution of code-switching functions in film comedy alongside stand-up comedy and bilingual jokes was analysed. The purpose of this phase was to expand on qualitative results by offering numerical data about each function's prevalence within and between genres. The research utilised frequency counts (f) to display raw numbers of functions of code-switching appearing in each genre together with percentage calculations to evaluate distribution based on total number of instances per genre. Through the application of these basic statistical tools the study aimed to reveal patterns, differences and specific genre preferences in the utilisation of communicative functions of code-switching. The quantitative stage helped to reveal genre-specific trends which qualitative methods would have difficulty detecting on their own. The analysis of both absolute and relative frequencies across the three humorous genres helped the researcher to determine how each genre uses code-switching for particular pragmatic functions and which functions appear most often or have greater dominance in specific genres.

CHAPTER III. RESULTS AND DISCUSSION

3.1. Overview of code-switching patterns

Code-switching occurred 141 times in the three chosen sources. It occurred most frequently in the stand-up performance, with 54 instances, followed by 47 in the bilingual joke collection and 40 in the comedy film. Every code-switching instance was analysed using the functional typology developed by Appel and Muysken (1987). Table 1 demonstrates the distribution of code-switching functions through their frequencies and percentages across the three genres.

Table 3.1.1. Functional distribution of code-switching instances across genres

Function	Comedy Film		Stand-Up Show		Jokes	
	f	%	f	%	f	%
Referential	11	27.5%	12	22.2%	0	0%
Directive	10	25%	7	13%	0	0%
Expressive	14	35%	9	16.6%	6	12.8%
Phatic	4	10%	11	20.4%	0	0%
Metalinguistic	1	2.5%	13	24.1%	2	4.3%
Poetic	0	0%	2	3.7%	39	82.9%
Total	**40**	**100%**	**54**	**100%**	**47**	**100%**

As the table indicates, code-switching functions in the comedy film appeared most frequently for expressive purposes along with referential and directive uses. The stand-up performance displayed a more balanced distribution with a notably high percentage of metalinguistic and phatic functions. In contrast, the jokes overwhelmingly featured poetic function.

3.2. Functional analysis of code-switching in the comedy film

The comedy film "Bon Cop, Bad Cop" (Canuel, 2006) employed code-switching primarily for expressive (35%), referential (27.5%), and directive (25%) purposes. Figure 1 displays a pie chart that shows the relative frequencies of code-switching functions in the comedy film genre.
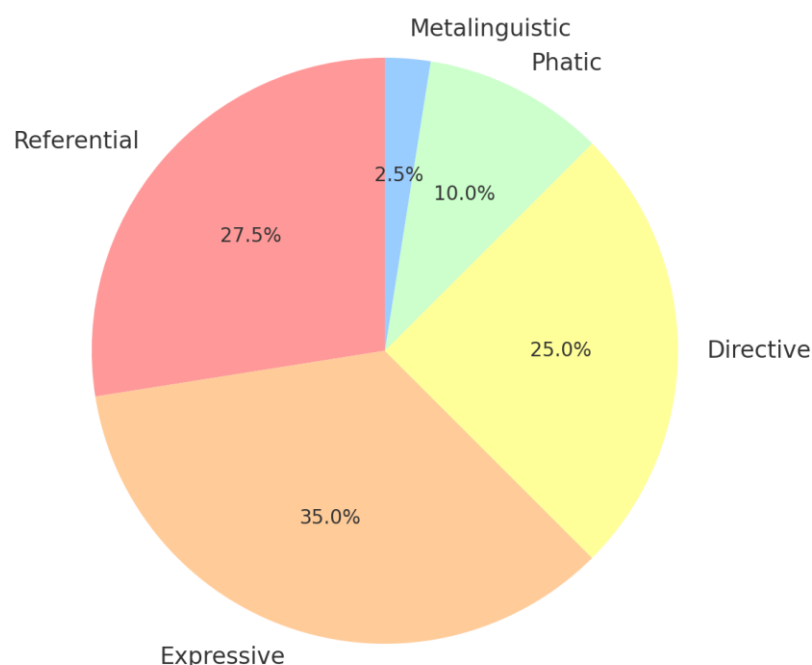
Figure 3.2.1. Visual representation of code-switching functions in the comedy film

Excerpt 1:

- Hey, where are you going?

- *Chez nous* [To our place]. This is obviously your case.

The referential code-switching occurs when speakers need a particular word which they do not have in one language so they choose a word from another language. It may also occur due to a lack of proficiency in one language. The French phrase "Chez nous" here is used as an example of the referential function. The speaker employs this standard French expression to directly reply to "Where are you going?" by indicating his home or shared living space. The English translation "To our place" exists, yet "chez nous" seems more natural and idiomatic when the speaker describes this particular destination.

Excerpt 2:

- My point exactly. *Mais pourquoi une fleur de lys avec une balance?* [But why a fleur-de-lis with a scale?]

The discussion remains in French until the speaker shifts to English in the middle of the dialogue. So, this particular English phrase receives its referential function. The speaker may prefer the English idiomatic expression "My point exactly" over direct French equivalents such as "C'est exactement ça" or "Tout à fait." The English-speaking speaker chose this phrase

because it was more semantically appropriate or because he lacked the perfect French idiom at that instant.

Excerpt 3:

- You're all the same… And you with Suzie? *"Je me souviens."* ["I remember."] You're living in the past. Get over it.

The French phrase "Je me souviens" functions as a direct instance of referential code-switching. The speaker chooses direct quotation of Quebec's official motto instead of translating it to "I remember." This specific referential use requires a language switch to use this motto and its associated meanings which often connect to historical or heritage aspects or past-oriented perspectives to criticise the recipient. The translation of "I remember" would eliminate the direct reference to the well-known motto which serves as the central message of the speaker's argument.

Excerpt 4:

- *Tante Iris, voici David. David, voici tante Iris.* [Aunt Iris, here's David. David, here's Aunt Iris.]

- Um... Just Iris is good.

- *Enchanté* [Pleased to meet you], just Iris.

The use of English in the expression "just Iris" serves to fulfil referential requirements. The speaker uses English to exactly repeat the preferred name choice that Iris has expressed. Thus, he uses the English term "just Iris" to both recognise and use the preferred name in its original language.

Excerpt 5:

- I shot back. He was dead before he hit the ground. But because of the bleeding, I started to feel *étourdi* [dizzy].

- Dizzy.

- Dizzy, that's it.

The use of the French word "étourdi" demonstrates a referential purpose because the speaker experienced a brief English language limitation. The speaker requires a word to describe a particular bodily experience. Therefore he employs the French term. Besides, the following

confirmation of "Dizzy, that's it." establishes that the language shift occurred because the English term was unavailable to the speaker at that particular moment in his story.

Excerpt 6:

- So I'm in the backyard, light up a smoke, try to get some air, and *tout à coup*... [all of a sudden…]

- All of a sudden.

- All of a sudden, the dead guy's dog jumps on me.

The use of the French phrase "tout à coup" serves as a referential code-switching because the speaker experiences a brief English language limitation again. The speaker requires a phrase to describe the suddenness of upcoming events during his narrative. He selects the typical French narrative marker "tout à coup." The listener provides the English translation "All of a sudden" which the speaker accepts thus showing that the French phrase was more readily available to describe the temporal shift.

Excerpt 7:

- A few minutes later, the back-up arrives, they find the dead guy with handcuffs in the living room and me and the dog in the backyard… *endormis en cuillère* [asleep in spooning position].

The French phrase "endormis en cuillère" functions as a referential code-switching in order to describe the sleeping posture of the speaker and the dog. The shifting in language is probably caused by semantic appropriateness and possibly a difficulty in finding a brief English equivalent. The French expression "en cuillère" (which means 'in spoon') describes the "spooning" position. The speaker either believes this term describes the image better or he cannot think of a suitable English phrase like "asleep while spooning" or "asleep in a spooning position" at that moment.

Excerpt 8:

– I'm fighting the dog with my, uh... *mains nues.* [bare hands.]

– Bare hands.

– Yeah, that's it.

During the intense emotional part of their narrative the speaker pauses before using the French term "mains nues" instead of the English term "bare hands." The speaker faces difficulty

finding an English word, so he chooses to use the French term because it seems more accurate or appropriate. The speaker verifies the English translation. It shows that the language change occurred because of a vocabulary deficiency.

The characters in the film displayed their bilingual identity through expressive code-switching techniques.

Excerpt 9:

Hi! *Ça va?* [How is it going?]

This short dialogue segment shows how code-switching functions as an expressive tool. The speaker starts his greeting with English "Hi!" before switching to the French phrase "Ça va?" The speaker does not make this switch because he lacks vocabulary. Instead, the bilingual nature of the speaker causes this natural combination of languages to occur.

Excerpt 10:

Tu sais c'est qui, [You know who it is,] right?

The speaker uses both French and English words in his sentence to show the expressive function. The combination of "Tu sais c'est qui" and "right?" creates a speech pattern which demonstrates the speaker's ability to move between languages while feeling comfortable in both. The language mixing shows both the speaker's mastery of two languages and his cultural ties to each language.

