

# A socio-pragmatic Approach to the use of Code-switching by Tunisian Merchants as a Persuasive Strategy in Craft Industry: Djerba as a Case Study

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**Abstract:** Code-switching (CS) has become a ubiquitous phenomenon marking social group's linguistic behaviour and Tunisia is not an exception as Tunisians tend to alternate between more than two codes (Tunisian Arabic, French, English...). The literature on CS practice in different bilingual communities and contexts is wide. Yet, a few studies have been conducted in the craft industry sector in Tunisia. Moreover, there is a relative dearth of studies on how CS may be used strategically as a persuasive power by merchants in craft industry. Most of the studies on the persuasive function of CS have been conducted within advertising context. Henceforth, this study attempts to investigate CS behaviour among merchants in the craft industry sector in Djerba, Tunisia. It particularly aims to find out whether or not CS is deployed by merchants strategically for the purpose of persuasion. 30 merchants participated in this study. To this end, a mixed method approach was adopted based on quantitative and qualitative analysis. The quantitative approach is based on the use of a questionnaire delivered to merchants to find out whether or not merchants employ CS strategically for the purpose of persuasion. As for the qualitative methodology, it consists in the analysis of 10 samples of recorded conversations held between merchants and Arab as well as Western tourists, applying Myers-Scotton's (1993) Markedness Model which aims to determine whether or not merchants use CS as a marked choice (deliberate, strategic) for the purpose of persuasion. The results of the quantitative and qualitative study showed that the strategic use of CS is mainly employed with Western tourists, whereas with Arabs it is mostly displayed unconsciously (with no hidden intention), especially with Tunisians mostly constrained by the lack of technical words in Tunisian Arabic (TA). Overall, the findings of this study indicated that the persuasive function of CS depends on the nationality of the customer involved in the interaction. This suggests that merchants calculate their code choice based on the nationality of the tourist. Hence, this study could be seen as a small contribution to understanding Tunisian merchants' linguistic behaviour in the craft industry sector. It has valuable significance in sociolinguistic and marketing research in that it provided consumer researchers as well as marketers with an awareness of the persuasive power of CS practice in the Tunisian craft industry sector.

**Keywords:** code-switching – craft industry – persuasion – strategic - merchants

## I. INTRODUCTION

CS is an everyday reality in every place where more than one language is spoken in everyday communication.

Indeed, CS has become a ubiquitous phenomenon marking social group's linguistic behaviour and the alternation between languages is rather the norm than the exception in many communities (Nguyen, 2008, p. 5). Tunisia is not an exception as Tunisian people tend to alternate between more than two codes (Maamouri, 1989, p. 1346). Lawson and Sachdev's (2000) findings, for instance, revealed that CS is used and accepted as a distinct linguistic variety in Tunisia that mostly represents the bilingualism of the country. The situation in Tunisia is even more complex due to the influx of languages of the intruders, ranging between Roman, Arab, Ottoman Turk and French.

A bulk of studies has been conducted on CS and has led to significant findings on the social constraints on CS and the bilingual speakers' motivations for its use. However, despite the plethora of research on this practice, a relative dearth of research on this topic has been conducted in the business context and more particularly in the craft industry sector. Moreover, previous researches in the marketing context that have focused on the functions of CS mainly persuasion have been mostly undertaken within advertising contexts (e.g. Luna & Peracchio, 2005; Bishop, 2006). Further on, the majority of authors have focused on CS behaviour for speakers of European languages, while there is a pronounced lack of research among the Semitic languages such as Arabic. This knowledge gap provides suffice motivation to undertake the present study.

The current study is meant to investigate the persuasive power of CS practice among merchants in craft industry in Djerba, a field which still suffers from scarcity. It particularly seeks to find out whether or not merchants employ CS deliberately with Arab and Western tourists as a persuasive tool. Such a study is addressed from a socio-pragmatic perspective. Two main rationales justify the conduct of this study. First, merchants in craft industry encounter a diversity of tourists with different cultural and linguistic backgrounds (having different L1s and L2s) which make the transactions in craft industry richer and more complex than in any other contexts. The richness of such contact arises from the merchants' endeavour to employ the strategy that best appeals to those tourists. This study hypothesizes that CS could be one of these strategies, especially that previous studies have shown that CS is used by merchants as a powerful persuasive tool in the

market (e.g. Schau, Dellande & Gilly, 2007; Schau, Dang, Zhang & Chen, 2011). Second, researches on the persuasive power of CS in the craft industry sector are silent. Most of the studies on the persuasive role of CS have been carried out in the market (e.g. Schau, Dellande & Gilly, 2007; Schau, Dang, Zhang & Chen, 2011) or in advertisements (e.g. Luna & Peracchio, 2005; Bishop, 2006; Nerghes, 2001).

## II. LITERATURE REVIEW

### A. *Defining Code-switching*

Different definitions of CS have been suggested by researchers, each holds their own belief with regards to what exactly and what should be viewed as a switch. One definition of CS is the alternation of codes in a single speech exchange (Gumperz, 1982, p. 59). Within the realm of sociolinguistics, CS is defined as “a sociolinguistic communication strategy where a communicator toggles back and forth from one code to another during discourse” (Heller, 1988, p. 1). Myers-Scotton (1990, as cited in Elsaadany, 2003, p. 71) referred to CS as “the use of two or more linguistic varieties in the same conversation. It can be intra or extra-sentential and also inter-sentential”. Thus, Myers-Scotton defined CS in broad terms as she does not restrict it to switching between languages, but also to varieties of the same language. Similarly, Clyne (1972) defined CS in broad terms as a change by a speaker from one language or language variety to another one (p. 45). Valdés-Fallis (1978) offered a simple definition, he simply referred to CS as “the alternation of two languages at the word, phrase, clause, and sentence levels” (p. 65).

The list of definitions can continue on and on as the topic has gained scientific interest over time and most definitions highlight the same characteristics of the concept. As for this study, Valdés-Fallis’ (1978) definition will be used as it is comprehensive and fits the nature of the current study.

### B. *Previous Studies on Code-switching*

This section provides a general review of previous studies on CS with special focus on the socio-pragmatic approach and the marketing setting as it is the main concern of this study.

One study conducted in the marketing setting is of Luna and Peracchio (2005) who investigated code switches’ effects on persuasion in advertising among Hispanic-American bilinguals. They focused on English/Spanish CS. Their findings revealed that the direction of the code switched message and the context in which the ad appears have an impact on product evaluation thus on persuasion.

