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“Ja, för jag tror att something’s afoot”

A study of generational differences in English code-mixing on
Swedish National Radio

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Title: *“Ja, för jag tror att something’s afoot” - A study of generational differences in English code-mixing on Swedish National Radio.*

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Abstract: This study aims to investigate Swedish/English code-mixing across different Swedish generations, in an attempt to discover language change in progress. The spoken corpus has been extracted from two Swedish National Radio FM stations, where 214 code-mixing examples have been transcribed from a total 540 minutes of spontaneous conversation. The code-mixing examples have been categorised as per type and function and analysed by using sociolinguistic theoretical models. The apparent-time hypothesis has been the theme throughout this age-based study and has been used to analyse language change. Speaker’s rationality in their linguistic choice, i.e. function, has been analysed in line with the markedness model (Myers-Scotton 1993a). The results show that there is an ongoing linguistic change in Sweden, where young males and females are favouring informal types and functions of code-mixing. The results suggest that Sweden is experiencing a new trend in terms of language change, where females no longer are sole leaders.

Key words: sociolinguistics; age, gender; code-mixing; code-switching; bilingualism; the apparent-time hypothesis; the markedness model; language change.

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“Languages do not exist but in space and time. Their variability is what allows them to function as means of communication and social interaction”.

Florian Coulmas

(Chambers, Trudgill & Schilling-Estes, 2004, p. 1)

1. Introduction

The English language has changed remarkably since its arrival in Britain in the 5th century. Linguistic “revolutions” have taken us from Old English’s *Beowulf* to the Middle Ages’ Chaucer to Early Modern English’s Shakespeare. Historically, these revolutions were a result of social change due to circumstances such as political events, war and alliances. The second half of the 20th century is a highly significant period in the history of language. Crystal presents three major trends he claims cumulatively have altered the world’s linguistic ecology. The first trend is the emergence of English as a genuinely global language and the development of new varieties of English around the world. The second trend is the realisation that large numbers of languages are at risk of dying out, which has encouraged initiatives towards preservation and regeneration. The third trend is the arrival of Internet technology, which as a global medium of communication has supplemented spoken and written language (Crystal 2001).

Crystal’s three major trends illustrate modern linguistic revolution, but do not give us any further explanation to the importance of English. The English language today is one of the most widely spoken and written languages in the world. It functions in different kinds of societies as a mother tongue and as a second language. Crystal calculates that non-native speakers now outnumber native speakers by a ratio of 3 to 1 (Crystal 2001). Being the *lingua franca* for international communication, English is used among people who have no other tongue in common (Oxford Dictionaries [online]). It is the official language for areas such as technology, science, academia, mass media, business and commerce. Along with globalisation and new information technology, English has become the medium connecting people all over the world. Therefore, knowledge in the language is vital to enable interaction across borders. These facts are important yet often forgotten by people in English speaking

countries, most of whom expect to spend their lives speaking only English. To them, it comes as a shock to learn that in other societies people need to be bilingual (Leith, 2002, p.1).

This study examines a country where the need of knowing a second language is essential for the majority of the population – Sweden. Its native language, Swedish, is spoken by approximately 10 million people, mainly in Sweden and some parts of Finland. This study investigates the linguistic phenomenon *code-mixing* by examining how Swedish people use English within their native language. Code-mixing represents the use of two language varieties in the same conversation. Linguists have analysed the phenomenon from several different perspectives, such as sociolinguistics, psychology and psycholinguistics, contributing with code-mixing studies from various fields (Myers-Scotton, 2006, p. 239).

Although the phenomenon code-mixing has been well explored (e.g. Labov 1972; Myers-Scotton 1993), very few studies on code-mixing have been carried out in Sweden. Previous research in Scandinavia tends to have a different focus such as the English impact on the vocabulary of the Nordic languages or attitudes to English loan words. The majority of studies are also based on written as opposed to spoken corpora. In 2004, the *Nordic Journal of English Studies* described ongoing research in the field of linguistics the following way:

The collection of articles reflects the rich spectrum of ongoing work in this field. The articles not only describe the English impact in the vocabulary of the Nordic languages but also deal with broader issues such as attitudes to English loan words and the language policies in the different countries, the threat of English in a more global world, interlanguage phenomena such as transfer in professional writing or “Finglish” in Finnish advertisements (Aijmer& Melchers, Graedler, Thørgensen et al.2004:2).

Up until this date there is still very little documented research on code-mixing in Sweden. Sharp’s (2001) study of English in a Swedish spoken corpus is perhaps one of the only recent studies of any significance. As Stig Johansson pointed out, “considering the frequency and the heat of debate, there have been surprisingly few major studies that systematically survey the use of English in Scandinavia and the influence of English on the Scandinavian languages” (2002:90). There has also been a structural focus that fails to answer the question *why* code-mixing occurs (e.g. Weinreich 1953, Azuma 1991; MacSwann 2000). Here lies the gap I wish to explore with this study.

Three individuals have inspired me to do this research through their work in linguistics. William Labov is an influential pioneer within sociolinguistics. Labov used innovative, yet relatively simple methods, to carry out some of the most important studies in the field: Martha’s Vineyard (1963) and New York (1966). Carol Myers-Scotton (1993a) has devoted a

large part of her career to investigating multilingual communities and the phenomenon of code-switching in order to explain underlying social motivations. David Crystal (2001) has helped me understand the history of language and what is happening in the field of linguistics today. Crystal explains why English is a global language in the following way: “a language becomes a global language because of the power of the people who speak it”.

2. Aims

As a Swedish student of English, I often pick up on the widespread use of English in Sweden. I find it interesting to explore generational differences in terms of language use, and analyse how linguistics is changing along with society. This study is my attempt to contribute knowledge to the field of linguistics in Sweden by investigating correlations between Swedish/English code-mixing and the variables age, gender and radio genre.

Frequency is an important concept in linguistics and a major factor in language change (Lindquist, 2009, p.8). Therefore, the first aim of this study is to find out *if* speakers code-mix on Swedish National Radio where Swedish is the primary language. I aim to classify the types of code-mixes and compare code-mixing frequencies to investigate *what type* of English/Swedish code-mixing tends to be used within different age groups, gender groups and radio genres.