Excerpt 11:

- *Bonne chance* [Good luck], the boys!

The utterance unites the traditional French well-wishing phrase "Bonne chance" with the English address term "the boys." The language shift does not occur because the speaker lacks vocabulary in either language. Rather, the combination of French and English elements in this short phrase demonstrates the expressive function because it shows a speaker who feels comfortable using both languages to express his bilingual identity.

Excerpt 12:

- How are we gonna explain this?

- *Pour l'instant, on n'expliquera rien* [For now, we won't explain anything].

- *Quoi?* [What?] Are you crazy?

This conversation also demonstrates the expressive function by showing how the speakers move naturally between their languages. Speaker 2 uses only French in his response, which suggests he feels comfortable with the language. But Speaker 1 uses the French interjection "Quoi?" before moving directly to the English question "Are you crazy?". The quick combination of a French reaction marker into an English sentence shows how bilingual speakers naturally switch between languages in their speech. Here, the speaker demonstrates his bilingual identity through his natural ability to use both languages in a single conversational turn.

Excerpt 13:

- *Il est tard, il doit être fatigué. On a une grosse journée demain.* [It's late, he must be tired. We have a big day tomorrow.]

- You are right. *Il faut aller chez Therrien.* [We need to go to Therrien's.] I should go.

The speaker uses intra-sentential code-switching to perform the expressive function in his response. He starts with English ("You are right.") before moving to French for the main point ("Il faut aller chez Therrien.") and consequently finishing in English ("I should go."). Fluent bilingual speakers naturally use language mixing when expressing thoughts because they integrate their languages into coherent mental processes. The speaker uses both languages because his linguistic resources are integrated and he feels comfortable expressing himself through resources from both languages which demonstrates his bilingual identity.

Excerpt 14:

- *Pense à autre chose. Ta fille est adorable.* [Think of something else. Your daughter is adorable.]

- *C'est vrai. On est bien chanceux.* [It's true. We're really lucky.] She's a great kid.

The speaker demonstrates expressive function of code-switching through his smooth language transition between French and English during his turn. The speaker begins by confirming and elaborating in French before making his final appreciative comment in English about the child. He demonstrates language mixing as a natural communication method to express his thoughts and feelings. His bilingual identity becomes evident through this blended communication style because he demonstrates equal proficiency in both languages.

Excerpt 15:

- Ah! *C'est rien.* [It's nothing.] It's nothing.

The speaker uses the same minimal phrase twice by first saying "C'est rien" in French before repeating it in English as "It's nothing". The immediate placement of these two phrases together functions to emphasise bilingualism in the speaker's communication. The speaker demonstrates his language proficiency by presenting both language versions consecutively without any external encouragement.

Excerpt 16:

- I assume that a smart fellow like you would know who's next on my list. Stay out of my way. Let me do my grand finale. *Puis après, tu retrouves ta fille.* [Then, you find your daughter.] Safe and sound.

Here, the speaker uses the English discourse to include the complete French sentence "Puis après, tu retrouves ta fille." The language transition does not appear to stem from any specific referential requirements. Conversely, the insertion of a complete French clause into the English narrative flow demonstrates the expressive function. The speaker uses his entire linguistic capabilities to naturally merge French into his speech. He uses language mixing by embedding French phrases within English structures to express his bilingual identity and demonstrate his comfort with using both languages in personal communication.

In the film analysed, the directive function (25%) also appeared often, as in the following examples:

Excerpt 17:

– *Martin, aide-moi!* [Martin, help me!]

– I'm sorry, I don't understand you.

– Martin, help me, please!

This excerpt shows the directive function of code-switching. The speaker starts the request in French before moving to English because French does not work. The code-switching proves to be an effective method to capture listener attention as it uses the language which the listener comprehends more effectively.

Excerpt 18:

- *Faut que jusqu'a nouvel ordre, vous etes…* [Until further notice, you are…] partner.

The switch in this excerpt functions as a directive use because it provides clarity and includes the listener more. The speaker, who is the French-speaking chief police officer, starts the

sentence in French before moving to the English word "partner" to finish the statement. He makes this language transition to English because he wants to make sure the English-speaking police officer, Martin, understands the precise role or relationship being assigned between him and David.

Excerpt 19:

- Bouchard! Do something! Bouchard, help me!

- *Il y a-tu quelqu'un qui comprend l'anglais, ici, parce que je pense que le monsieur avec la face mauve, il essaie de me dire quelque chose.* [Is there anyone here who understands English because I think the guy with the purple face is trying to say something to me.]

- *David! Aide-moi, s'il te plaît!* [David! Help me, please!]

In this example, the speaker uses French to address Bouchard by saying "David! Aide-moi, s'il te plaît!" He uses this French phrase to include the listener in the directive. The speaker then changes to French because he realises his English requests are being dismissed or redirected thus directly addressing Bouchard by his name 'David' in a language he understands. The speaker uses this language switch to redirect the communication toward the intended helper while seeking the desired response.

Excerpt 20:

- This is a handicapped space! You can't park here.

- *Oui, je peux, je suis avec toi* [Yes, I can, I'm with you].

- *Donne-moi les clés de l'auto* [Give me the car keys].

The command "Donne-moi les clés de l'auto", is clearly directive. The speaker uses French to give the command directly to the listener whose native tongue is French. By doing so, the speaker aims to involve the listener more in the conversation.

Excerpt 21:

- Sir, we're going to hang up. If you'd like to talk to us, we're going to give you a number that you can call us at.

- Don't you hang up on me! *Je connais vos noms et vos faces. So, inquiète-toi pas. Si je veux vous parler* [I know your names and faces. So, don't worry. If I want to talk to you], believe me, I'll find you.

The French phrase interrupts an English threat to create an effective intimidating message. Through the French segment the speaker delivers a particular kind of menacing message to the officials. The strategic placement of this French segment creates both an intensified threat perception and personal awareness for the officials who receive the message.

The film presented phatic and metalinguistic functions at lower frequencies; nonetheless, it maintained their presence throughout the story. Here is one funny scene:

Excerpt 22:

– *Tu parles français, toi?* [Do you speak French?]

– *Non, je parle pas français. Je me suis fait installer un gadget au cerveau* [No, I do not speak French. I had a gadget installed in my brain] and I see subtitles under people when they speak. *Oui, je parle français.* [Yes, I speak French.]

The phatic function of code-switching becomes evident in this example because it combines humour with unexpected language changes. The punchline receives its delivery through English language usage. The phatic function of code-switching in this speech segment creates surprise through its comedic effect which characterises phatic language shifting as a way to deliver punchlines and connect with people beyond information transfer.

Excerpt 23:

- Hey, nice turtleneck. It's really you. *Que c'est qu'il fait ici, la tête carrée?* [What's he doing here, the square head?]

The phatic function emerges through a sudden change in tone and addressee direction which code-switching creates in this excerpt. The listener, Martin, receives initial English-based observations and compliments from the speaker. The speaker then transitions into French to deliver a derogatory question/comment. The language transition indicates a transition from outward communication (possibly with sarcasm) to a comment intended for a French-speaking audience. The phatic function of this switch creates a sudden shift from polite to insulting and exclusionary mood.

Excerpt 24:

- I have nothing against your daughter. *Mais toi... Tu commences vraiment à m'énerver.* [But you... You're really starting to annoy me.]

The phatic function of code-switching in this excerpt emerges through its contrast-based mechanism which strengthens emotional intensity. The speaker begins with a warning

statement in English. The transition to French language creates a clear shift in the conversation. The French expression "Tu commences vraiment à m'énerver" expresses the core emotional message which directly conveys annoyance to the listener. The language shift functions to distinguish the neutral observation about the daughter from the intense personal declaration addressed to the listener. The sudden shift transforms both the emotional intensity and main focus of the dialogue to reveal the speaker's intensifying frustration which serves as a fundamental phatic usage.

Excerpt 25:

–You let me interrogate the witnesses. I do the talking.

– Whatever, but in French.

– *Ça dépend de la langue maternelle du sujet.* [It depends on the subject's mother tongue.]

The metalinguistic function of code-switching becomes evident in this final example because the characters engage in a discussion about language-related matters. The characters show their knowledge of language behaviour during that particular setting.

Interestingly, the poetic function of code-switching appears nowhere in this particular film. The absence of artistic language manipulation in this comedy film shows that creative language play is not crucial for comedy films of this nature.