Similarly, Bishop (2006) carried out an experimental study focusing on Spanish/English CS within advertising messages among Mexican-American young adults to examine how language CS interacts with the context of the medium to increase advertising effectiveness among Mexican American youth. Her data indicated that the language context of the medium interacts with the direction of CS to influence

Mexican- American consumer expectations. Moreover, ANOVA tests showed that the best overall combination that lead to effective advertising appears to be the English-to-Spanish code switched ad placed within an all-English medium. However, Bishop’s study is only conducted among individuals of Mexican descents thus results cannot be generalized to all Spanish/English bilingual speakers.

A part from advertising contexts, CS phenomenon has been investigated in other marketing settings. One study in the business sector includes Bach Baoueb’s (2009) investigation of the social factors for CS between Arabic, French and English in two Tunisian business companies. Baoueb’s data showed that Tunisian business speakers (TBSs) are aware of their duality and that their CS use is constrained by the setting, topic and the participants involved in the interactions. Baoueb’s case study has provided valuable contribution to the sociolinguistic investigation of Tunisian business life in particular and of the Tunisian linguistic and sociolinguistic context in general. Yet, the findings are specific to two business companies thus cannot be over generalized because two companies cannot be representative of Tunisian business life.

### C. *Theoretical Framework: The Markedness Model (1993)*

This section aims to introduce the theoretical model that will be used for this study’s data analysis which is Myers-Scotton’s (1983, 1993) Markedness Model (MM) which attempts to explain CS as a universal, rule-governed phenomenon. The model postulates that CS may occur in two forms; marked or unmarked. Unmarked CS is thought to be the ‘expected’ and ‘safer’ medium in conversational exchanges, given the norms of society and the situational nature of conversation (Myers-Scotton, 1993, p. 75). Myers-Scotton (1993a, p. 113) maintained that the following conditions must be fulfilled for unmarked CS to take place:

1. Speakers must be bilingual peers.
2. The interaction has to be a type where speakers wish to symbolize dual membership.
3. Speakers must positively evaluate for their own identities in this type of interaction.
4. Speakers must be relevantly proficient in the two (or more) languages involved.

Marked choices, on the other hand, are more or less unexpected. They are ‘not usual’, and in some sense they are a dis-identification with what is expected” (ibid, p. 151). In this regard, the model emphasized the outstanding importance of the audience’s expectation in determining people’s code choice as marked or unmarked given that individuals want to leave an effect on the audience. That is, if the code used is expected by the audience, then the speaker is using an unmarked choice and does not necessarily intend to mark a particular effect on that audience. But if the speaker uses a code which is not expected by the audience, then he/she is making a marked choice intended to leave an impact on the audience (Myers-Scotton, 1993, p. 110).

The model further assumes that speakers exchange rights and obligations interactionally via their code choices (Myers-Scotton, 1983, p. 115). The MM has been applied in many studies on CS as a theoretical backdrop for data analysis. One application of the model is in Luna's and Peracchio's (2005) study of Spanish/English CS ads among US Hispanics to examine the persuasiveness function of code switched messages. They found that the code switched language term inserted into a message is endowed with perceptual salience or markedness motivating bilinguals to shift attention to the switched expression.

Baoueb (2009) utilized also the MM and found that TA / English CS is a marked choice since speakers do not share the same socio-cultural background. This type of CS is found to be consciously displayed and constrained by the participant involved, whereas TA/French CS is unmarked and is displayed as one code (Baoueb, 2009, p. 448).

### III. METHODOLOGY

#### A. *The Setting*

This study took place in Djerba (the south of Tunisia) in Houmt Souk town. Djerba is chosen as a case study because it is an attractive tourist site for tourists from all over the world thus a variety of linguistic repertoires will be displayed and encounters will be rich and varied. Besides, Djerba is famed of the prevalence of craft industry and researches on it as a case study are silent in the literature.

#### B. *The Participants*

This study focuses on CS practice among merchants in craft industry in Djerba. 30 merchants participated in this study, whose ages are presented in table 1 (see list of tables, table 1). All of the participants have TA as their mother tongue and French as their second language, with knowledge of one or more other foreign languages namely Italian, German and Spanish.

#### C. *Research Instruments*

The findings are generated from the recorded data of conversations held with tourists (both Eastern and Western) and a questionnaire to the merchants conducted inside the shops. The questionnaire aims to generate quantitative data on the persuasive power of CS use (see appendix C). As for the recorded data, a sample of 10 conversations held between the merchants and their customers were recorded to be then transcribed, but only 4 samples are analysed in order to generate qualitative data on the persuasive function of CS used by the participants.

### IV. FINDINGS AND DISCUSSION

The main aim of the ongoing study is to find out whether CS is used by merchants strategically for the purpose of persuasion. This was mainly investigated qualitatively based on the analysis of a set of conversations held between the merchants and their customers, applying Myers-Scotton's

(1993) MM. It is also further explored quantitatively through the questionnaire to supplement the data obtained from the qualitative analysis. The qualitative analysis will be presented first followed by the quantitative one. In each sample, the markedness of CS choices is determined as a first step with reference to the MM whereby the intention behind those choices if any will be identified as a second step. Instances of CS into a different language are marked in bold.

Conversation (1) is held with two customers from Tunis (see appendix B, conversation 1). The Matrix language (ML), which is per definition identified through frequency, is TA and switching occurs between TA and French as many French words and phrases are used by the merchant all along the exchange. He produced about 14 instances of CS intersententially (between sentences) ('bahyīn rahu c'est du couton frais, climatisé' / 'they are good it's fresh cotton, air conditioned') and intrasententially (within a clause or word boundaries) at most times. Most of his switches included noun phrases ('un bon prix' / 'good price', 'des tenues sahariens' / 'desert outfits'), sentences ('c'est du couton frais' / 'it's fresh cotton') or single nouns ('golf', 'quarante' / 'fourty').

As for the RO sets, they lie within persuasion. That is, the merchant has to persuade the customers to buy the trousers in addition to the traditional cloth and that the suggested price is sensible. Indeed, all along the exchange the merchant was operating according to the expected RO sets with his customers by constantly switching back and forth between TA and French without changing his RO sets. He engaged in a continuous pattern of using two languages all along the exchange. This calls for an unmarked CS choice following Myers-Scotton's (1993) MM. Another argument for unmarked CS choice is that the merchant switched into an expected code (French) by the customers as they belong to the same socio-cultural group and are accustomed to such switching behaviour. Furthermore, the merchant and the customers are both bilinguals.