The second aim is to investigate what speakers gain by conducting a conversation in two languages rather than simply using one. By applying the markedness model (Myers-Scotton 1993a) to the data I intend to explain *why* speakers code-mix. The markedness model helps us understand the speaker’s rationality in their code-mixing choice by investigating socio-psychological functions of the alternation’s context.

The third aim of this study is to find out *how* code-mixing differs in Sweden by using the apparent-time hypothesis (e.g. Labov 1963; Cedergren 1973; Trudgill 1974). If code-mixes progress through generations we can assume there being a language change in progress. To further deepen our understanding of potential linguistic change, I will cross-reference frequencies, types and functions of code-mixing with the linguistic variables age and gender. This way we can find out who is leading the change and what factors may be causing it.

3. Hypothesis

My hypothesis is that there will be substantial code-mixing differences between generations in Sweden. People from the younger age group (A1) will be more frequent and adept code-mixers, potentially as a result of new information technology. Subsequently, the middle-aged (A2) and older (A3) age groups will be less frequent code-mixers. The youngest age group will represent the greatest variety of code-mixing types and be rational code-mixers by using different code-mixing functions. These assumptions are based on studies (e.g. Poplack and Sankoff 1984: 126), where younger people have proven to be more receptive to linguistic change.

As for gender, females will be more frequent and diverse in their use of code-mixing types and functions. This hypothesis is based on previous studies that have identified women as major leaders of linguistic change (Labov 1966). I also believe that females, in agreement with Labov's gender paradox (Grégoire 2006), will use higher frequencies of innovative code-mixing types than males as a result of linguistic change from below (c.f. 4.3.1.). The different radio genres are likely to encourage different spoken corpora. I believe that the genre news/current affairs will represent formal types and functions of code-mixing, whilst the morning shows and popular culture/entertainment programmes will encourage a more informal language.

4. Literature review

The literature review represents the background work that has been carried out in the process of defining this project's scope. The central themes are code-mixing, bilingualism and sociolinguistics.

4.1. Code-mixing

Code-mixing refers to the tendency of bilinguals to alternate linguistic varieties within the same conversation, where *code* is another term for speech variety. Research on bilingualism and multilingualism has a very long history. Detailed documentation on societal language contacts in Europe dates back to the seventeenth century. Whitney's (1881) analysis of the grammatical structure of bilingual speech was published in 1881 and Cattell's (1887) experiments, which compared word associations and reaction times of bilingual and monolingual individuals, were published in 1887. The area of bilingualism and multilingualism has continued its growth and became a major focus of scientific research only in the last century, especially from the 1970s. (Wei & G. Moyer, 2008, p.3-5).

A number of researchers (Myers-Scotton 1992; Poplack 1980; Halmari 1997 inter alia) prefer to label the phenomenon as code-switching instead of code-mixing. Another term that often is mentioned in connection with the previous two is borrowing. Borrowing refers to lexical borrowings of words from a language to refer to objects, activities, or concepts to that of another (Myers-Scotton, 2006, p. 209). English lexical borrowings, loan words, tend to be the focus of the majority of research on bilingualism in Sweden (e.g. Chrystal 1988; Ljung 1988; Sharp 2001). In her investigation of English in spoken Swedish, Sharp found that loan words such as "video", "band", "charter", "operation", "service" and "container" were amongst the most common borrowings (Sharp 2001:141).

It can be hard to distinguish the difference between the phenomena, especially between code-switching and borrowing. Poplack (2000) claims that, whereas in borrowing the languages show signs of convergence, in code-switching they retain their separate identity. It has been thought that borrowing applies to single words or expressions and that code-switching is broader. However, it has proved difficult to draw a line between the two on this basis (Myers-Scotton, 1992; Romaine, 1995).

Although these adjacent terms are worth mentioning, this research investigates code-mixing. Code-mixing is the term Muysken (2000), for example, uses to cover the three main outcomes of bilingual speech: (1) *code-switching*, which he also calls *alternation*; in this combination the languages are said to retain their individual identity, (2) *insertion*, in which only short elements for language A are inserted into language B and (3) *congruent lexicalization*, that has a largely shared structure, lexicalized by elements from either language. Because this umbrella term allows a broader spectrum of variety, code-mixing is used in this research to describe linguistic variety within the same conversation (Wei & G. Moyer, 2008, p. 59-63).

The history of code-mixing/code-switching is often dated from Blom and Gumperz's (1972) "Social meaning in linguistic structures" (e.g. Myers-Scotton 1993; Rampton 1995).

However, the first article to use the term code-switching is known to be "Language Contacts" (Vogt, 1954). Vogt suggests that language alternation, as a language contact phenomenon, is an important element in language change. He sees code-switching itself as rather psychological than linguistic and its causes as obviously extralinguistic (Vogt 1954:368; Niley 2006:1-5, volume 19).

Carol Myers-Scotton has, in agreement with Vogt's suggestions, observed the socio-psychological values of code-switching. The majority of her studies have been carried out in Africa, where the researcher has proved that by switching codes speakers negotiate a change in social distance between themselves and other participants in a conversation. In order to find out what bilingual speakers gain by conducting a conversation in two languages Myers-Scotton developed her own model, the markedness model (Myers-Scotton, 1995, p. 3).

4.1.1. The markedness model

The markedness model is used to explain speakers' socio-psychological motivation when they engage in code-switching/code-mixing. In other words, by speaking a particular language, a participant signals her understanding of the current situation and her role within the context. The model was first introduced by Carol Myers-Scotton into discussions of language choice in 1983 and incorporates themes from a variety of disciplines. Nine themes in particular are discussed: communicative competence, markedness, the role of the social context, indexicality of linguistic codes, the allocation paradigm, the interactional/strategies paradigm, language as "doing things", communicative intention, and the speaker as a rational actor (Myers-Scotton, 2006, p. 158).

One of the main features of the markedness model is what it has to say about marked choices, built upon Blom and Gumperz's concepts of marked language choice and situational vs. metaphorical switching. Myers-Scotton proposed that speakers' previous interactions and accumulated experiences, their "RO set" (rights and obligations shared with other members of the speech community), lay the foundation to their knowledge of what language choices are expected in a given interaction. This RO set can be seen as norms.