3.3. Functional analysis of code-switching in the stand-up show

The stand-up performance "#Franglais" (Paul Taylor, 2020) contained the most code-switching instances (54) and showed an even distribution of different functions. The three most common functions were metalinguistic (24.1%), referential (22.2%) and phatic (20.4%). A pie chart in Figure 2 visually represents how code-switching functions are distributed across the stand-up genre.
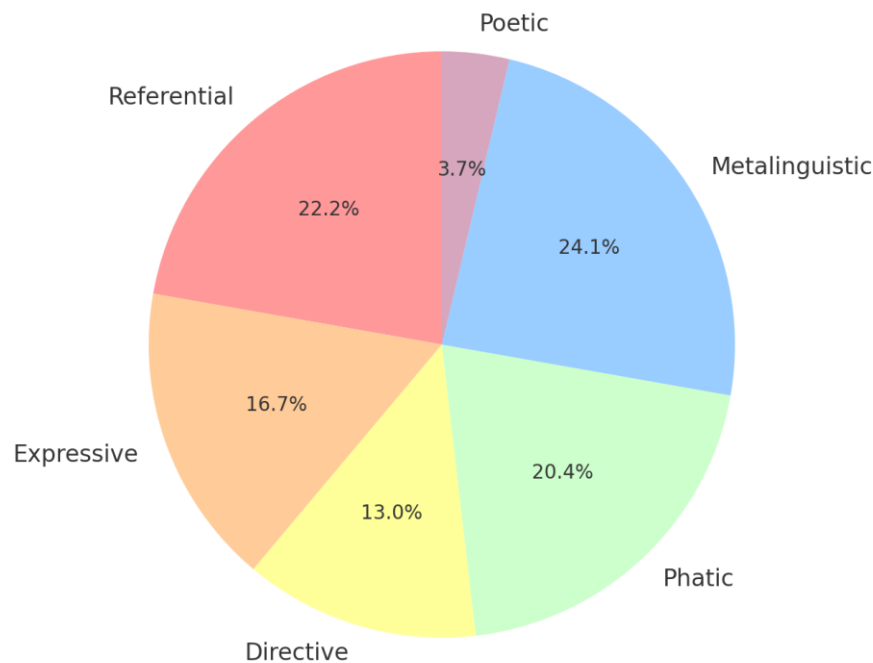
Figure 3.3.1. Visual representation of code-switching functions in the stand-up show

In the stand-up performance, the comedian did not employ referential code-switching in order to compensate for his lack of proficiency in either language. Because he had virtually native-like proficiency in both languages, referential code-switching in the show was used for cultural terms such as the one below:

Excerpt 1:

"Ben, you've already done *la bise* [the French cheek kiss greeting] to another guy before."

This example illustrates the referential function where a culture-specific concept is conveyed in French because there is no direct or adequate translation in English. "La bise" is a French custom of kissing on the cheek which has no direct translation into English. The speaker uses the French term to preserve the cultural meaning and to be more precise.

Excerpt 2:

I had to keep a list of all the people that I've done *la bise* [the French cheek kiss greeting] with because once you do *la bise* [the French cheek kiss greeting] to somebody in France, you can never go back to the handshake, right?

Here, the referential function of code-switching becomes evident through the repeated use of the French term "la bise." The speaker selects this term because it represents a particular French cultural greeting tradition of cheek kissing which does not have an exact direct English

translation. The use of the French term becomes essential because it precisely describes the particular cultural practice which stands as the main subject of the speech.

Excerpt 3:

Je pensais que ça s'arrêtait là. Ça s'arrête toujours pas là. J'ai fêté le 31 décembre dans une soirée à Paris. [I thought it ended there. But it still doesn't end. I celebrated December 31st at a party in Paris.] New Year's Eve!

The transition from the French date term "le 31 décembre" to the English term "New Year's Eve!" functions as a referential switching. The term "le 31 décembre" identifies the day but "New Year's Eve" specifically names the universal celebration of this cultural event. The speaker uses English terminology because this name for the event is better known to their audience or more easily accessible to them thus directly pointing to the celebratory night.

Excerpt 4:

There's also a conspiracy in France with one of your telephone operators that English people can't pronounce. We moved to France, we're super excited, like, "Wow, cool, I've moved to France, I need to buy a phone, what are my options?" "Well, you've got Orange, you've got SFR and you've got *Bougueuse.*" "Bauges? Boogies? Bauges?" "No, Paul, *c'est Bouygues."* [… it's Bouygues."] It's too complicated.

The change to "c'est Bouygues" functions as a clear referential language shifting. The term is used to identify a particular French organisation which is called "Bouygues." The proper noun exists only in French territory without an English counterpart so people must attempt its pronunciation. The change is required to properly identify the brand name that causes confusion.

Excerpt 5:

Welcome to the secret meeting at *l'Académie française* [the French Academy], everybody.

The use of "l'Académie française" represents a referential code-switching because it identifies a particular French institution. The actual name of the institution remains in French despite the existence of its English description as "the French Academy." The French term provides the most precise way to identify this particular official institution which stands as the core element of the narration.

The use of expressive code-switching occurred with lower frequency at 16.6% to connect with listeners and display bilingual identity:

Excerpt 6:

"Oh, good evening, Paris. *Bonsoir, Paris, salut. Ça va bien? Bonsoir!* [Good evening, Paris, hi. How's it going? Good evening!] Yes, hello, hello, sit down, sit down, sit down."

During the introduction the speaker alternates between English and French to show his mixed identity. Through his use of two languages the speaker reveals his bilingual background while reaching out to French-speaking listeners. By using familiar expressions such as "Bonsoir, Paris" and "Ça va bien?" he establishes his connection to both language groups.

Excerpt 7:

Now he's on my list forever. *C'est compliqué, c'est compliqué, la bise. Plus que compliqué, c'est une perte de temps. Les étrangers, nous, on trouve ça une perte de temps incroyable.* [It's complicated, the cheek kiss. More than complicated, it's a waste of time. We foreigners find it an incredible waste of time.]

The speaker uses French to explain the complicated nature of "la bise" while also describing how outsiders view this practice as pointless. Through his language combination he demonstrates knowledge of the French tradition "la bise" while expressing the viewpoint of someone outside the culture "les étrangers." Via this combination, he demonstrates his position as someone who exists between English-speaking and French cultural environments.

Excerpt 8:

Donc maintenant, je rentre dans les soirées françaises et je fais, "Salut tout le monde, moi c'est Paul, enchanté. Je suis très malade." [So now, I walk into French parties and go, "Hi everyone, I'm Paul, nice to meet you. I'm very sick."] So … I'm going to the fridge to get a beer.

The speaker describes walking into a French party while employing French phrases he might use. He then moves to English with "So…" to express his following thoughts or actions. The language change indicates his behaviour within the French environment but his natural thoughts remain in English. The dual language usage demonstrates his dual identity of French social participation while maintaining an English-based inner dialogue.

Excerpt 9:

Do we have anybody that teaches English tonight? Any English teachers in the room? Yes, over here, what's your name? Mina, fantastic. Where are you from, Mina? Paris, OK. *Donc* [So], welcome to the English class. *C'est un peu ça, en fait.* [It's kind of like that, actually.]

During the interaction with an audience member the speaker uses English before moving to French to say "Donc" before finishing with a French statement ("C'est un peu ça, en fait."). The speaker demonstrates his dual language proficiency by smoothly moving between French and English throughout the conversation while expressing his personal thoughts. His bilingual ability and identity emerge naturally during the performance.

Excerpt 10:

15 jours, c'est une expression que j'entends partout en France, tout le temps. ["15 days" is an expression I hear everywhere in France, all the time.] Right, *15 jours* [15 days], 15 days, *ça veut dire deux semaines en France. On va partir en vacances pendant 15 jours, t'as 15 jours pour récupérer le colis à la poste.* [In France, that means two weeks. "We're going on vacation for 15 days." "You have 15 days to pick up the package at the post office."] 15 days.

The speaker alternates between French explanations and examples of "15 jours" as well as English framing words ("Right") and repetitions ("15 days"). The combination of French and English language usage to deliver this particular French cultural concept demonstrates how he understands this concept through both his French and English language abilities. His identity reveals himself as someone who connects between cultures through active engagement.

Excerpt 11:

Benjamin, c'est quoi 7 x 2? Quinze. C'est ça. 7 x 2, c'est bizarre. 7 x 2, c'est quatorze. [Benjamin, what's 7 x 2? Fifteen. That's right. 7 x 2 is weird. 7 x 2 is fourteen.] Right, *quatorze. Mais je ne sais pas pourquoi en France, en une semaine, il y a 7 jours, effectivement, mais en deux semaines, il y en a 15. C'est pourquoi, Ben?* [… fourteen. But I don't know why in France, in one week, there are 7 days, of course, but in two weeks, there are 15. Why is that, Ben?] It depends, it depends. *Est-ce que quelqu'un sait pourquoi on dit 15 jours au lieu de 14 jours ou deux semaines?* [Does anyone know why we say 15 days instead of 14 days or two weeks?]

The speaker alternates between the French language to explain the mathematical problem which a French expression creates and the English language to agree with statements and summarise the information. His bilingual thinking becomes evident through the continuous movement between languages when solving the "15 jours" puzzle. The language switches demonstrate his natural thought process when investigating this French peculiarity through his complete linguistic capabilities which reveal his mixed cultural background.