Since the merchant's CS use occurs as an unmarked choice, then he does not intend to leave any effect on his customers and has no motivation behind his switching following the model. Indeed, most of his switches into French are constrained by the lack of technical words in TA as it is a non-codified language as in the following utterance: 'w famma zada srāwal **golf**' / 'there are also golf trousers'. Here the merchant started his utterance in TA then switched into English by inserting a single noun 'golf' which does not exist in TA the fact that confined him to switch into English. In addition to the lack of technical words in TA, the merchant tended to express sums of money in French all along the exchange ('trente' / 'thirty', 'quarante' / 'fourty', 'quarante cinque' / 'fifty five'). This is because those words are much more frequently used in French than in TA called word level switching (Valdès-Fallis, 1978). This is due to the fact that Tunisia uses the European Calendar which is different from the Muslim calendar adopted in other Muslim countries. As



for persuasion, it seems that the merchant succeeded in persuading the customers to buy something not by switching between TA and French or English, but by joking with them and by reducing the price.

Conversation (2) is held with two customers from Tunis living abroad (see appendix B, conversation 2). The ML is TA used as the main medium of communication and the switching takes place between TA and French as many French words as well as sentences are used by the merchant all along the interaction. He produced about 57 instances of CS including very few of single nouns ('rose'/'pink', 'Madame'/'madam', 'trente'/'thirty') and sentences extensively ('vous êtes trop jeunes et vous formez un joli couple, vraiment trop jeunes, vous ne dépassez pas vingt-deux ans huh?/'you are too young and you make a nice couple, really too young, you do not exceed twenty-two years', 'c'est de la robe magique w c'est un nouveau modèle'/'this is the magic dress and it's a new model').

As for the RO sets, they lie within persuasion as in the previous exchange. The merchant has to persuade the customers that the price is sensible given the high quality of the tissue. The merchant switched into a code (French) that is expected by the customers. Besides, both speakers are bilinguals and proficient in both languages. Additionally, both the merchant and the customer seem to wish to establish dual membership of bilingualism by switching back and forth between their native language (TA) and French. All these conditions call for an unmarked CS choice following the MM. As CS is used as an unmarked choice, then there is no hidden intention behind its use.

Conversation (3) is held with an old French man (see appendix B, conversation 3). The ML is French used as the main medium of communication and switching takes place between French and TA. The merchant produced about 34 instances of French/TA CS intrasententially. Most of his switches are of single nouns ('flūs'/'money'), phrases ('allah mSalli 9annibi trop fort'/'May God bless Muhamed, very strong') or single verb ('šūf šūf'/'look look'). As for the RO sets, they lie within bargaining and persuasion. That is, the merchant has to persuade the old man to buy the tee-shirt. However, the merchant's preference of some TA word equivalents over French words equivalents all along the exchange shows that he wishes to destroy the social distance between him and the tourist created by the socio-cultural difference between them. Thus, he deviated from his expected RO sets. This, according to the MM, calls for a marked CS choice.

Another argument in favour of marked CS choice is that the merchant switched into a code that is unexpected by the tourist as he does not belong to the same socio-cultural group and is not accustomed to such switching behaviour. Additionally, the wish to establish a dual membership of socio-cultural group is not shared by them; it is attempted by the merchant alone. Indeed, the tourist kept talking in his own

language all along the exchange, though he does not perceive the merchant's use of TA in alternation with French as inappropriate. As the merchant's French/TA CS is displayed as a marked choice, thus he bears some motivations in his mind behind his switching behaviour following the model.

One possible reason for the merchant's French/TA CS is to create a humoristic effect on the tourist. This is marked particularly by the extensive use of the TA word 'šibāni'/'old'. This word was uttered 16 times all along the exchange which further ascertains the merchant's conscious and deliberate choice. This falls under stylistic switches category produced to express reiteration in order to achieve a particular rhetorical effect (Bentahila, 1983; Cheng & Butler, 1989). The merchant could have said 'vieux'/'old man', however he preferred to utter it in TA all along the exchange because it may lose its humoristic effect when translated into French. Indeed, the humoristic effect exerted by the Arabic word 'šibāni' (old man) was striking on the tourist's ear. For instance, all along the encounter the tourist was laughing and joking with the merchant. Another instance of humour is marked by the merchant's use of the TA word equivalent 'baqšīs'/'money' and 'sirwalāt'/'trousers' as well as phrases like 'allah mSalli 9annibi'. Indeed, the merchant could have said the French word equivalent 'sou'/'money', however he preferred to utter it in TA. This further confirms his conscious and deliberate choice. Additionally, the merchant's preference of the TA word equivalent 'sirwalāt' over the French word equivalent 'pantalon' further indicates that his switch is rational and deliberate produced mainly for jokes and humour. Further on, the way of pronouncing the word 'sirwalāt' further increased the humoristic effect; it is neither TA nor French. Indeed, the humoristic effect exerted by such word was striking on the tourist's ear; it made him laugh heartily.

Another instance of humour was created by the merchant's switch into English twice awkwardly as in the following utterance: 'made Tunisian people, how now break out'. Here, the way of pronouncing the English utterance shows that his choice is rational and is deliberately produced for fun because such an utterance may lose its humoristic effect when translated into French ('fabriqué en Tunisie') or TA ('Sun9 tunsi'/'made in Tunisia') (see appendix B, conversation 3, line 33). So English was used as a marked choice intended to create humoristic effect on the tourist's ear.

In fact, the ultimate goal behind humour fulfilled by switching into TA or English is to persuade the tourist to buy the tee-shirt making him believe that it is valuable. Indeed, the merchant succeeded to make the old man buy the tee-shirt, though he was not looking to buy and does not believe in the quality of the tee-shirt ('non c'est pas tiré deux fois ça'/'no, it's not sewed twice'). He only bought the tee-shirt to please the merchant ('j'ai seulement acheté pour te faire gagner [laughter]/'I only bought to make you earn'). This is only because the merchant was so humorous. He played on the tourist's sense of humour, creating a kind of bridge that would break the physical distance and allow a longer and closer

contact. The tourist was so relaxed and happy all along the exchange and seemed not to be bothered by the merchant's switching behaviour.

Conversation (4) is held with a young Czech woman (see appendix B, conversation 4). The ML is English used as the main medium of contact between the merchant and the customer. Here English is used as a lingua franca since the merchant does not master Czech language. Switching takes place between English, French and TA. The merchant was toggling back and forth between English, French and TA intrasententially. He produced about 19 instances of English/French/TA CS most of which included single words ('no no dix et sept'), sentences ('ça c'est en cuire, leather leather') (see conversation 4, line 11) or phrases ('ti ya wildi'/come on my son').