The model is centred on the notion that speakers make choices because of their own goals by considering the consequences. They assess potential costs and rewards of all alternative choices, i.e. between two or more languages, and make their decisions. Speakers' language choices are either unmarked (expected) or marked (unexpected). In this study, Swedish is seen as the unmarked choice and English as the marked choice. The unmarked choice is seen as "safer" because it is not surprising and speakers generally make this choice – but not always. Myers-Scotton's findings in Africa suggest that people possessing high status can afford to gamble in assessing costs and rewards, thus they code-switch/code-mix more (Wei & G. Moyer, 2008, p. 278; Myers-Scotton, 1995, p.75, 154).

The markedness model has been criticised for not adequately describing speakers' perceptions of their own behaviour. Instead of making references to a pre-existing normative model Auer claims that they create and produce social meaning through the interaction (Auer 1998). Blommaert and Meeuwis proposed that the model is limited in its failure to account for variability within languages, describing only shifts from one language to another. Myers-Scotton was also criticised for assuming monolingualism to be the normative reference of communication (Blommaert & Meeuwis 1998).

4.1.2. The observer's paradox

The great majority of code-mixing/code-switching studies, including Myers-Scotton's (1993) research in Africa, are based on the analysis of language use in spontaneous conversations – for very good reasons. Code-mixing occurs in natural circumstances, the conversation being the most natural linguistic circumstance. The more participants concentrate on content instead of form, the more informal their conversations. To achieve this, people should be at ease, be familiar with each other and with each other's linguistic behaviour.

If the participants are aware of the linguistic study, it is possible that they think about their

language behaviour and mix/switch languages deliberately. Labov dubbed this fundamental problem of sociolinguistic research “the observer’s paradox” (1970:32). The observer’s paradox is the sociolinguistic counterpart of the general problem in social sciences known as the Hawthorne effect. The criterion of the observer’s paradox is generally accepted by linguists studying code-mixing (Murray 1985:327; Chambers, 2003, p.20; Wei & G. Moyer, 2008, p.44-46).

4.2. Sociolinguistics

Three broad research perspectives can, within bilingualism and multilingualism, be identified with their own distinct themes and research methodologies. These are the linguistic, the psycholinguistic and the sociolinguistic perspective, the latter being the focus of this study (Wei & G. Moyer, 2008, p.5).

Sociolinguistics began its discipline in the 1960s. It implies the study of language and society, where language is seen as a *means of communication* and society as being built on language. Sociolinguistics focuses on those traits of language that are noticeably variable and subject to choice. For the multilingual speaker – also seen as a social actor - language choice is not only an effective means of communication but also an *act of identity* (Le Page & Tabouret-Keller, 1985). Through language choice, we maintain and change ethnic group boundaries and personal relationships. Therefore, “the issue of language use that linguists and psycholinguists are concerned with becomes an issue of identity and identification for the sociolinguist” (Wei & G.Moyer, 2008, p.13). How human societies use language as their central instrument of organisation and how every language is a collective product created by its speakers are other important keystones. People are born to speak - they are not born speaking, hence sociolinguistics strives to explain why people speak the way they do (Coulmas, 2005, p. 1-14).

In terms of studies on bilingualism and multilingualism, sociolinguists are better equipped with theoretical frameworks and methods that investigate new meanings and the social relations of conflict and control connected to language (Wei & G. Moyer, 2008, p.19). Myers-Scotton’s research in Africa is a good example of a sociolinguistic study that investigates bilingualism. Her markedness model (c.f. 4.1.1.) does just this through its socio-psychological approach (Myers-Scotton 1993).

There are several subfields within the area of sociolinguistics: the variationist tradition (Labov, 1963, 1966, 1972a, 1972b) and interactional sociolinguistics (Gumperz & Hymes, 1972), representing the most relevant ones in terms of this research. Labov has been an influential figure within sociolinguistics through his work, where identity was taken to mean the speaker's social class, gender, age or place of origin. His studies were groundbreaking in the way he did not separate language from its social context contrary to other linguists, e.g. Ferdinand Saussure and Noam Chomsky. His observations in Martha's Vineyard (1963) gave him the idea that speech is always linked to social variables and linguistic change, which he went on to study further in New York City and New York's Lower East Side (1966) (W. Labov: Case Study Martha's Vineyard and New York).

4.3. Sociolinguistic variables and language change

William Labov is, as mentioned above, a pioneer through his observations of linguistic behaviour and different sociolinguistic variables. Social class, gender and age are all primary determinations of social roles in modern societies that exert an irrepressible influence on our social being. "Usually, without any conscious effort on our part, we embody in our speech, as in our dress, manners, and material possessions, the hallmarks of our social background" (Chambers, 2003, p.7).

4.3.1. Gender as a sociolinguistic variable

As for gender, males and females have proved to differ in their use of language. Sociolinguistic studies have long observed that women use standard forms and hypercorrection to a greater extent than men of the same social group in the same circumstances (Chambers, 2003, p. 144). Women have been identified as the major leaders of linguistic change, despite the fact that this thesis has not always proved to be true. In his studies in New York City (1966) Labov found that women were leading the linguistic change, however, in Martha's Vineyard (1963) men were discovered to initiate the change.

Labov (1990) later on suggested that gender differentiation is independent of social class at the beginning of a change, but that interaction develops as social awareness of the change increases. Two basic principles would define what Labov calls the gender paradox: 1) in linguistic change from above (conscious change), women adopt prestige forms at a higher rate

than men; 2) in linguistic change from below (unconscious change), women use higher frequencies of innovative forms than men do (Nevalainen & Raumolin-Brunberg, 1996, p.111; Grégoire 2006).

4.3.2. Age as a sociolinguistic variable

Out of all sociolinguistic variables, age has proved to be the most immutable. Social class and gender roles become less confining because they allow for mobility. The impact of social and sexual categorization can be altered by political action - but our ages remain the same. In the same way as social class and gender, age has been proven to influence our social being and linguistic development. Simultaneously as time goes by, language itself changes in order to keep functioning as an up-to-date system of communication (Chambers, 2003, p.1-11, 163).