Excerpt 12:

Ladies and gentlemen, *mesdames et messieurs* [ladies and gentlemen], thank you very much. *Merci.* [Thanks] Thank you. *Merci beaucoup.* [Thanks a lot]

The speaker concludes the show by using identical English and French phrases including "ladies and gentlemen," "thank you" and "mesdames et messieurs," "merci," "merci beaucoup." The speaker expresses gratitude to the audience in both languages multiple times throughout the ending of the performance thus actively demonstrating his bilingual identity to the audience.

The directive function served as a crucial tool for audience interaction during the show analysed.

Excerpt 13:

"So, let's see who we've got in the audience tonight. French people, make some noise! *Allez… ça va. Vous êtes trop nombreux, les Français, ce soir.* [Come on… it's fine. There are too many of you, the French, tonight.] Wow, okay, let's try the non-French people. Make some noise!"

The speaker demonstrates the directive function of code-switching by using French to address the audience members who speak French. The language shift enables audience members to feel more involved in the show while creating a direct and engaging connection.

Excerpt 14:

"Santé, chin, chin, on la tient." ["Cheers, chin chin, we hold it."] Hey Ben, the eyes! *Tu m'as pas regardé dans les yeux, Benjamin.* [You didn't look me in the eyes, Benjamin.]

The speaker identifies an incorrect action Ben performed during his French conversation. He thus uses English to provide Ben with a direct assessment of his mistake. The performer explains Ben's mistake through French words. The transition to the English language in the middle makes the command or correction extremely direct. The direct attention of Ben focuses on his mistake.

Excerpt 15:

Et je vais tester cette théorie ce soir. Au début de spectacle, il y avait des gens qui ne sont pas français. [And I'm going to test this theory tonight. At the start of the show, there were people who aren't French.] What countries do we have in the room? What countries? Where are you from? "UK."

The speaker begins his explanation in French by describing his strategy to the non-French audience members. He then uses English to ask questions that are only relevant to the audience members who do not speak French. The language transition guides the discussion from the French audience members to the non-French audience members. The speaker uses this method to prevent French audience members from participating in this particular inquiry while directly engaging the other audience members.

Excerpt 16:

So what I would like to do is I would like to pay for this Scottish man to move here to France to deal with the queuing systems in France. That's what I want to do. *Parce que vous savez pas faire la queue en France. On va l'admettre. On sait pas faire la queue.* [Because you don't know how to queue in France. Let's admit it. We don't know how to queue.]

The speaker delivers his discussion about the queues in France through English before moving to French in order to address the French audience members directly. Through his use of French he includes French listeners directly as if they shared a mutual secret or confession. The language transition directs the observation or critique directly to them through their native tongue.

The stand-up performance in question makes extensive use of phatic switching to indicate shifts in tone throughout the presentation.

Excerpt 17:

"*'Non, tu peux pas juste aller au frigo comme ça, prendre ta bière et commencer à boire.'* ['No, you can't just go to the fridge like that, take your beer, and start drinking.'] Ha ha ha, why not? Why not Benjamin?"

The language switching changes the tone of the speech in this excerpt, hence demonstrating the phatic function. The French section presents itself as formal by describing a rule or tradition yet the English section uses informal sarcasm. The comedic effect becomes more powerful because of the serious-to-funny tone shift.

Excerpt 18:

Mina, when people come to you for help with, like, tips and pronunciation, what kind of help do you give them? What tips do you give them? "None." None. *"Débrouillez-vous, les Françaises."* ["Figure it out yourselves, French ladies."]

The speaker poses Mina serious English questions before showing her supposed response through French words ("Débrouillez-vous, les Françaises."). The speaker shifts to a direct French statement which transforms the polite inquiry into a humorous conclusion. The response becomes both amusing and unexpected because of this language shift.

Excerpt 19:

Moi je prends le bus assez souvent pour venir ici au théâtre. Quand je prenais le bus en Angleterre, ça, c'est un arrêt de bus en Angleterre. Moi, je suis le premier arrivé à l'arrêt de bus, tout va bien. Les gens qui arrivent après moi, on fait une petite queue comme ça: [I take the bus quite often to come here to the theatre. When I took the bus in England, this is what a bus stop in England looks like: I'm the first one there, everything is fine. The people who arrive after me form a little line like this:] "Hello, how are you? Yes, you're in the queue? Fantastic. How long have you been waiting? Oh, the weather's terrible. Yes, fantastic, lovely." *Comme ça, on va savoir qui va rentrer dans le bus, dans quel ordre, qui va prendre quelle place. C'est un système génial.* [That way, we know who will get on the bus in what order, who will take which seat. It's a great system.]

Here, the speaker narrates a French story about bus stops located in England. He uses English to portray the proper greetings people use when standing in line ("Hello, how are you?..."). The change in language shifts the narrative from a straightforward description to an active portrayal of the vibrant conversation. The story becomes more entertaining and amusing because the English queue comes alive through this language transition.

Excerpt 20:

Je pensais que ça s'arrêtait là, ça s'arrête pas là le verlan, parce que j'ai entendu quelqu'un qui a dit, "Le quebla est parti en despi." Mais il y a quel mot qu'il faut inverser là-dedans, je comprends pas. Oh, le black *est parti en* speed. [I thought it stopped there. But no, it doesn't stop at verlan (French slang that inverts syllables), because I heard someone say, "Le quebla est parti en despi." But which word are we supposed to invert in that? I don't get it. Oh, the black (the Black guy) left in speed (in a rush).] Well… that's my language. Why are you switching my language? I'm trying to learn French, now you're taking English words, switching them backwards.

The speaker discusses confusing slang in French before moving to English ("Oh, le black est parti en speed.") to explain the meaning before continuing his complaint in English ("Well… that's my language..."). He uses English to express his understanding and deliver the joke's

punchline about how French slang distorts English words. The language transition reveals his frustration while making the complaint more amusing.

In the stand-up performance, the audience experienced metalinguistic switching which prompted them to reflect on language and pronunciation:

Excerpt 21:

"*Pour vous, les francophones dans la salle ce soir, c'est quoi les mots les plus compliqués à prononcer en anglais?* [For the French speakers in the hall tonight, what are the hardest words to pronounce in English?] OK, Canterbury, what else? 'Through' like, through something. There's too many H's, a GH in there."

The metalinguistic function of code-switching emerges here when the speaker discusses the English language. The comedian addresses the French-speaking audience to determine which English words prove most challenging to pronounce thus prompting everyone to analyse language mechanisms and pronunciation obstacles.

Excerpt 22:

J'ai dû changer mon accent britannique pour un accent américain quand je parlais anglais parce qu'ils ne me comprenaient pas au début. Au début, je me présentais, je disais "Bonjour, je m'appelle [I had to change my British accent to an American accent when speaking English because they didn't understand me at first. At first, I'd introduce myself and say, "Bonjour, my name is"] Paul Taylor" Because Paul Taylor is how I say my name in my normal English accent. "Hi, my name is Paul Taylor" *"Bonjour, je m'appelle Paul Taylor." "Eh bien, je ne comprends pas. Peux-tu l'écrire s'il te plaît?"* ["Good day, my name is Paul Taylor." "Uh, I don't understand. Can you spell it, please?"]

The speaker alternates between French narration and English examples of his name ("Paul Taylor") and quoted French reactions. He employs multiple language shifts to discuss pronunciation directly. The performer demonstrates how his British English pronunciation was unintelligible to French listeners so he adopted an American pronunciation instead. The language switches serve to demonstrate the differences between accents and their impact on language comprehension between languages.

Excerpt 23:

Ok, any other words? "Planning." *On va dire "planning" parce que, voilà, c'est plus simple.* [We'll just say "planning" because, well, it's easier.]

The speaker first states the English word "Planning" before moving to French to clarify why French speakers prefer using the English term ("On va dire 'planning'..."). The language transition serves to discuss the practice of word adoption between languages. He demonstrates that French speakers choose English words because they find them easier to use thus commenting on French language simplification patterns.

Excerpt 24:

"Bauges? Boogies? Bauges?" "No, Paul, *c'est Bouygues.*" [... it's Bouygues."] It's too complicated. *Je crois que vous avez créé ce réseau-là exprès pour vous, les Français. Vous avez un rabais de 50% si vous prononcez bien le truc.* [I think you guys created this network just for yourselves, the French. You get a 50% discount if you pronounce it correctly.] So French is difficult as well.

The comedian transitions from his incorrect English attempts to the correct French pronunciation of "c'est Bouygues." The code-switching directly addresses the challenging French phonetic elements that non-native speakers experience. Through this language shift he demonstrates that the French language presents its own unique pronunciation challenges.

The speaker employed poetic code-switching very few times (3.7%) to share jokes throughout the performance.

Excerpt 25:

"*Et au début, il y avait un truc bizarre qui se passait à chaque fois que je me présentais. J'ai dit: 'Salut, je m'appelle Paul Taylor.' Il y avait toujours un Français qui faisait:* [And at the beginning, something weird happened every time I introduced myself. I'd say, 'Hi, my name is Paul Taylor.' There was always a French person who would go:] 'Ah, my Taylor is rich!' *Là, vous rigolez parce que vous comprenez la blague. Moi, je la comprenais pas au début.* [Now, you're laughing because you get the joke. But I didn't get it at first.]"