As for the RO sets, they lie within persuasion. That is, the merchant has to persuade the tourist to buy the slipper. However, the merchant's inconsistent pattern of CS all along the exchange shows that he intended to deviate from his expected RO. That is, his switching behaviour does not follow a consistent pattern as at instances he alternated between English and French and in other instances he switched between English and TA. Such a deviation marked by inconsistency in CS practice calls for a marked CS choice following the MM.

Another argument for a marked choice is that the merchant switched into a code that is unexpected by the tourist as she does not belong to the same socio-cultural group and is not accustomed to such switching behaviour. The normal CS behaviour should have been between Czech and English. However, the merchant's lack of proficiency in Czech language compelled him to resort to English as a contact language shared between them. Since the merchant's CS occurs as a marked choice, he then bears some intentions behind such behaviour following the MM.

One possible reason for the merchant's switch into TA may be due to his wish to include the tourist into his socio-cultural group thus to destroy the social distance between them. This could be done on purpose to persuade her to buy the slipper. In turn 19, for example, the merchant started his utterance with TA by inserting a phrase which is a typical colloquial phrase ('ti ya wildi'/come on my son'); it functions as an interjection or sentence filler (Gumperz, 1982). It may also have occurred as a result of his close identification with his Tunisian identity or it may be indexical of self (Myers-Scotton, 1993). Then he switched into French ('treize dinars'/thirteen dinars'). Here his switch may be due to the fact that he is accustomed to using French when dealing with sums of money. Next, he reverted back to TA ('muš'/it's not') and finally returned to the initial language of contact (English) ('what's the problem?').

As for English/French CS, it might be produced due to the merchant's lack of full competence in English which is clearly reflected in his mispronunciation of some English words

namely 'given' instead of 'give' and 'gotta' instead of 'good'. Such a moderate proficiency in English might have compelled him to switch into a code in which he is proficient like French because it was clear that he would not have been able to communicate as effectively as he would have wished had he attempted to speak English only.

Overall, the qualitative analysis shows that CS is mainly used as an unmarked choice with Arab customers (spontaneously, with no social motivation) and as a marked choice with foreigners produced deliberately for the purpose of persuasion. The quantitative analysis backs up such findings. For instance, the questionnaire data indicated that 63% of the participants use CS spontaneously with Arab customers, while 63% of them use it strategically for the purpose of persuasion with foreign tourists (see list of tables, table 4). This is because encounters with foreigners are peculiar and the most difficult ones given that the merchants and the tourists do not share the same linguistic and cultural backgrounds, they are foreigners to each other having different origins, cultures, languages, religions, beliefs, social backgrounds, etc. Besides, most French tourists are very hard at bargaining, though they are easy-going and friendly the fact that exhorts merchants to resort to effective strategies that best persuade them. Among those strategies is CS practice mainly between French and TA because the majority of French tourists admire TA words like /'thanks God'/'احمد الله', 'fine'/'الاباس', 'hi'/'عسلامة', 'goodbye'/'بسلامة', 'a little'/'شوية شوية', especially those who visited Djerba for many times. Indeed, the questionnaire data showed that 14.8% of the participants employ CS with foreigners, especially French for fun and jokes because they know that the majority of French like jokes and don't want to be forced to buy.

Moreover, the use of French/TA CS as a marked choice to appeal to French tourists can be explained by recourse to Luna and Peracchio's (2005) findings. In the present context, any term or expression including TA seems to be endowed with perceptual salience or markedness motivating French tourists to shift attention to the switched expression.

The data suggest also that the strategic use of CS as a persuasive tool depends on the nationality and origin of the tourist involved in the interaction. This implies that merchants calculate their CS choices on the basis of the tourists involved in interactions in a way that best serves their needs and goals which further confirms that their CS behaviour is mostly strategic and highlights the outstanding importance of the role of the speaker in CS use. It also shows that CS use is closely related to the communicative intents of speakers. This has been proved by many former researchers in the literature such as Chen (1996), Gumperz (1982), Romaine (1995) and Goffman (1981). In other studies, namely Baoueb (2009) it is found that CS use is governed by the setting, topic and participants involved in interactions. The strategic use of CS with foreign tourists agrees with Goffman (1981, p. 128)'s assumption that each person plays different roles with different people in different situations, he called such a switch "a change in

footing”(i.e., a change in the way speakers perceive each other and perceive the situation). This also lends support to Romaine’s (1995) argumentation that people manipulate their language for their own needs, changing their attitudes and styles continuously and that CS is merely ‘changing of hats’ (p. 173). The strategic use of CS with foreign tourists implies also that the participants are aware of their duality. Such data is in accordance with Baoueb’s (2009) findings that speakers in Tunisian business companies are aware of their duality when they code-switch with their bilingual peers.

In sum, the participants of this study engaged in both marked and unmarked CS choices depending on the customers involved in the interaction as well as their communicative needs and intentions. For instance, unmarked CS choice is displayed with Arab customers sharing the same socio-cultural background with the merchants, while marked CS choice is exhibited with foreigners not sharing the same socio-cultural background.

#### V. CONCLUSION

The main purpose of this research was to explore the persuasive power of CS practice among merchants in craft industry in Djerba. The results of the qualitative as well as the quantitative study revealed that the use of CS as a persuasive strategy is mainly employed with foreign tourists, whereas it is mostly displayed spontaneously with Arab customers, especially Tunisians.

The findings of this study have wider significance in sociolinguistic and marketing research in that it provided consumer researchers as well as marketers with an awareness of the communicative role of language choice and the effectiveness of CS practice in the craft industry sector in Tunisia.

Nevertheless, this study is constrained by some limitations that pave the way for future researches. One limitation pertains to the analysis of interactions with foreign tourists; the analysis was restricted to only French tourists and Czechs which limits the scope of generalization to tourists of other nationalities (Italians, Germans, Dutch, etc.) concerning the use of CS as a persuasive strategy. In order to ensure wider generalization, future research in the craft industry sector should collect conversations with tourists of different nationalities. Another limitation lies in the fact that this study is only socially based as it shed light on the socio-pragmatic aspects of CS and lost sight on the syntactic aspects which is worth investigating in future studies.

All in all, the application of CS in the business context namely in the craft industry sector represents a ripe field for future research and increased knowledge of language CS and its

effectiveness in the craft industry sector cries for further investigations.