It has been proven that younger people are more receptive to linguistic changes. Older people tend to remain impervious to it, or nearly so, presumably because of the conservatism that often accompanies aging. There are three significant formative periods in the development of “a common speech” in the sense of a sociolect. First, in childhood, we are influenced by family and friends. Second, in adolescence, we are under the influence of dense networking and third, in young adulthood, we increase our standardization especially for those involved in language-sensitive occupations (Chambers, 2003, p.170-176).

There are several different types of age-based variation one may see within a population. This study examines indications of linguistic change in progress, based on the apparent-time hypothesis.

4.3.3. The apparent-time hypothesis

Lindquist claims that language change is “one of the most rewarding things you can study in corpora” and presents two major ways of doing this: studying change in real time and in apparent time. All aspects of language change over time. It is, however, possible to adopt a synchronic perspective and describe the language at one particular point in time, to take a freeze-frame picture. By looking at the freeze-frame and at the differences in the way different age groups speak, one can assume that language change is going on and that the change is moving in the direction of the way the younger speakers are talking. This is what the apparent-time hypothesis allows us to do (Lindquist, 2009, p.168).

An apparent-time study represents research where different age groups are observed simultaneously and where the observations are extrapolated as temporal. The apparent passage of time is measured by comparing speakers of different ages in a single speech community at a single time. If younger speakers behave differently from older speakers, it is assumed that change has taken place within the community. The apparent time construct relies on the assumption that speakers only minimally change the way they speak after the critical period or in adulthood. There are an inadequate number of studies that use the apparent-time hypothesis to investigate code-mixing. However, several other correlations have been explored. Labov's studies of vowel centralisation in Martha's Vineyard (Labov, 1963) and of the social stratification of (r) in New York (Labov, 1966) are examples of apparent-time studies.

The apparent-time hypothesis is a useful method when real time data is absent, since it has the advantage of making information about temporal developments available in a shorter time than the developments take themselves. A weakness of the method is the possibility that generational differences in language reflect change over speakers' lifetimes, i.e. age-grading, and not language change. "There is always the possibility that the younger people will change their way of talking as they grow older, so that there is a stable situation where youngsters always speak in their particular way, and the old people in theirs" (Lindquist, 2009, p.168).

Boberg claims "the nature of individual change is generally found to be not the rejection of new variants by older speakers associated with the age-grading model, but late adoption of new variants by adults who learned older variants as children" (Boberg, 2004:250). Although the issue of age-grading is clearly an obstacle to keep in mind, it does not eliminate the possibility of identifying language change. Sankoff comments on the matter: "a researcher who locates a gradient age distribution in a new community under study is virtually assured of having identified change, whether or not age-grading is involved" (Sankoff, 2006:11).

Despite its weaknesses, the apparent-time hypothesis has proved generally reliable and a highly productive tenet in sociolinguistics. Sociolinguists have returned to the site of their original studies to test the real-time realizations of the their apparent-time inferences. Cedergren studied Spanish in Panama City in 1969 (Cedergren 1973) and restudied the inferences about change (CH-lenition) in 1982-4 (Cedergren 1988). Cedergren proved the apparent-time hypothesis as basically sound since the change progressed as predicted. Similar findings, where the apparent-time hypothesis proved to be true, were made in Fowler's

restudy of Labov's New York City department store survey (Labov 1994: 86-89; Sankoff, 2006:6-11). It is based on these findings that I have chosen to base this study of Swedish/English code-mixing on the apparent-time hypothesis (Chambers, 2003, p.212-225).

4.4. Previous research in Sweden

The study of language alternation has certainly been fruitful over the past several decades. However, as previously mentioned there are very few studies where the apparent-time hypothesis has been used to investigate code-mixing, even less so in Sweden. Until the publication of Harriet Sharp's *English in spoken Swedish*, there was very little documentation on the influence of English in Swedish speech. Sharp draws several conclusions from her study, her firm belief that English does not pose a threat to the survival of Swedish, being one of them.

“Although English is present in many different contexts, it is in principle used as an auxiliary language for specific purposes in Swedish discourse domains. In this capacity it enriches our lexical stock, enables stylistic variation, adds expressivity and signals certain interpersonal relations and values. English words are thus an asset rather than a liability for Swedish speakers” (Sharp, 2001, p. 199).

According to Johansson (review of Sharp, 2001:91) the first comprehensive investigation of the role of English in Sweden was initiated by Magnus Ljung in the 1980s. Ljung's project, “English in Sweden”, was a sociolinguistic survey that investigated attitudes to English and to English influence on Swedish. His findings included: differences in reaction due to age; gender and region; differences in type of borrowing, etc. Most interestingly, as regards to this study, the survey showed that age turned out to be the strongest factor, where English particularly was favoured by the young (Ljung 1985, 1988).

These studies are both important to the field of linguistics in Sweden. Sharp's (2001) because she explores the use of English in spoken Swedish. Ljung's (1985, 1988) because he links attitudes towards English in Sweden to extralinguistic variables such as age, gender and region.

5. Methodology

The method used will encompass two sociolinguistic theoretical models, the apparent-time hypothesis and the markedness model (Myers-Scotton 1993), to create a theoretical framework for collected data to be tested upon. Before explaining in detail what the different steps of the method entail, I will present a code-mixing example to illustrate both the data collection and the data analysis process. The period of data-collection runs from March 1st to April 30th, 2013.

5.1. Data collection

Sveriges Radio (SR) was chosen as a primary source for this study. The on demand service enabled me to gather a large amount of spoken corpus data within a short period of time. It also allowed me to pause and rewind the show during the transcription process. Nine participants, representing three age groups, different genders and radio show genres, were selected to cover as broad a use of language as possible. The transcription work was completed within 30 days of the initial broadcast and the radio shows were listened to without music, “lyssna utan musik”, to include as much conversation as possible (Sveriges Radio, “alla program” [online]).