The poetic function of code-switching appears in this example through a joke delivery. This joke relies on the sentence "My tailor is rich" which comes from outdated English textbooks that French learners commonly know. The joke utilises this unusual outdated expression to create a bilingual joke.

To sum up, the stand-up show dedicated more time to audience interaction and language reflection while using bilingualism-related humour compared to the film.

3.4. Functional analysis of code-switching in the jokes

The joke collection mainly used code-switching for poetic effects (82.9%) unlike the film and stand-up genres. The humour relied on the way words sounded in both languages through puns, rhythm and pronunciation. Figure 3 illustrates the distribution of code-switching functions within the jokes through a pie chart.
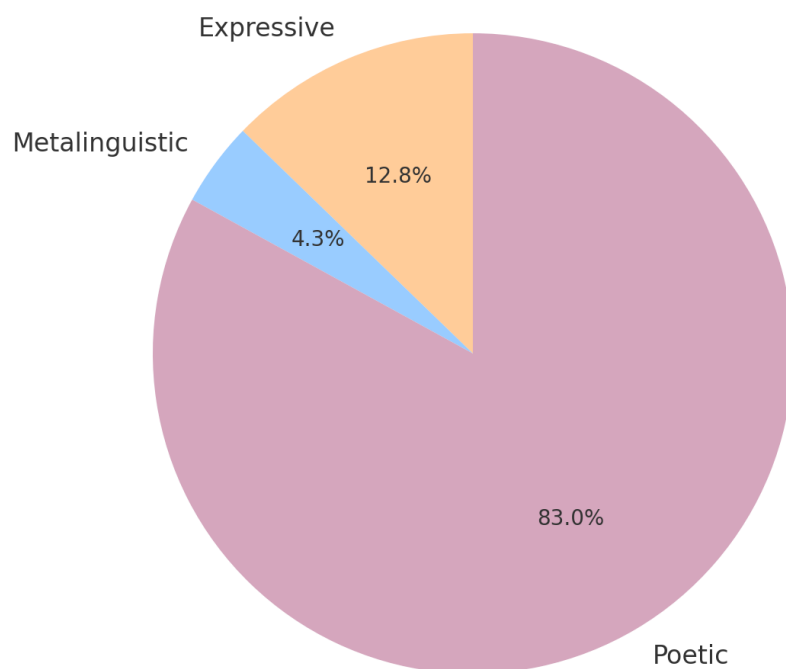

Figure 3.4.1. Visual representation of code-switching functions in the jokes

Joke 1:

Why do the French only have one egg in their omelettes? Because one egg is *un oeuf.* [an egg.]

The joke demonstrates poetic functionality through a sound-based pun. The joke depends on English speakers' mishearing the French word "un œuf" as the English word "enough." The comedic effect depends on audience members having knowledge of both languages. The joke mocks the French because they consume one egg which "sounds" similar to "enough."

Joke 2:

Two cats are having a swimming race. One cat is called One two three, and the other *Un deux trois.* [One two three.] Which cat do you think won? One two three, because *Un deux trois* [One two three] cat sank.

This is another example of the poetic function. The joke uses English and French numbers to create a pun. The sound combination produces a pun which links "Un deux trois cat sank" to "Un deux trois quatre cinq" (1, 2, 3, 4, 5 in French) which sounds like "cat sank" in English. The joke functions because the two language words merge into one sentence because of their similar sounding.

Joke 3:

I was surprised when I heard about the flooding in Paris. Normally, the water is *l'eau.* [the water.]

The joke demonstrates poetic code-switching through its shift from the French word "l'eau" into the English word "low." The joke creates a pun by pretending Parisian water is usually "low" instead of "l'eau" which means water. The humour stems from misinterpreting word sounds before applying this confusion to generate an unexpected scenario like a flood.

Joke 4:

Why did the French chef commit suicide? He lost his *huile d'olive* [olive oil].

The joke depends on the French phrase "huile d'olive" and the English phrase "will to live" having similar sounds. The loss of olive oil presents a minor cause for suicide but the phrase makes it seem like the person has lost their desire to live. The humour originates from the identical phonetic patterns between the French and English phrases which produce an unexpected dark pun. The wordplay between languages through sound is what makes up the poetic function.

Joke 5:

What do the French call a bad Thursday? A tra*jeudi* [Thursday].

The joke "coins" the new word "trajeudi" through the combination of the French Thursday term "jeudi" with the English word "tragedy." A "bad Thursday" literally sounds like a "tragedy." The joke employs code-switching through the combination of French "jeudi" and English "tragedy" sounds to create a new humorous term. The innovative wordplay exists here because of the two languages interacting with each other.

Joke 6:

I asked a french person if they played video games. They said, *"Oui!"* [Yes]

The joke depends on the fact that the French word "Oui" and the Nintendo game console "Wii" have the same sounding. The simple answer "Oui" is misinterpreted as the name of the console, implying that's the only game they play. The humour depends entirely on the homophony – the French word and the English brand name sounding exactly the same. The play of sound between languages functions as the poetic usage.

Joke 7:

What did the French trademark lawyer say to his wife? *Je* [I] TM.

The combination "Je TM" uses the French word for "I" ("Je") and the English abbreviation for Trademark ("TM"). The combination of these words produces a sound which closely resembles the French expression of love: "Je t'aime." The lawyer uses professional terminology to show affection which creates a humorous effect. The joke creates a pun by joining a French word with an English abbreviation to duplicate the sound of another well-known French phrase. The sound transformation between languages demonstrates the poetic function.

Joke 8:

If you were a verb tense you'd be *plus-que-parfait* [more than perfect].

The French term "plus-que-parfait" is there with two possible interpretations. In grammar, the term "plus-que-parfait" serves as the name for the pluperfect tense. In addition to this, the expression also has a direct translation to "more than perfect." The joke uses the direct definition to compliment someone while using a grammatical term. This joke relies on the dual interpretation of the French phrase which includes its original technical linguistic definition alongside its direct translation. The use of polysemy in this joke represents a linguistic wordplay technique which is typical for the poetic function.

Joke 9:

Haunted French pancakes give me the *crêpes* [thin pancakes].

The French culinary term "crêpes" has an identical pronunciation to the English word "creeps" which describes the feeling of unease or fear. The joke establishes a connection between the food item and the supposed feeling it produces through their identical sounds. The entire humour of this joke depends on the perfect sound match between the French food name and the English word for a sensation. The poetic function in this case relies on the identical sounds between the French food name and the English word for a feeling.

Joke 10:

A wealthy Frenchman was showing off his yachts. "This is *un* [one], this is *deux* [two], this is *trois* [three], this is *quatre* [four], this is *six* [six]…" "What happened to five?" his wife asked. "*Cinq* [five]" he answered.

The French term "Cinq" has a phonetic resemblance to the English word "sank." The joke suggests yacht number five is missing because it "sank." The joke relies on the French number's similarity in sound to the English verb which explains the situation. The wordplay uses language sounds to create a poetic effect.

Joke 11:

What did the baguette say when it was being sliced? *"Ouch! Le pain!"* [Ouch! The bread!]

The French word "le pain" contains the word "pain" which looks the same as the English "pain" and almost sounds the same. The bread receives human emotions through its French name "pain" which also means suffering. The joke plays on the identical spelling and almost identical sounding of a word which exists in both languages but holds different meanings between bread and suffering. The poetic function emerges from the cross-lingual homographs/homophones play.

Joke 12:

What do French ducks say? *"Quoi quoi."* [What what?]

The French word "Quoi" becomes similar to "Quack quack" when repeated. This in turn sounds identical to the English duck sound. The joke depicts French ducks using the words "What? What?" instead of their natural quacking sounds. The joke uses the French question word "Quoi" when repeated to create a sound that matches the typical English onomatopoeia for a duck's sound. The poetic function emerges from this cross-lingual sound association.

Joke 13:

What would a French dog who loves eating potatoes be called? A *pomme de* terrier [potato terrier].

The joke unites the French potato term "pomme de terre" with the English dog breed "terrier." The joke works because the French word "terre" ends with a sound that matches the English word "terrier." The combination produces an absurd name for a dog breed. A punning compound noun emerges from the sound similarity between the French phrase's final part and

the English word. The poetic function emerges through the phonetic blending of words that spans language boundaries.

Joke 14:

What type of breakfast do French people usually prefer? The breakfast of *champignons* [mushrooms].

The French word "champignons" which refers to mushrooms sounds nearly identical to the English word "champions." The joke uses the well-known English phrase "breakfast of champions" but replaces it with the French word for mushrooms which sounds similar thus creating an absurd image. The joke relies on the French food word's phonetic connection to an English excellence-related word to create a pun from a well-known English idiom. The sound play functions as poetic content.

Joke 15:

Don't eat the French fish. It's *poisson* [fish].

The French term "poisson" for fish closely resembles the English word "poison." The joke employs this similarity to present a misleading warning which suggests that French fish poses danger because its name resembles "poison." The joke generates its humour through the exact phonetic match between the French food term and the English dangerous term. The use of cross-lingual sound confusion in this joke serves to create humour while demonstrating the poetic function of code-switching.