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APPENDICES  
APPENDIX A: Transcription Conventions

The following transcription conventions adapted from Nortier (1990, p. 9) are used for the transcription of TA utterances in the data of the present research.

dh [ð] pronounced as the in English

ğ[ɣ] like the French uvular r in France.

h [h] no equivalents in French or English; it is a voiceless pharyngalised fricative.

q [q] no equivalents in French or English; it is an uvular voiceless stop

š [ʃ] exists in English as in *share*

x [x] pronounced like ch in Scottish loch ('lake'), or j in Spanish mujer ('lady')

ž [ʒ] asj is pronounced in French jour ('day').

9 [ʕ] no equivalents in English or French, a voiced pharyngealised fricative.

**Remark:** each instance of switching is marked in bold

Appendix B  
Conversations

**Conversation 1**

1. M: hay tfadhlu marħba bikum. [welcome]
2. T: 9asslāma 9ayšak, brabi nħab 9la žbāyib... [hello, thank you, I am looking for traditional outfits, please]
3. M: ayh ayh 9andna **tout les modèles**, famma haKa b ceinture walla haKa xumsa.  
[yeah, yeah we have all models, there are those with belt and others with the symbol of five]
4. T: um ħluwīn. [em, nice]
5. M: li bil xumsa samħa yāsir tlabas li bSaħatha w dh9īfa, w binisba lel **couleur** famma **plusieurs couleurs**, famma **violet, vert, rouge, roseet rouge bordeau** winti aš tħab na9tūk  
[the one that contains the symbol of five is very nice, it fits both slim and fat women, as for the colours we have many colours; there are purple, green, pink and dark red, choose whatever you like]
6. T: bahi Kif naxuhum zūz taħsebhumli waħda 9la vingt ?  
[okay, if I buy two can I take them for twenty each?]
7. M: ti lā haKaka nitfahmu fi sūm, intuma maKumš tourist rahu, **en plus** famma rahu **moins cher**, haw Kan tħab ħāža 9adiya na9tūk.  
[don't worry about the price, you are not a foreign tourist, besides there are cheaper ones if you like I can give you something casual]
8. T: lā nħab ħāja mizyāna. [no, I want something nice]
9. M: mala xudh hadhum ħāža **luxe** w idha tħab **chargé** haw famma hadhu zada.  
[so take these ones, they are luxurious and if you like something charged we have these ones]
10. T: hadhuma bi qadāh ? [how much are these?]
11. M: vintg **cinq** xatar **se sont des tabourets**, haw Kima hadha **carré** walla rond Kima hadha lil fūq.  
[twenty five because they are stools, there is square shape or circular like the one above]
12. T: bahi žabba hadhi fiha ħzām? [well, does this traditional dress have a belt?]
13. M: ah **oui** bil ħzām, famma haKa, **couleur** hadha walla **plus claire**.  
[ah yes, there is this colour or lighter]
14. T: taw nhizilhum zūz w huma yaxtāru, tnajam tħalhāli nšufha ?  
[I will take both and they choose, could you open it to have a look?]
15. M: oui **bien sûr** tfadhal. [yes, sure. Here you go]
16. T: w ceinture ? [and what about the belt?]
17. M: hay el dāxil, **ceinture à l'intérieur**. [the belt is inside]
18. T: ah ok min dāxil. [ah ok, it is inside]
19. M: eyh tnajam tnaħiħa walla talbsha winti kifaš tħab tilbsha.  
[you can either take it off or put it on, as you like]
20. T: w taille standard ? [and is the size standard?]



21. M : ayh **standard** Kulhum **taille standard**, umūr madhbuta.  
[yeah, the sizes are all standard, they are fine]
22. T : muš qSīra ? [it is short, isn't it?]
23. M : lā lā bahya, **taille** simḥ yāsir la tnaqas wla tzīd.  
[no no, it's fine]
24. T : bah 9tīni el mesure mta9 luxra. [ok, could you give the size of the other one?]
25. M : Kif Kif Kima el **bordeau** ama **couleur** 'āxar.  
[the same as the dark red but with another colour]
26. T : muš Kif Kif non ? [they aren't the same, are they?]
27. M : lā Kif Kif **couturière** rahu šbiK ? ḥata lunha mizyān yāsir. famma **des robes**  
**Magiques**  
[no it's the same seamstress, what's wrong? Its colour is very nice, there are also magic dresses]
28. T : ya maḥlahum hadhu mta9 Syār. [oh they are very nice for kids]
29. M : ah **oui** simḥīn yāsir, famma **toute les tailles** rahu **d'un ans jusqu'à cinq ans**.  
[ah yeah, very nice, there are all sizes from one year to five years old]
30. T1 : qadāš mta9 Syār ? [how much are they]
31. M : douze dinars. [twelve dinars]
32. T1 : hadhi qadāš taille ? [which size is this?]
33. M : haKi 9ām. [this is for one years old]
34. T : ok.
35. M : w famma zada futa mta9 žirba **pour adults**.  
[there is also the Djerbian traditional outfit for adults]
36. T : les pulls hadhu qadāš? [how much are these pullover ?]
37. M : bi **trente** sūm wlād blād rahu. [thirty, we are from the same homeland]
38. T : [laughter] el 9išrīn wel xamsa w 9išrīn masma9taš bihum jimla. #  
[I haven't heard twent and twenty five yet]
39. M : # 9išrīn w xamsa w 9išrīn ? ḥaḥ nqulak **trente** w **quarante**, ana 9tītak sūm mil  
laxar. #  
[twenty and twenty five ? would you like me to say thirty and forty, I gave you the final price]
40. T : # lā lā matqulīš, afraḥ biya yizzi. [no no don't, just be nice with me]
41. M : les **pulles** haKu naḥsebhumlak **quinze dinars**, hawKa sūm **moins cher que gratuit**.  
[I will sell you those pullover for fifteen dinars, the price is cheaper than free]
42. T : bahi tawa žbāyib qadāš taḥsabhumli zūz ?  
[okay, how much are these traditional outfits?]
43. M : arb9īn **dinars** Kima qālat el ḥāza inšallah ḥaj, w 9andna **des pantalons courts**  
Mta9 ržāl liK inti qamrāya **import export** mta9 žirba, haw šuf.  
[fourty dinars as the pilgrim said, we have also short trousers for men, for you, import export, have a look]
44. T : lā 9andī minhum. [no, I have]
45. M : w famma zada srāwal **golf**, sarwāl 9arbi ma9nāha **des tenues sahariens** mta9  
Saḥra 9rafthum ?  
[there are also golf trousers, outfits of the desert, do you know them?]
46. T : Kifāš ? [how ?]
47. M : Kima haKa haw yelbsūhum jmā9at Saḥra, mta9 xarja huma fil 9šiya **parexemple**, haw šuf w **c'est du coton frais**  
rahu! 9alžiya. [laughter]  
[like this, they are worn by those working in the desert, you can wear them when you go out in the evening for example, have  
a look and it's fresh cotton !]
48. T : bi qadāš? [how much are they?]
49. M : hadha bi **vingt cinq**. [this one is twenty five]
50. T : waw ! [waw]
51. M : ah inti yilzim nqulak **quarante et quarante cinq** w **marchander**.  
[ah, I have to tell you it's forty and forty five and we have to bargain]
52. T : [laughter] w ba9d tayahli li dix huit w nuxruj farḥān. #  
[and then I buy it with eighteen and be happy]
53. M : # lā 9ād wild blād yilzmu iKūn farḥān, wallahi sa9a sa9a tudxul ḥanūt  
mayhimhumš fiK 9arbi walla qawri, iqullaK **trente** xatar ya9rfaK tišri. bahyīn