When collecting the data I used a computer with an Internet connection. I entered Sveriges Radio’s website and chose the radio show I planned to listen to. When registering an English code-mix, such as *happening*, I paused the show and rewound to the beginning of the sentence in which the code-mixing occurred. I transcribed the whole sentence in a Word document: “Men å andra sidan kan jag tänka mig att komma till en happening där 14 000 släktingar är”, underlining the code-mix. A note was added after the sentence so that I would remember the context of the conversation. The word *happening* was filed in an Excel sheet together with information regarding code-mixing type (“single semantic unit”) and function (“fashionable”). This process was performed for one hour per participant, giving me a total of nine hours material.

5.1.1. Age, gender and radio genre

Table 1 gives us an overview of the nine participants, their age, gender and what radio genre they represent. Sections 5.1.2-4. further explain what the different steps of the data collection method entail and why certain choices were made.

Table 1. Overview of age, gender and radio genre

Participant:	Age:	Age group:	Gender:	Radio station:	Radio show:	Radio genre:
Linnéa Wikblad	24	A1	F	P3	PP3	Popular Culture/Entertainment
Kodjo Akolor	31	A1	M	P3	Morgonpasset	Morning Shows
Henrik Torehammar	32	A1	M	P3	Korrerapporten	News/Current Affairs
Martina Thun	39	A2	F	P3	Morgonpasset	Morning Shows
Jörgen Huitfeldt	42	A2	M	P1	Studio Ett	News/Current Affairs
Morgan Larsson	42	A2	M	P3	Christer	Popular Culture/Entertainment
Anna Hernek	56	A3	F	P1	P1 Morgon	Morning Shows
Helena Groll	57	A3	F	P1	Studio Ett	News/Current Affairs
Ingvar Storm	62	A3	M	P1	Spanarna	Popular Culture/Entertainment

The nine participants represent three age groups: A1 (<34 yrs), A2 (35-55 yrs) and A3 (>56 yrs), illustrating a younger, a middle-aged and an older Swedish generation (Chambers, 2003, p.165). Out of the nine participants, four are female and five are male. In order to make comparisons of code-mixing, the analysis based on gender is done by calculating an average usage per female and male (c.f. 4.4.).

The participants, one from each age group, are hosts of three different genres of radio shows; morning shows, news/current affairs and popular culture/entertainment. Every age group is represented in each genre so that the Swedish/English code-mixing can be compared between the groups. If a certain genre of radio programme encourages a certain language, the study is still valid, since the chosen genres include participants from all three age groups.

5.1.2. Sveriges Radio (SR)

The radio, and its presence in our life, has developed since the 1920s mainly due to new information technology. People in modern society listen to the radio daily using multiple devices. Gripsrud believes that the radio is probably the ultimate secondary medium, since it can be used when doing other things. Therefore, it is said to be the medium that most clearly shows how our everyday lives have been influenced by mass media (Gripsrud, 2011, p.18).

Sveriges Radio's website continually streams over 40 radio channels that cover a variety of topics. All programmes are available archived and on demand 24 hours a day for 30 days following the original FM broadcast. In Sweden alone, approximately 4 million people listen to Sveriges Radio every day. With a population of 9.6 million people, this means that 41.5% people in Sweden are daily listeners. These facts about Sveriges Radio were all vital in the determining process of a primary source. Sveriges Radio will hereafter be referred to as SR (*The official gateway to Sweden*, "facts about Sweden" [online]).

In this research, radio stations P1 and P3 have been examined. Radio P1 is called "the spoken channel" and has an older audience. It represents current affairs, science, documentaries, film, art, theatre, literature and life-related topics. P1 is similar to the United Kingdom's BBC 4. Radio P3 is the channel "for and made by young people in Sweden", targeted at a younger audience. It represents music, entertainment, humour, society, culture and news. P3 can be compared to BBC Radio 1, United Kingdom (*BBC*, "BBC 4", "Radio 1" [online]).

Radio station P2 was excluded because it mainly plays classical, jazz and folklore music and P4 since, these are local stations working independently under no specific genre (*Sveriges Radio*, "P2", "P4" [online]).

5.1.3. Participants

Nine participants were chosen for this study because they meet the requirements for what I suggest is a "standard Swedish speaker". The participants all grew up in Sweden and today they share a similar lifestyle, living in the area of Stockholm and working as radio hosts on SR. One of the participants, Kodjo Akolor, has got Ghanaian parents. It is not unlikely that English was used at home, since this is the official language of Ghana (*Government of Ghana – official website*, "Ghana at a glance" [online]). This may affect Akolor's use of English, suggesting he is more familiar with the language than the radio other participants. However,

since Swedish is the norm on SR and the hosts are speaking to a Swedish audience, I hope this will not have too much of an impact. By claiming that the participants are approximately the same, in the sense of background and personal life status, I consider them comparable to each other. For the purpose of “producing radio for everyone”, the nine participants generated the data for this study (*Sveriges Radio*, “Radio for everyone” [online]).

All guests, listeners, sidekicks etc. and their code-mixing were disregarded, the reason being the need to know all participants’ age. By collecting data from these people, I would only be able to estimate their age. This age-based study would not be legitimate, based on guessing people’s ages.

5.1.4. Spoken corpus

The chosen radio hosts’ code-mixing was collected by listening to recorded radio monologues and dialogues held by the participants. All conversations were spontaneous and broadcast live without being edited. Sentences that involved any type of Swedish/English code-mixing were transcribed. No full conversations were transcribed, since this would have been too time-consuming in relation to the task. It was decided upon that all other data, except from corpora when code-mixing occurs, was irrelevant for this study based on the limited scope of this study. This study has been carried out in agreement with the observer’s paradox, i.e. the participants were unaware of the study taking place (c.f. 4.1.2.).

In terms of code-mixing on Swedish National Radio, there were some reservations for what this research would include. Unlike Harriet Sharp (2001), English personal names, names of companies, organisations, music bands, celebrities etc. were not included. This choice was made on the basis that these names and proper nouns are so integrated in the Swedish language, I do not consider them legitimate code-mixes. Participants’ conversations with English speakers were also excluded, since in such spontaneous speech English becomes the norm instead of Swedish.