Joke 16:

Why do most people love visiting France? It is a *oui* [yes] bit different!

The joke relies on the French "oui" sounding like the English "wee" which means small or little. The English expression "a wee bit different" is used to describe something that differs slightly. The joke uses the French "oui" in an English idiom "a wee bit" because of their identical sound. The phonetic pun which connects two languages functions as poetic content.

Joke 17:

Why did the woman hate being alone in a deserted street in France? Because it gave her the *crêpes* [thin pancakes].

The joke works similarly to Joke 9 because the French word "crêpes" for thin pancakes sounds exactly like the English word "creeps." The expression "gave her the creeps" describes

the moment when someone becomes frightened or uneasy. The joke uses a clever connection between the fear sensation and the French dessert name. The entire joke depends on the identical sounds between the French food name and the English word for a feeling. The poetic function is demonstrated through this cross-lingual sound play.

Joke 18:

What is written in the book of the French Constitution? The d-*éclair*-ation [a type of pastry] of man's every right.

The joke unites the French term "éclair" with the English word "declaration." The joke inserts a pastry name into the official title of the foundational political document called "Declaration of the Rights of Man." Code-switching occurs through the combination of a French food term with a formal English political expression which sounds similar to create an absurd phrase. The creative wordplay between languages functions as poetic expression.

Joke 19:

How does one usually feel after visiting France? *Fin*-tastic [End].

The joke produces a new word "Fin-tastic" through the combination of the French "fin" meaning end with the English "fantastic." The "fantastic" sensation supposedly occurs at the end of the journey possibly to convey relief or because of phonetic similarity. The joke functions through the combination of French and English words that produce a new meaningful term through sound matching. Creative word formation which crosses language boundaries is a defining feature of the poetic function.

Joke 20:

What did the tourist say when he wanted to visit the French museum? I *musee* [museum] French art.

The joke relies on the French word "musée" which closely resembles the English phrase "must see." The tourist's statement amusingly mimics the phrase "I must see French art." The humour depends on the French noun's phonetic similarity to an English verb phrase. The pun based on sound across languages functions as a poetic device.

Joke 21:

For lifelong French bakers, existence is *pain* [bread].

The joke employs the same principle as Joke 11 by using the French word "pain" which means bread and sounds like the English word "pain" which means suffering. The joke transforms a statement about bakers into a philosophical concept that links their work with bread to suffering. The joke takes advantage of the identical spelling and almost identical sound of a word which exists in both languages with different meanings. The use of homographs and homophones across languages functions as a poetic function.

Joke 22:

Why are French border staff so patient? Because they've mastered the art of *"passporté"* [handling passports] and always know how to make a smooth entry!

The joke coins a new word which sounds French ("passporté") by combining the English word "passport" with a French-style ending ("-porté"). It creates a humorous, pseudo-French term for the skill of handling passports. This uses creative word formation and blends an English noun with French-sounding component to create a new term for comedic effect. This linguistic playfulness serves the poetic function.

Joke 23:

Why did the French ambulance never get lost? Because they always know the best "*rue*-te" [street] to the emergency!

The joke combines the French word for street ("rue") with the ending of the English word "route" to create "rue-te." This blend sounds similar to "route." The humour comes from blending the French word for street and the English word for route based on their sound similarity. This wordplay serves the poetic function.

Joke 24:

Miles Kington claimed that the French navy had adopted a new, uplifting slogan, to spur its seamen on to valour and glory in France's hour of need. "To the water! The hour has come!". Or, in French: *"A l'eau. C'est l'heure!"* [To the water. It's time!]

The humour comes from the potential alternative interpretation of the French phrase. While literally meaning "To the water. It's time!", the original phrase "A l'eau. C'est l'heure!" resembles the English call "Allo sailor!" in terms of sounding. The joke plays on the phonetic identicality. The humour depends on the sounding of the French code-switch, which contrasts it with the serious English intention. This play on sound and meaning across languages serves the poetic function.

Joke 25:

There's a roadsign in France that consists of a yellow warning triangle with a large exclamation mark and just one word: *Boue* [Mud]. It might only mean "mud", but it gets me every time without fail.

The French word for mud ("boue") sounds exactly like the English exclamation "Boo!", which is often used to startle someone or express disapproval in a playful manner. The joke generates comedy from a simple road sign sounding like a jump scare. The humour comes entirely from the identical sound of the French word for mud and an English exclamation. This cross-lingual sound play results in the poetic function of code-switching.

Joke 26:

Why did the Frenchman put his money in the oven? Because he wanted to make some *pain!* [bread]

This example again uses the double meaning of "pain" (French for bread, English for suffering). It also plays on the English slang in which "bread" means money. Putting money in the oven literally makes no sense, but it sounds like he wants to "make bread" (earn money) or perhaps "cause pain" (difficulty). Nevertheless, the most likely pun is on "bread" as money. This relies on the multiple meanings and cross-lingual similarities associated with the word "pain." This complex wordplay serves the poetic function.

Joke 27:

Why did the Frenchman refuse to go to the seafood restaurant? Because he didn't want to *moule* [mussel (a small shellfish)] over his decision!

The French word for mussel, i.e., "moule" sounds very similar to the English verb "mull" as in the phrasal verb "mull over" (i.e., to think deeply or ponder). The joke substitutes the seafood name with the English idiom, hence it creates a reason related to the restaurant type for not wanting to think too much. The humour comes from the phonetic similarity between the French noun and an English verb. This identicality in terms of sounding allows it to fit into an English phrase ("mull over"). This sound-based pun serves the poetic function.

Joke 28:

A Frenchman and an Englishman arrive at a party. Englishman: Woo! Time to party! Frenchman: *Non, nous venons tout juste d'arriver!* [No, we have just arrived!]

The joke plays on the sound similarity between the English word "party" and the French verb "partir" (which means 'to leave'). The Frenchman misunderstands the Englishman's excitement ("Time to party!") as a suggestion to leave ("Time to partir!"), so he replies in confusion that they only just arrived there. The humour comes directly from the similar sounds of the English noun and the French verb which creates a funny misunderstanding based on cross-lingual phonetics. This sound play serves the poetic function.

Joke 29:

An English speaking visitor to a French rural town is sitting in a bar drinking a beer. He is approached by one of the locals who points at the beer and says *"fourmi."* [ant] "No, no" replies the visitor "for me." The Frenchman thinks for a minute and the repeats *"fourmi."* [ant] The visitor rather exasperated says again "No, no, for me." This sequence is repeated several times until the visitor very annoyed thumps the Frenchman who hastily leaves the bar. The barman seeing the altercation comes across and explains that the Frenchman was saying there is an ant in the beer. "Oh heavens" says the visitor, "I must apologise to him. Does he come in here often" "Yes, every day" replies the barman. The following day the visitor returns and sits at the bar drinking a beer. Suddenly he spots the Frenchman coming in, and waves to him. "Come here" he says beckoning to the man, "Come here" To which the man replies *"Non, non, non pas comme hier."* [No, no, no, not like yesterday.]

This joke has two puns which are based on phonetics. First, the French word for ant ("fourmi") sounds like the English phrase "for me"; hence, it causes the initial fight. Second, the visitor's call "Come here" sounds very similar to the French phrase "comme hier" meaning "like yesterday." The Frenchman refuses to come closer because he thinks the visitor is referring to the fight by saying "like yesterday." The entire joke structure relies on two distinct instances of phonetic similarity between French and English words/phrases that lead to comical misunderstandings and consequences. This dual use of sound play across languages is the poetic function.

Joke 30:

Quelle est la différence entre un couturier et un anglais? Le couturier, il se pique le doigt et l'anglais, il [What is the difference between a tailor and an Englishman? The tailor pricks his finger, and the Englishman] speak English.

The joke makes a comparison. The expected answer for the Englishman would relate to pricking something. However, the punchline switches to simply stating what Englishmen do is:

"speak English." This works as a pun because the French phrase that would fit the grammatical structure, "se pique l'anglais" sounds almost exactly like the English phrase "speak English." The humour relies on the virtually identical sound of a French phrase and the actual English punchline. This phonetic wordplay across languages serves the poetic function.

Joke 31:

What is it like speaking multiple languages? Very *bien.* [Very good.]

This serves as a simple example of the expressive function of code-switching. The speaker expresses their bilingual identity by switching between English and French, using the word "bien" which means "well" or "good." The speaker demonstrates their ease with language exchange through this approach while incorporating both English and French into their personality.

Joke 32:

What did the French lover say to his wife who was late for work? "It is time to Hugo to work, *mon cherie* [my dear]."

This joke combines English sentence structure with the French term of endearment "mon chérie" and the name "Hugo" which sounds like "go." The speaker demonstrates their ease with using both languages together through the natural integration of the affectionate French phrase into the playful English sentence. The combination of French and English speaking styles in this mix demonstrates an identity that naturally unites both languages therefore it functions expressively.