rahu **c'est du coton frais, climatisé**. famma zada fil **beige**, aš qawlak ? wallahi simhīn yāsir.

[oh no we are from the same homeland so you must be happy, I swear that sometimes you get into a shop and they don't mind whether you are tourist or not, they say thirty because they know that you'll buy, they are good, it's fresh cotton, air conditioned.

There is also in beige, what do you think? They are nice I swear]

54. T : um ḥluwīn. [em, they are nice]

55. M : mta9 xarja haKa fil 9šiya, famma nās imūtu 9lihim.

[you can wear them in the evening, many people love them so much]

56. T : ana fi Sdāqi lbist žibba 9arbi mitfarhad w 9āmil jaw.

[on my engagement day, I wore a traditional outfit and I enjoyed it so much]

57. M : wallah a9az ḥāja, bluza 9arbi ḥatta irawaḥ min fransa inahī sirwāl w yilbis žibba 9arbi. tḥab ḥaja uxra nsa9dūk. #

[this is the best thing really, something traditional, even those who come from France wear it , if you like something else I can help you]

58. T : #zid naḥilna baš nalqu manišru. [make further discounts so that I could buy]

59. M : wallahi 9amaltikum **un bon prix**, tḥab nšarbukum ḥāja ?

[I swear that I've offered a good price, would like a drink?]

60. T : rabbi i9izik 9ayšaK. [thank you]

61. M : tfadhlu marḥba biKum. [welcome]

62. T : 9ayšaK. [thank you]

63. M : bahi aKahaw Kan zūz žbāyib? [so only two traditional outfits ?]

64. T : yizzi fih el barKa. [that's enough]

65. M : ok , hay tfadhlu nšallah mabrūkīn. [ok, here you go. Congratulations!]

66. T : ya9tiK Saḥa w bislāma. # [thank you, goodbye]

67. M : # bislāma 9ayšaK. [goodbye]

## Conversation 2

1. M: tfadhlu, **soyez le bienvenue**. [welcome]

2. T: 9asslāma, 9ayšaK merci beaucoup, c'est très gentil.

[hello, thank you so much, that's so kind of you]

3. M : tfadhlu haw 9andna žbāyib ḥluwīn w **c'est pas cher du tout**, šūfu ha. **En plus c'est climatisé en été et chauffé en hivers**. [laughter]

[we have nice traditional outfits and they are not expensive at all, have a look. Besides, it's air conditioned and heated in winter]

4. T : [laughter] oui c'est joli. [yeah, it's nice]

5. M : walla 9andna el **modèle** hadha **mais en pantalon, on fait du bon prix t'inquiète pas**.

[we have also this model but in trousers, we offer a good price don't worry]

6. T : et pour les couleurs famma Kan haKKa ?

[concerning colours, is there only this one?]

7. M : ah **bien sûr on a toute les couleurs**, šnuwa el **couleur** li tḥab 9lih na9tūk.

[ah of course we have all colours, I'll give you whatever colour you choose]

8. T : je veux en rose et le prix tout d'abord. [laughter]

[I like the pink, but the price first]

9. M : lā 9ād Madame mahu qulna **t'inquiète pas, on fait de bon prix**.

[no madam, as I told we make a good price, don't worry]

10. T : ok, alors tu me donne en rose et violet w mba9d nšuf.

[ok, s ogive me the pink and purple and then I'll see]

11. M : bah 9andaK **comme ça fi rose, tu l'as vu ? ou bien haKKa en violet**.

[ok, we have like this in pink, did you see it? or like this in purple]

12. T : ah non la rose c'est pas bien.

[no the pink is not nice]

13. M : rose xāyba **alors ? c'est moche ?** [the pink is bad, then ? it's ugly?]

14. T : oui, je n'aime pas. [yes, I don't like it]

15. M : mala xudh violethluwa yāsir, haw ḥalli šufi w **pour les manches** 9andna haKKa **manche** qSīra walla haKKa twīla, aš qawlak ? Kulhum baḥyīn rahu wallah.

[so take the purple, it's very nice, you can open and have a look and as for the sleeves we have like this short sleeves or long ones, what do you think ? they are all nice, I swear]

16. T : alors je prends celui là avec manche courte et c'est quoi celle là ?

[so I take this one with short sleeves and what is this one?]

17. M : c'est **de la robe magique** w **c'est un nouveau modèle**, ḥāja **typique** w mizyāna.

[this is the magic dress and it's a new model, something typical and nice]

18. T : d'accord, bon je prend el futa en pantalon avec manche courte, et le prix tawa

9ād. [laughter]

[all right, well I take the traditional outfit in trousers with short sleeves and the price now]

19. M : lā **le prix rassurez-vous** matuxruj Kān farḥāna, **alors** šuf hiya **normalement** b **quarante cinq mais** xatar intūma wlād blād naḥṣibhumliKum b **trente cinq**.

[no don't worry about the price, you'll leave happily. So, listen normally it's forty five but because you are from my own country I'll sell it for thirty five]

20. T : waw ! c'est trop cher, ti hadhuma nišriw fihum Kul 9ām b vingt cinq et même b

quinze.[waw ! this is too expensive, we buy these ones every year for twenty five and even for fifteen]

21. M : non **c'est pas vrai** ! mnīn hadhuma tišru fihum ?

[no, this is not true ! where do you buy them from?]

22. T : min tūnis. [from Tunis]

23. M : ti lā 9ād, **c'est pas** kif kif hadhuKa muš **le vrai mais** hadhu **se sont typiques**, **c'est de la fouta Djerbienne**.