5.2. Data analysis

The data analysis was based on the Excel sheet, complete with 214 code-mixing examples and information about the participants, their age, gender and what radio genre they represent. An analysis of cross-correlations between code-mixing frequencies, types and functions and the variables age, gender and radio genre was carried out. Pie charts and diagrams were produced to enable a clear presentation of the results.

The markedness model (Myers-Scotton 1993) was used when analysing the different code-mixing functions. The apparent-time hypothesis was applied when investigating language change by comparing the use of code-mixing across the three generations. The code-mix *happening*, from our previous example, proved to be part of the most frequently used code-mixing type, “single semantic unit”, and the next most frequently used code-mixing function, “fashionable”. This code-mix was used by a female from A1, the youngest generation.

The sections below give a more detailed explanation to the different steps of the data analysis method and as to why certain choices were made.

5.2.1. Code-mixing frequency analysis

By investigating frequencies of total code-mixing and frequencies of different code-mixing types, we can see *how* code-mixing progresses through Swedish generations. Based on the code-mixing results, the apparent-time hypothesis was applied to show *if* there is a linguistic change in progress due to code-mixing in Sweden (c.f. 4.3.3.). Results from 5.2.2. and 5.2.3. were cross-analysed to find potential variables that may have caused language change (c.f. 4.3.). Let us take a closer look as to what these sections entail.

5.2.2. Code-mixing type analysis

By investigating different code-mixing types, we can see *what types* of code-mixing participants are most likely to use. The type classification has been developed for the purpose of this study and may not be suitable for other studies of similar nature, the reasons for this being that the definitions are not definite and have solely been based on evidence, i.e. Swedish-English code-mixing data, from this particular research.

For example, the classification “single semantic unit” is explained as holding one or two words that together form a single semantically meaningful unit. There are semantic units that

may hold more than two words, e.g. “weapons of mass destruction”. These units would have been on the borderline of a “single semantic unit” and a “multi-word unit/phrase”. To clarify, instead of forming a single semantically meaningful unit, the multi-word unit/phrase implies a unit where a word can be replaced by another word and still function as a semantically productive phrase.

For example, in the multi-word/phrase code-mixing example *in the universe* (Kodjo Akolor, Morgonpasset, 19/3-2013), *in* can be replaced by “from” or “exploring”. Whereas, in the single semantic unit code-mixing example *bank runs* (Henrik Torehammar, Korrerapporten, 22/3-2013) - *runs* cannot be replaced by a word and the unit retain the same meaning, since the two words *bank* and *runs* form a semantic unit. The classifications may have had to be done differently, in order to fit units such as “weapons of mass destruction” into the types of code-mixing. However, as the only semantic unit holding more than two words in this study is *bag in box* (Ingvar Storm, Spanarna, 5/4-2013), this has not been necessary. The unit *bag in box* has been classified as a “single semantic unit”, based on the above.

When researching code-mixing, I could not find any previous studies that used a composition of code-mixing classifications applicable to this study. Sharp (2001) concentrates on only three types of code-switching: nouns (including names and proper nouns), verbs and interjections/discourse markers. Myers-Scotton does not examine type of code-mix, since her interest solely is to research socio-psychological functions of code-mixes through their RO-set (c.f. 4.1.1.). As a result, I chose to develop my own. Larry Trask’s “What is a Word?” (n.d.) was used as primary source. Sharp (2001) was used as inspiration for the category “interjections”, excluding discourse markers. Apart from this, classifications have been developed purely based on the data gathered for this study.

The seven classifications are presented below, followed by examples. The code-mixing is underlined. Code-mixing examples that use more than one type have been given a separate category, e.g. “Idiom+Multi-word unit or Phrase” (not presented below).

1) Acronyms and initialisms: Extracting of initial letters of the most important words in the phrase and putting the resulting sequence of letters together to form a new word.

Example: HT: Oftast ba’ s  h  r m  n som...jag vill va’ full, YOLO! (you only live once)

HT: *Oftan m  n som g  r som...Jag vill bli full, YOLO!* (Henrik Torehammar, Korrerapporten 8/3-2013)

2) Idiom: An expression with an established meaning, which cannot be predicted from the meaning of its constituent parts.

Example) LW: Men också den här kyssgrejen, har hon liksom öppnat en can of worms där?

LW: But about that kissing thing, has she like opened a can of worms there? (Linnéa Wikblad, PP3, 18/3-2013)

3) Interjections: Word, phrase or sentence used to express an emotion or sentiment on the part of the speaker.

Example) MT: John, damn it!

MT: John, damn it! (Martina Thun, Morgonpasset, 2/4-2013)

4) Single semantic unit: One word, or two words that together form a single semantically meaningful unit.

Example) IS: Det är dålig research.

IS: That is bad research. (Ingvar Storm, Spanarna, 5/4-2013)

Example) HT: Då får vi problem...då blir det bank runs.

HT: Then we will have a problem...there will be bank runs. (Henrik Torehammar, Korrerapporten, 22/3-2013)

5) Multi-word unit or phrase: A group of two or more grammatically linked words that do not have a subject and a predicate.

Example) HT: Okay, då fortsätter vi med den sista the original bad boy, basketstjärnan Dennis Rodman...minns ni honom från nittioalet?

HT: Okay, let us continue with the last original bad boy, basketball star Dennis Rodman...do you remember him from the 90s? (Henrik Torehammar, Korrerapporten, 8/3-2013)

6) Sentence: Group of words made of two parts, the subject and the predicate.

Example) KA: This has been made by hands, från Marocko och från Ghana som ser precis likadana ut.

KA: This has been made by hands, from Morocco and from Ghana and look exactly the same. (Kodjo Akolor, Morgonpasset, 19/3-2013)

7) Swenglish units: Units that have Swedish inflection.

Example) ML: Men du kan ju inte claima det halvt.

ML: But you cannot claim half of it. (Morgan Larsson, Christer, 13/3-2013)

5.2.3. Code-mixing function analysis

By investigating different functions of code-mixing we can deepen our knowledge as to *why* code-mixing occurs. The functions have been based on Myers-Scotton's the markedness model (Myers-Scotton 1993a) and Luqun Ge's Master's Thesis: "An investigation on English/Chinese Code-switching in BBS in Chinese Alumni's Community" (Ge 2007). The functions have been considered as per their social context. If more than one has been identified in the context of a single code-mix, the most dominant function has been selected. Eight examples (A-H) that illustrate each function of code-mixing are presented below.