Joke 33:

What did the French bread say after a long day at work? "*Je* [I] knead a break!"

The joke uses the French word "Je" during the creation of a pun while using the word "knead" which sounds like "need." The French pronoun used in this pun demonstrates the speaker's capability of drawing words from both languages. The effortless replacement of "I" with "Je" reveals a bilingual identity which allows the easy use of language elements from both cultural backgrounds.

Joke 34:

Merci [Thanks] for poutine up with me.

The joke begins with the French expression "merci" before using the name of the French-Canadian dish "poutine" to create a pun on the English phrase "putting up with me." The speaker connects to French-Canadian culture through their use of both "Merci" and "poutine." The combination of these elements with an English idiom demonstrates the speaker's ability to move seamlessly between languages and cultures.

Joke 35:

Why was the French girl so good at telling jokes? Because she had that "je ne sais quoi" sense of humor that left everyone saying, *"C'est drôle!"* [It's funny!]

The joke begins with the expression "je ne sais quoi" which describes an intangible quality before people respond in French with "C'est drôle!" The speaker demonstrates their knowledge of French expressions and culture by using these particular French elements in the English explanation. The situation depicts both languages existing naturally which reveals an identity that feels comfortable in French and English environments.

The referential, directive and phatic functions were absent from the jokes altogether. Nevertheless, metalinguistic switching appeared in few instances (4.3%) as shown by the following examples:

Joke 36:

A patron in a Montreal restaurant turned on a tap in the washroom and got scalded. "This is an outrage," he complained. "The faucet marked 'C' gave me boiling water." "But, *Monsieur* [Sir], 'C' stands for *chaud* [hot] – French for hot. You should know that if you live in Montreal." "Wait a minute," roared the patron. "The other tap is also marked 'C.' "Of course," said the manager. "It stands for cold. After all, Montreal is a bilingual city."

The joke demonstrates metalinguistic functionality through its language-focused content. The comedy stems from misinterpreting the letter "C" because it represents heat ("chaud") in French and cold in English. The language confusion creates a confusing situation that demonstrates the unexpected communication problems bilingual environments produce.

Joke 37:

Eric demande à un copain:

– *Qu'est-ce que ça veut dire:* [Eric asks a friend: – What does this mean:] I don't know?

Et l'autre répond:

– *Je ne sais pas!* [And the other one answers: – I don't know!]

The metalinguistic function appears in this joke because its humour derives from a confusion about language meaning. Eric wants to know the French equivalent of the English phrase "I don't know." His friend gives the proper French translation which is "Je ne sais pas." However, the French phrase "Je ne sais pas" functions as both the correct translation and a statement of ignorance. The joke relies on this ambiguous situation to question whether the friend provides translation or genuinely lacks knowledge. The humour arises directly from questioning the meaning of a phrase and the process of translation between English and French, making it a commentary on language understanding.

In conclusion, the jokes predominantly concentrated on language elements such as sound and meaning instead of using character interactions or direct communication as in the comedy film and stand-up performance.

3.5. Genre-specific trends in code-switching functions

The genre-specific tendencies in code-switching functions are visually summarised in Figure 4, which presents a bar graph comparing the functional distribution across the three genres.
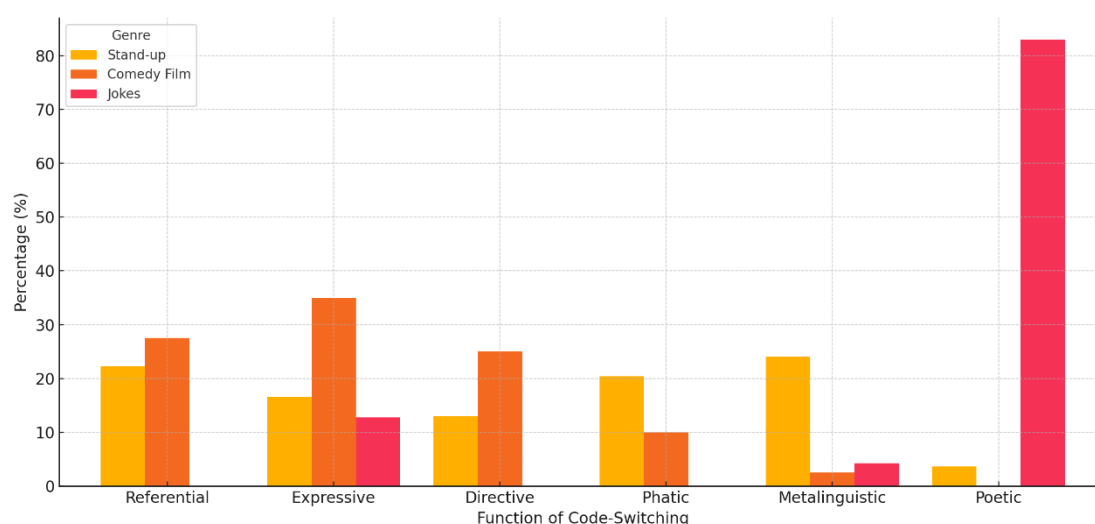

Figure 3.5.1. Genre-based variation in code-switching functions

The findings revealed that different comedy genres employ code-switching for distinctive functions. The comedy film primarily used expressive code-switching along with referential and directive functions to depict character speech and behaviour in the narrative. The stand-up performance, on the other hand, mainly relied on metalinguistic, phatic and referential functions of code-switching to connect with the audience and discuss language itself; however, expressive and directive functions of code-switching were still used to some extent. In contrast, the primary

purpose of switching between languages in bilingual jokes was to achieve poetic effects through puns and sound similarities as well as playful language.

3.6. Discussion

Each genre employs code-switching differently because of its distinct structural elements and delivery techniques and audience interaction patterns. The comedy film used code-switching in its script to build authentic character development and establish a realistic narrative. During a live performance, the stand-up show used code-switching to respond to the audience. The short jokes functioned as independent units which relied mostly on linguistic play to create their punchlines.

3.6.1. Interpreting genre-specific functions of code-switching

The different genres show bilingualism through unique methods which produce varying distribution patterns of code-switching functions. The film comedy shows how bilingualism occurs naturally in social institutions and settings. This genre often situates characters in realistic social contexts –families, workplaces, or multicultural communities– where bilingualism is a natural part of communication. Accordingly, referential, expressive, and directive functions are more prominent in this genre.

In contrast, stand-up comedy operates as a live interactive genre because performers use direct audience interaction to respond spontaneously to audience reactions. The comedians use code-switching to highlight cultural misunderstandings, sociolinguistic contrasts and humorous incongruities. The use of language shifts in this context thus performs both metalinguistic and referential functions to comment on bilingual language use and cultural references. The performative nature of this genre also enables comedians to deliberately change their speech styles which allows them to move between different registers and tones, hence it emphasises the phatic function of code-switching.

Bilingual jokes differ from the other two genres because they consist of short independent texts which have a defined punchline. The poetic use of code-switching stands as the main element of bilingual jokes because it uses sound structure and meaning manipulation to create humour through puns, double meanings and cultural stereotypes. The short nature of jokes together with their linguistic efficiency leads to a reduction of language into its basic functional and symbolic components. The poetic code-switching takes precedence over the other functions in these jokes although some of them may still appear.

Furthermore, the way audiences receive content determines the particular code-switching functions that appear in each genre. Comedy films contain bilingual or semi-bilingual audiences while using dialogue explanations to preserve story clarity. The audience members for stand-up and jokes need to understand both languages or they should identify standard French expressions that appear in English-speaking locations. Stand-up performers can use code-switching either by omitting translation or by making jokes about miscommunications since their audience members share mutual knowledge.

Finally, each genre maintains specific boundaries for code-switching functions because of its aesthetic conventions. Stand-up comedy uses fast-paced code-switching dialogues which mimic real-time conversations, thus making phatic and directive functions appear more frequently. Jokes require brevity, so they concentrate on delivering fast results through poetic functions which combine wordplay with cultural references. Comedy films follow narrative-driven aesthetic conventions, hence they use code-switching to develop characters, reflect realistic social settings and maintain coherence through explanatory dialogues.

3.6.2. Implications for code-switching theory

The research results enhance our knowledge of code-switching theory because they demonstrate how genre functions as a determining element for its use. The traditional functional model of code-switching by Appel and Muysken (1987) was developed for analysing spontaneous spoken bilingual discourse; however, this study showed that it can be expanded to analyse scripted, performative and literary genres, too.

Another implication of the current research is it demonstrated that the distribution of code-switching functions depends on the established conventions and communication objectives of each genre. For example, the poetic function emerges as a dominant element in written jokes because these texts require language manipulation through puns, alliteration and semantic ambiguity to create humour. The artistic and literary use of multiple languages in jokes establishes conditions which enable functions that appear infrequently or are forbidden in regular spoken communication. Conversely, stand-up comedy as a genre promotes functions which depend on immediate interaction with the audience through directive and phatic functions that jokes do not emphasise. The directive function in stand-up comedy demonstrates how live audience feedback enables this function to extend its typical interpersonal application. These observations point to the importance of interpreting code-switching functions considering both the performance's context and the audience's role.