[ah no, they are not the same, those are not true brand, these are typical, it's the traditional outfit of Djerba]

24. T : oui mais c'est trop cher ! [yeah, but it's too expensive]

25. M : bahi ya sidī **je vais être plus gentil** w nxalihālaK b **trente. vous êtes trop jeunes et vous formez un joli couple, vraiment trop jeunes, vous ne dépassez pas vingt deux ans** huh ?

[okay, I'll be nicer and I'll sell it for thirty, you are so young and you make up a nice couple, really too young, no more than twenty two huh?]

26. T : [laughter] si si c'est déjà vingt cinq. [yeah, yeah, it's already twenty five]

27. M : on **dirait pas** wallah, **vous êtes trop jeunes**. hay **ça va le prix** ?

[it doesn't look like, I swear, you're so young, is it tokay the price?]

28. T : non c'est encore cher, allez vingt cinq et c'est le dernier mot.

[no, it's still expensive, twenty five and this is the last word]

29. M : bahi ya sidī mabrukīn 9likum, **je vous laisse à vingt cinq pour vous seulement**

**parce que vous êtes gentils et jeunes**. [laughter]

[okay, welcome. I leave it for twenty five only for you because you're kind and young]

30. T : merci beaucoup, c'est gentil de ta part.

[thank you so much, that's so kind of you]

### Conversation 3

1. M: salut beaugoss, **lābās šibāni** ? il est sympa le **šibāni** huh ? [laughter]  
[hi handsome, are you fine old man? He is sympathetic the old man huh?]

2. T : [laughter] oui oui # [yeah yeah]

3. M : # l'âge l'âge? quel âge? cinquante ? huh? [the age the age ? how old? Fifty?]

4. T : [laughter] ah non ! c'est quatre vingt. [laughter]  
[ah no, it's eighty]

5. M : quatre vingt ! c'est pas vrai **θmānīn ! bilah haq θmānīn** ? tu comprends **θmānīn** c'est quoi ?

[eighty ! this is not true eighty ! is it really eighty? Do you understand what is eighty?]

6. T : [laughter] oui oui. [yeah, yeah]
7. M : c'est quatre vingt. [it's eighty]
8. T : [laughter] oui oui c'est quatre vingt. [yeah, it's eighty]
9. M : hay beaugoss on a des jolis tee-shirt pour toi mon **šibāni** regardez celui là huh ?  
[handsome man, we have nice t-shirts for you my old man, look at this one huh?]
10. T : oh ! c'est joli, je veut en bleu marine moi.  
[oh ! it's nice, I would like the navy blue]
11. M : bleu marine ? oui bien sûr **šibāni** on l'a, attend voyelle consonne [laughter] et voilà XL. [the navy blue ? yeah of course old man we do have, wait vowel consonant and this is XL]
12. T : non non ce n'est pas XL. [no no, this is not XL]
13. M : mala c'est quoi alors ? [so what is it, then ?]
14. T : c'est M. [it's M]
15. M : voilà ça c'est M, ça c'est bien pour toi **šibāni** avec des pantalons courts c'est joli w  
c'est du coton frais, nettoyez et t'inquiète pas.  
[here this is M, this suits you well old man with short trousers, it's nice and it's fresh cotton, clean and don't worry]
16. T : non c'est de l'imitation, c'est de l'imitation. [laughter]  
[no, this is imitation, this is imitation]
17. M : imitation ? non non, c'est le vrai vrai, vrai imitation Djerbienne. [laughter]  
[imitation ? no no, this is not true, it's true Djerbian imitation]
18. T : [laughter] oui oui. [yeah yeah]
19. M : ay **šibāni** dit moi le prix en Italien [laughter] combien soixante cinq dinars ?  
[ok old man tell the price in Italian, how much? Sixty five dinars?]
20. T : ah ! non. [laughter] [ah ! no]
21. M : touche la qualité, **šuf šuf** mon **šibāni**, elle est bonne huh ?  
[touch the quality, look look my old man, it's good huh?]
22. T : oui oui bonne. [laughter] [yes yes, good]
23. M : allez vient par là mon **šibāni** je vais t'expliquer le prix.  
[come here my old man, i'll explain the price]
24. T : ok, allez dit moi. [ok, tell me]
25. M : regardez **šibāni** ça normalement pour les Américains riches ça vaut normalement  
quatre vingt dinars, pour les Français fauchés comme nous [laughter] pas de sou, pas de **baqšiš** ça vaut normalement  
soixante cinq dinars mais toi mon **šibāni** tu es libre à marchander, si je demande je gagne, je gagne pas on reste des amis  
mieux que le sou, c'est vrai **wallah**.  
[look old man, this is normally for rich Americans, it costs eighty dinars, for bankrupt French like us with no money, it  
costs normally sixty dinars but you are free to bargain my old man, if I demand I win, if I don't win we stay friend, this is  
better than money, it's true, I swear]
26. T : attend je vérifie la qualité d'abord huh ? [wait, I check the quality first huh?]
27. M : oui oui **šibāni** prenez votre temps, qualité vraiment supérieure import export  
[laughter] oh ! mon **šibāni** tu es encore fort malla **šibāni**, tu es vraiment musclé  
**allah mSalli 9annibi**, tu travaille gauche droite huh ? [laughter]  
[yeah yeah old man, take your time, the quality is really high import export. Oh! My old  
Man, you're still strong, what an old man, you really have a muscled body, May God  
Protect you, you work left and right huh?]
28. T : [laughter]
29. M : **allah mSalli 9annibi** trop fort le **šibāni**. [laughter]  
[may God protect you, so strong the old man]
30. T : [laughter] je voit que les boutons sont faites avec des cookies huh ?  
[I see that the buttons are made with cookies huh?]
31. M : non non c'est fait avec l'aiguille Djerbienne. [laughter]  
[no no, they're made with Djerbian needle]

32. T : [laughter]  
 33. M : la qualité **bāhya bāhya** mon **šibāniwallah bāhya** comme toi mon **šibāni**, elle est bonne regardez bien à l'intérieur de  
 coûture, **šūf šibāni** comment elle est bien

faite **šūf** et le coton est frais, regardez **made Tunisian people**, how ( (now)) **break**

**out.** [laughter]

[ the quality is good good my old man, I swear it's good like you my old man, it's good look well inside the sewing, look  
 old man how it's well made, look and the cotton is fresh, look it's made in Tunisia]