A. Code-mixing for quotation effect

Swedish/English code-mixing occurs when a participant quotes someone who speaks English. "When one describes something, it is more efficient and expressive if he can cite the language originally used by other speakers" (Ge 2007). In example (1) Wikblad quotes the American finance magazine Forbes.

Example:

(1) LW: Det finns nämligen en finanstidning som heter Forbes som varje år gör en lista som heter "the most influential celebrities in America", och i år var det då 2013.

LW: There is a finance magazine called Forbes who each year makes a list called "the most influential celebrities in America", this year it was 2013's. (Linnéa Wikblad, PP3, 18/3-2013)

B. Code-mixing for clarification effect

Speakers must sometimes use code-mixing as clarification, in order to make themselves understood. An example of clarification is to speak in English first and then repeat the same thing in Swedish or vice versa to clarify their message. In example (2) Torehammar clarifies what the initialisms NOKOYOLO mean.

Example:

(2) HT: Och sen kom den vidrigaste hashtaggen i världshistorien (...) NOKOYOLO, alltså North Korea you only live once.

HT: And then came the most obnoxious hashtag in World history (...) NOKOYOLO, which means North Korea you only live once. (Henrik Torehammar, Korrerapporten, 8/3-2013)

C. Code-mixing for tone-softening effect

Code-mixing can be used as a tool to soften the tone of words or sentences, perhaps to avoid

strong reactions. “Many bilinguals take advantage of their linguistic repertoire and benefit from this function of code-switching/code-mixing in everyday communication” (Ge 2007). Torehammar uses the word *cash* in example (3). The Swedish equivalent: “pengar”, “kontanter” or “stålar” can be perceived as rather formal words. I suggest the English word *cash* sounds more casual, which explains the code-mixing for tone-softening effect.

Example:

(3) HT: Vems cash ska vi ha? Hmm (...) hmm (...) okej, det är massa rika länder, men de har redan sina favorit såhär (...) paradis.

HT: Whose cash do we want? Hmm (...) hmm (...) okay, there are lots of rich countries, but they already have their favourite, you know (...) paradise. (Henrik Torehammar, Korrerapporten, 22/3-2013)

D. Code-mixing for euphemism effect

Some ways of expressing oneself are culturally unacceptable in certain situations. By mixing codes, speakers can avoid these situations and maintain their decency. Example (4) is the only one in this research that I suggest was chosen for euphemism effect. Thun pronounces the word *penis* in English to avoid having to say this slightly embarrassing word in Swedish. Although, the word is the same in Swedish I believe she makes her code-mixing choice in an attempt to maintain her decency.

Example:

(4) MT: Vi har ju i allmänhetens tjänst kollat upp Jon Hamms penis (...) eller ja, alltså vi har ju kollat på lite olika bilder för att få en uppfattning om vad det är vi talar om (...) och ja, vi förstår att det kan vara bökigt.

MT: As a public service we have investigated Jon Hamm's penis (...) or well, we have looked at some pictures to get an idea of what we are discussing here (...) and yes, we do understand that it can be tricky. (Martina Thun, Morgonpasset, 2/4-2013)

E. Code-mixing for humour effect

One way to express oneself and get attention is to use humour in code-mixing. Example (5) shows how radio host Storm uses code-mixing in an attempt to be funny.

Example:

(5) IS: Det är inte som en GPS, nä (...) nä, in the roundabout second exit, nä (...) säger den inte.

IS: It is not like a GPS, no (...) no, in the roundabout second exit, no (...) that is not what it says.

(Ingvar Storm, *Spanarna*, 5/4-2013)

F. Code-mixing for gap-filling effect

There are often many lexical gaps between codes that sometimes can require gap-filling in order to be understood. If a certain word or expression does not exist in Swedish, it is most likely that a speaker use the English instead to fill this gap. In example (6), Torehammar uses the expression *old school* since there is no equivalent for this term in Swedish.

Example:

(6) HT: Idag blir vi old school (...) back to the roots (...) regionen som gett oss civilisation och olösliga konflikter (...) vi snackar om Mellanöstern.

HT: Today we are going old school (...) back to the roots (...) the region that has brought us civilisation and never ending conflicts (...) we are talking about the Middle East. (Henrik Torehammar, Korrerapporten, 22/3-2013)

G. Code-mixing for language skill making effect

To demonstrate linguistic skill and intelligence, some speakers use code-mixing as a skill making tool. In example (7), Akolor shows language skill by using what one could call a typical English expression.

Example:

(7) KA: Som sagt Louise, lyssna på vem du vill (...) the choice is yours my dear.

KA: As I said Louise, listen to whoever you want (...) the choice is yours my dear. (Kodjo Akolor, Morgonpasset, 19/3-2013)

H. Code-mixing for fashion effect

Some English words and expressions may be seen as fashionable in Sweden. Often it is words that originate from new information technology, which are becoming fashion to use in countries like Sweden. In example (8), Wikblad uses the word *hashtag* when discussing social media.

Example:

(8) LW: Det finns alltså en hashtag på sociala medier som heter radioliv.

LW: So, there is a hashtag in use on social media called radio life. (Linnéa Wikblad, PP3, 18/3-2013)

6. Results

The results of this study are presented according to the method and have been divided into three sections: code-mixing frequency, code-mixing type and code-mixing function. All three sections have taken code-mixing per age, gender and radio genre into account. More information regarding figures 1-9 is available in “appendix 1”. See “appendix 2” for a complete table of all code-mixing examples, including code-mixing frequencies, types and functions, and for explanation of shortenings.

6.1. Code-mixing frequency

Table 2. Overview of participants and total code-mixing results.