Moreover, the study revealed that genre imposes constraints that are both limiting and generative. For instance, jokes need to be short and deliver instant results which restricts code-switching functions, yet enables maximum linguistic creativity within those specific constraints. On the other hand, the goal of films to create realistic narratives through cohesive storytelling leads them to implement code-switching which mirrors authentic bilingual conversations, thus emphasising referential, directive and expressive functions.

This thesis demonstrated that functional categories need interpretation based on genre-specific constraints instead of assuming uniform application across all communicative situations. The current research supports a context-sensitive code-switching model which includes genre as well as mode (oral vs. written), performance dynamics and audience design as fundamental variables. The analysis of code-switching through humorous genres revealed bilingual language use functions as both a communicative tool and a performative and stylistic resource.

CONCLUSION

This thesis examined the functions of code-switching in three genres of Anglo-French bilingual comedy which included a comedy film "Bon Cop, Bad Cop" (Canuel, 2006), a stand-up performance "#Franglais" by Paul Taylor (2020) and a collection of bilingual jokes. The research analysed code-switching functions in detail using Appel and Muysken's (1987) typology to study both the occurrence rates and the distribution of communicative functions of code-switching in different humorous formats.

The analysis showed that code-switching occurred 141 times throughout the three sources. The stand-up show contained the most code-switching instances with 54 examples followed by jokes with 47 instances and the comedy film with 40 instances. The functional distributions of code-switching differed substantially between genres because each genre required specific communicative needs and followed unique stylistic conventions. The different code-switching functions indicate that this communication strategy depends on specific contexts and the unique characteristics of humorous mediums.

The comedy film primarily used expressive, referential and directive functions; however, the stand-up performance displayed a more balanced functional distribution with a notable prominence of metalinguistic and phatic switches. The bilingual jokes used code-switching primarily for poetic purposes to generate creative wordplay and linguistic humour effects.

The thesis demonstrated that genre characteristics determine both the mechanisms and reasons behind code-switching occurrences. The comedy film uses storytelling as its core element, therefore, code-switching functions for expressive, referential and directive purposes. Through its natural dialogue-driven approach, the film comedy genre enabled code-switching which displayed bilingual identity expression, meaning clarification when there are direct translation gaps, and guided character interactions.

The live interactive nature of stand-up performances requires performers to use language dynamically. Code-switching in this context served multiple purposes because it both transmitted meaning and helped maintain audience engagement and performance flow while it also enabled self-reflexive commentary about language. The metalinguistic function stands out in stand-up comedy because humour frequently emerges from playful observations about English-French language differences which create opportunities for audience members to laugh at linguistic errors and cultural stereotypes.

The poetic function of code-switching dominated in the joke collection. Jokes exist as brief humorous expressions which frequently depend on linguistic creativity and puns. The use of code-switching serves three purposes in this context: it strengthens the punchline; it allows for phonological and semantic ambiguity play between English and French; and it creates unexpected surprises for the audience.

The genre-specific distribution of code-switching functions demonstrated that bilingual humour uses this technique as a purposeful tool which depends on the rules and expectations of the specific genre.

Code-switching functioned as a strong indicator of bilingual identity throughout all three genres. Through the expressive function, speakers showed their membership in both English-speaking and French-speaking communities. The comedy film characters displayed natural language shifts because they lived in a Canadian bilingual environment. During his stand-up show, Paul Taylor used bilingualism to reach both English-speaking and French-speaking audience members by switching between languages in the middle of his speech. The bilingual puns and wordplay in jokes sometimes demonstrated an expected cultural understanding of both languages which strengthened the audience's shared bilingual identity.

Thus, code-switching demonstrates that language selection goes beyond essential needs such as lexical gaps because it functions as an intentional way to express personal identity. The bilingual contexts depict language switching as a skill which brings humour and receives celebration from the audience.

The study also revealed that the referential and directive functions appeared frequently in the comedy film and stand-up performance.

The referential function emerged when speakers needed exact language equivalents which they usually obtained through borrowing culturally bound terms. The switches enable speakers to maintain both the exactness and cultural details of original terms when communicating with audiences who speak different languages. The results confirm that code-switching enables speakers to use their complete bilingual language resources for better clarity and authenticity.

The directive use of code-switching functioned to grab the audience's attention while also involving different language groups and modifying communication based on listeners' language abilities. The stand-up performer used French to speak directly to French-speaking audience members before returning to English to reach all listeners. Through their purposeful

code-switching, the speaker demonstrates their understanding of language structures and their skill in using language to control audience participation.

The metalinguistic function emerged as a key element in the stand-up performance analysis. The stand-up show made explicit use of code-switching to comment on language while this practice appeared infrequently in the film and jokes.

Paul Taylor, the comedian, used his stand-up comedy to make jokes about grammatical structures as well as pronunciation and the strange aspects of moving between English and French language norms. The high level of linguistic reflexivity in stand-up comedy emerges from performers who extract humour from their own language challenges and from those of others. Through this position, the speaker demonstrates membership in two language groups while simultaneously analysing their unique characteristics.

Live performances enable extensive linguistic exploration because the metalinguistic function appears more frequently in this setting than in scripted films or compact jokes.

The analysis of jokes revealed poetic code-switching as the most prevalent pattern because it occurred in 82.9% of all switches. The humour in these jokes depended on language play through phonetic similarities and semantic ambiguities as well as grammatical differences between English and French.

The poetic function dominates in jokes because they depend on brief, yet surprising and witty content. Code-switching creates an environment where unexpected turns, double meanings and humorous incongruities can thrive. The use of bilingual puns in many jokes required knowledge of both languages to understand them which made bilingualism the central joke element.

The research findings produce several important implications. First, the thesis demonstrated that bilingual humour uses code-switching as a creative tool. The ability to switch between languages through code-switching enables speakers to use a wider range of linguistic and cultural resources in their comedy. Second, the research revealed that the main factors determining functional variability stem from genre characteristics. The results show that different humorous genres create specific conditions which determine how speakers use code-switching in their communication. Third, this paper showed that language attitudes play an essential role in bilingual humour production. Language choices made by speakers, both consciously and unconsciously, reveal their personal identity while showing their audience

perceptions and their intentions to belong to or distance themselves from certain linguistic and cultural groups.

In conclusion, this research demonstrated that code-switching operates as a complex and evolving communication method which provides essential functions for both expressive needs and aesthetic purposes in bilingual humour. Furthermore, code-switching functions as a strategic tool which speakers use to reach different objectives based on the genre, context and audience characteristics.

Code-switching works as a tool to enhance expressiveness in films, live performances and language play in jokes which together create richer humour while demonstrating the complex relationships between language, culture and identity. The growing number of bilingual individuals worldwide makes it essential to understand code-switching functions and its creative potential because this knowledge benefits linguists as well as comedians, writers and anyone who wants to connect with people across languages and cultures.

Limitations

The research presents important findings but it also demonstrates several limitations. First of all, the researcher based his assignment of communicative functions to code-switching instances on his subjective interpretation. Second, the research focused on one stand-up performance and one comedy film which limits the ability to apply the findings to stand-up comedy and film genres. Future research should increase the data collection by including various examples from each genre while also studying other forms of bilingual humour that include memes, online videos and television series. Third, the joke collection presented a restricted number of examples which might not have reflected the complete spectrum of bilingual humour that occurs naturally. Moreover, the study focused exclusively on the Anglo-French language pair; thus, its findings may not be directly applicable to other bilingual or multilingual contexts. Future research ought to study code-switching functions across different bilingual environments (such as Spanish-English in the US) to verify pattern consistency.

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APPENDIX I

Abstract

The practice of code-switching stands as a fundamental element in bilingual humour because it produces comedic effects through alternating between languages. The existing research on bilingual humour has treated it as a single, unified category without conducting detailed examinations of code-switching functions between different genres. Furthermore, Anglo-French bilingual humour has received less scholarly attention than other bilingual language combinations that have achieved global recognition. This research examines whether there are genre-specific tendencies in the distribution of code-switching functions across three genres of Anglo-French bilingual humour, namely a comedy film, a stand-up performance, and a collection of bilingual jokes. The thesis used mixed methods research approach to examine how genre conventions affect intentions behind the use of code-switching in the three genres under study. First, one primary communicative function was identified for each instance of code-switching. Then, it was measured which communicative functions appeared most frequently in each genre. The results showed that the comedy film contained the most instances of code-switching, which primarily served expressive, referential, and directive functions. The stand-up performance displayed a more balanced distribution of functions, with metalinguistic and phatic uses appearing at a higher rate than in the film. The jokes, on the other hand, primarily utilised the poetic function of code-switching. The paper indicates that genre-specific goals and constraints determine the communicative functions of code-switching. This research provides new insights into bilingual humour by demonstrating that genre-based analysis is essential for its proper understanding.

Keywords: bilingual comedy, franglais, communicative functions, code-switching, genre conventions

APPENDIX II

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