34. T : [laughter] non c'est pas tiré deux fois ça. [no it's not sewed twice]  
 35. M: si si **šibāni**, alors speak English only ? [laughter]  
 [it is it is old man, so do you speak only English?]  
 36. T : non non Français. [laughter] [no no French]  
 37. M : ça c'est le zig zag **šibāni** huh ? [this is the zig zag huh?]  
 38. T : non c'est pas le zig zag. [laughter] [no, it's not the zig zag]  
 39. M : ah ! **mala** c'est quoi **šibāni** ? **qulli** c'est quoi ? [laughter]  
 [ah ! so what is it old man? Tell me what's this?]  
 40. T : c'est du surfilage mon ami. [laughter] [this is the sewing]  
 41. M : ah ! surfilage, oui c'est vrai mon **šibāniya walla šibāni**. [laughter]  
 [ah ! sewing, yeah it's true my old man, oh what an old man]  
 42. T : alors dit moi c'est combien le prix ? [so tell me what's the price]  
 43. M : le prix mon **šibāni**, regardez c'est pas soixante cinq et c'est pas trente c'est

quarante cinq voilà, wallah j'ai fait de bon prix pour toi mon **šibāni**.

[the price my old man, look it's not sixty five and it's not thirty, it's forty five, I swear I made a good price for you my  
 old man]

44. T : moi je vais mettre à vingt euro voilà et c'est le dernier mot.  
 [I'll take it for twenty euro, that's it and this is the last word]  
 45. M : oh ! tu es dur **šibāni**, ok parce que vous êtes sympa.  
 [oh ! you're tough old man, ok because you're nice]  
 46. T : oui oui merci. [laughter] [yeah yeah, thank you]  
 47. M : alors **šibāni** tu veut pas acheter des **[srāwal/sirwalāt]** huh ? [laughter]  
 [so old man, don't you want to buy trousers huh?]  
 48. T : [laughter] non non merci l'armoire est pleine, j'ai seulement acheté pour te faire  
 gagner. [no no, thank you the cupboard is full, I only bought to make you earn]  
 49. M : ah ! non **šibāni** j'en ai de **flūs rahu**, j'ai le **flūs**, regardez tu vois le **flūs**, **šūf šibāni**  
 j'ai le **baqšiš**. [laughter]  
 [ah ! no old man I do have money, I have money, look you see the money, look old man I have money]  
 50. T : [laughter] oui oui je vois, allez merci mon ami à la prochaine.  
 [yeah yeah, I see, ok thank you my friend, see you next time]  
 51. M : bisslāma **šibāni** à la prochaine **inšallah**. [goodbye old man, see you next time if God will]

#### Conversation 4

1. M: hey hello! **allez** have a look, speak English ? [hello! Go have a look]  
 2. T: hello, yes yes.  
 3. M: **ça c'est en cuire**, leather leather.  
 4. T: leather? I like this one please.  
 5. M: ok, what size? Thirty eight? Thirty nine? **combien** size? [which size?]  
 6. T: no [unz/onze] [unz/onze].  
 7. M: **non non** thirty eight this is size ok?  
 8. T: ah okay, it's thirty eight ((.)) and how much?  
 9. M: [gotta/good] price, **c'est** twenty twenty okay? [the price, it's twenty]  
 10. T: no no c'est trop cher. **[it's too expensive]**  
 11. M: **en cuire ça c'est en cuire**, ok [given/give] **dix sept dinars** okay ?  
 [it's leather, leather, ok give seventeen dinars, okay?]  
 12. T: sept dinars? sept? [seven dinars?seven?]  
 13. M: no no **dix et sept** {shows with his fingers}, **dix sept dinars** ok?



[no no ten and seven, seventeen dinars, ok?]

14. T: no no c'est trop cher, c'est douze douze dinars.

[it's too expensive, it's twelve twelve dinars]

15. M: ah no ! **en cuire ça c'est en cuire**, ok [given/give] **quinze dinars** okay

fifteen? [it's leather, leather, ok give fifteen dinars, okay fifteen?]

16. T: no no c'est cher.[it's expensive]

17. M: okay [given/give] **treize dinars** okay? What's problem?

[okay, give thirteen dinars okay?]

18. T: {nods} no no too much, [unz/onze] [unz/onze], c'est [unz/onze] [unz/onze].

[eleven, eleven]

19. M: **ti ya wildi treize dinars muš** problem, what's the problem?

[come on my son! Thirteen dinars is not a problem]

20. T: no too much, it's eleven eleven okay?

21. M: okay okay **onze**, what size? [eleven]

22. T: thirty eight.

23. M: **bah** this is {shows with hands} okay? [ok, this is, okay?]

24. T: no no bigger bigger.

M: okay okay.

## Appendix C

### Questionnaire (English version)

**Instruction:** Please, kindly fill in this questionnaire completely by ticking the space you select for each number. The answers will be used for scientific purposes and anonymity is guaranteed.

1- Age

20-45

46-65

Over 65

2- Gender

Male

Female

3- Educational Level

Graduated

Baccalaureate

Vocational diploma

High school

Primary school

Illeterate

4- Experience (years) :

5- Indicate most tourists you usually deal with in your work

a) Arabs

- Tunisians
- Libyans
- Algerians
- Moroccans
- Others  please specify: .....

b) Foreigners

- French
- Italians
- Germans
- Czechs
- Others  please specify: .....

6- Indicate the languages you can speak with foreign tourists:

Language	Degree of proficiency (full mastery, words, sentences)	Ways of learning (book, school, practice)
French		
English		
Italian		
German		
Spanish		
...		

7- Indicate the language (s) you use to speak with customers:

	TA	MSA	French	English	Italian	German	other
Tunisians	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Libyans	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Algerians	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Moroccans	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
French	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Italians	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Germans	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Czechs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

8- Indicate the frequency of your switch with:

	Always	Sometimes	Rarely	Never
a) Arab tourists	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b) Foreign tourists	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

9- Why do you code-switch when you speak to:

	Arab tourists	Foreign tourists
Spontaneous	<input type="checkbox"/>	<input type="checkbox"/>
For persuasion	<input type="checkbox"/>	<input type="checkbox"/>
Show language skills	<input type="checkbox"/>	<input type="checkbox"/>
Lack of technical words	<input type="checkbox"/>	<input type="checkbox"/>
Lack of performance	<input type="checkbox"/>	<input type="checkbox"/>
For fun and joke	<input type="checkbox"/>	<input type="checkbox"/>
Call tourist's attention	<input type="checkbox"/>	<input type="checkbox"/>
CS is more attractive	<input type="checkbox"/>	<input type="checkbox"/>
Others please specify	<input type="checkbox"/>	<input type="checkbox"/>

Thank you for your time