

one code to another or to mix codes even sometimes in very short utterances. The code created becomes a new code. It can come between sentences (inter-sentential) or within a single sentence (intra-sentential). It can come as a choice of the individual or as a major identity marker for a group of speakers who must deal with more than one language in their common pursuit. Citing Cal's work published in 1998, Wardhaugh explains code-switching as "a conversational strategy used to establish, cross or destroy group boundaries; to create, evoke, or change interpersonal relations with their rights and obligations" (101). Tendency abounds where some scholars treat or consider code-switching and code-mixing as the same sociolinguistic phenomena.

However, today, in the sociolinguistic field, they are regarded as two different sociolinguistic phenomena (Adeniran, 1990; Lawal, 1991; Onyemelukwe, 1997). Code-switching is defined as the practice alternating successively from a code to another or more in the same oral or written statement. Traverso is of the same opinion when he affirms that code-switching "consists of passing from a language to another within an exchange or statement" (10). As for Gumperz:

L'alternance codique dans la conversation peut se définir comme la juxtaposition à l'intérieur d'un même échange verbal, de passages où le discours appartient à deux systèmes ou sous-systèmes grammaticaux différents. Le plus souvent l'alternance prend la forme de deux phrases qui se suivent. Comme lorsqu'un locuteur utilise une seconde langue soit pour répéter son message soit pour répondre à l'affirmation de quelqu'un d'autre.

This definition of Gumperz which appears more comprehensible seeks, among others, to find some response of linguistic phenomena such as code-switching. Why these practices? What lead to the practice? Note that Code-switching is at the level of inter-sentences and supra-sentence.

Linguistic Borrowing, Code-Switching and Code-Mixing in the Selected Texts

Linguistic borrowing

Let us look at linguistic borrowing from Ahmadou Kourouma context. Earlier in his novel, *En attendant le vote des bêtes sauvages*, the practice of linguistic borrowing is taken too far as we read in these examples:

Le fog et son Premier ministre levèrent le tso, la danse du chef et... Le maître du ké convoqua tous les jeunes... les affiliés au lila se regroupèrent... les membres du mwop se réunirent au marché et les adhérents au maso, la danse des femmes, s'attroupèrent aux différentes portes de la ville (138). (The underlining is ours).

The underlined words are borrowed from Manlike, the linguistic background of the author. Kourouma appears to have deliberately injected a large dose of these words in his description of Prime Minister among others to give his literary creation a local colour.

In *Allah n'est pas obligé*, linguistic borrowing abounds throughout the text. The classes of familiar words originally from an indigenous African language and those invented by coded language from the past are injected throughout the text. Below are some examples:

- "Faforo" (8): a malinké pejorative term meaning sex of the father.
- "Gnamokodé" (8) a malinké pejorative term meaning « a bastard or a child born out of wedlock
- "Bilakoro" (11): a malinké derogatory term meaning (in pejorative sense).
- "Un koroté" (21): a popular term meaning bad luck.
- "Un djiibo" (22): name of a powerful bambara chief priest;
- Gbaka (50): terme populaire du nouchi ivoirien par lequel on désigne un minibus ou un minicar urbain (de fortune) au transport peu coûteux.
- Bangala (55) : Terme d'origine bambara ou malinké désignant le sexe de l'homme, la verge ou le pénis.
- Gnousou-gnousseu » (55): a coded language ancient term of the bambara indicating female sexuality.
- Makou (55): an injunctive popular term of malinké meaning "silence".
- Djoko-djoko (62): a malinke term meaning whether.