Participant	Age	Age group	Gender	Radio show genre	Spoken corpus (min)	Total code-mixes	Total code-mixes per age group	Code-mixes per min	Age groups' code-mixes per min
Linnéa Wikblad	24	A1	F	PC/Ent.	60	55		(55/60) = 0.92	
Kodjo Akolor	31	A1	M	MS	60	92		(92/60) = 1.53	
Henrik Torehammar	32	A1	M	N/CA	60	32	(55+92+32) = 179	(32/60) = 0.53	(0.92+1.53+0.53/3) = 1
Martina Thun	39	A2	F	MS	60	17		(17/60) = 0.28	
Morgan Larsson	42	A2	M	PC/Ent.	60	9		(9/60) = 0.15	
Jörgen Huitfeldt	42	A2	M	N/CA	60	1	(17+9+1) = 27	(1/60) = 0.02	(0.28+0.15+0.02/3) = 0.15
Anna Hernek	56	A3	F	MS	60	0		(0/60) = 0	
Helena Groll	57	A3	F	N/CA	60	1		(1/60) = 0.02	
Ingvar Storm	62	A3	M	PC/Ent.	60	7	(4+1+7) = 12	(7/60) = 0.12	(0+0.02+0.12/3) = 0.05
				Total:	540	214	214	0.4	(1+0.15+0.07/3) = 0.4

Table 2 gives an overview of the collected code-mixing material. Total code-mixes and code-mixes per minute are presented per individual participant, followed by statistics for the age groups. The bottom row shows the total of spoken corpus (540 min), total code-mixes (214) and an average of code-mixes per min, accounting for all participants (0.4).

6.1.1. Total code-mixing per age, gender and radio genre

Figure 1. Total code-mixing per age group

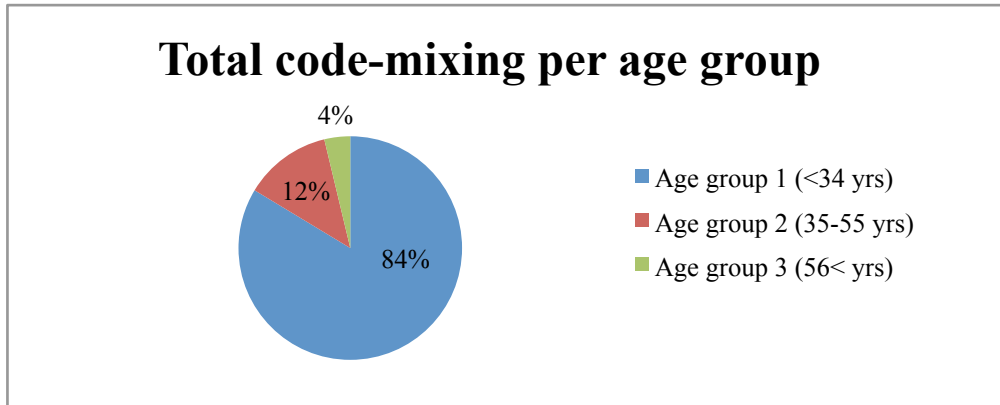


Figure 1 shows the distribution of total code-mixing across the age groups.

Figure 2. Average code-mixing per gender

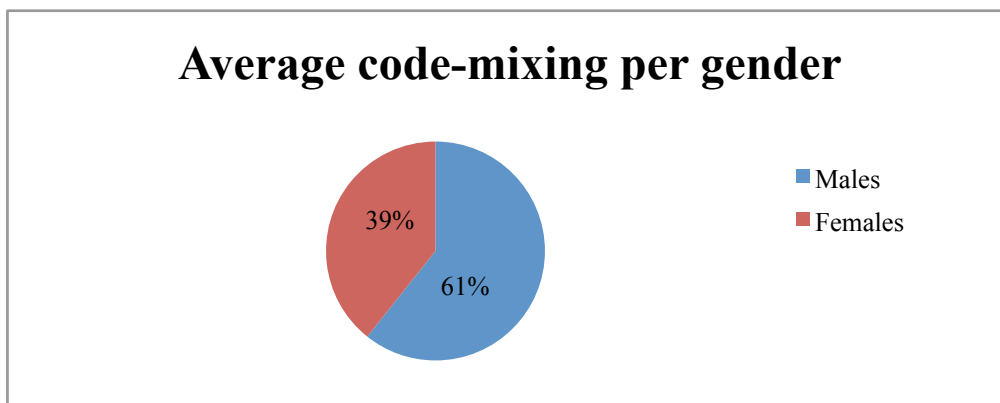


Figure 2 shows the average code-mixing distributed across the gender groups.

Figure 3. Total code-mixing per radio genre

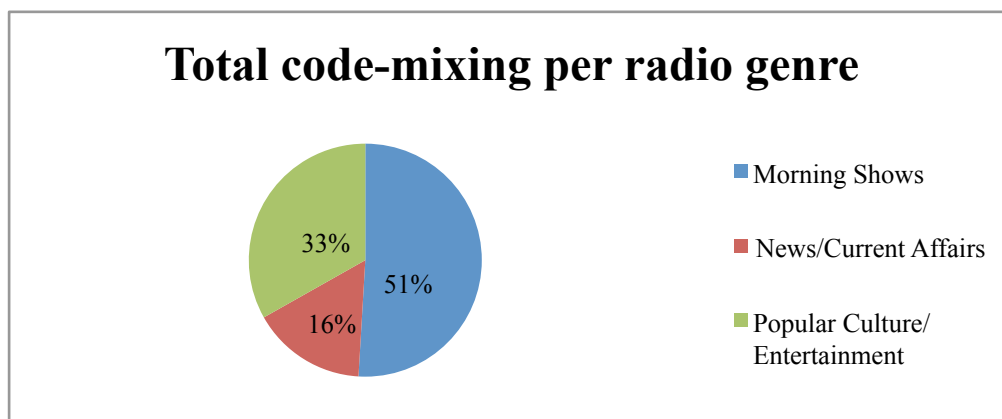


Figure 3 shows the total code-mixing divided between the radio genres.

6.2. Code-mixing type

The classifications of the 214 code-mixing examples have been carried out as explained in section 5.2.2.

6.2.1. Code-mixing type per age, gender and radio genre

Figures 4, 5 and 6 illustrate how code-mixing types are being used across the age and gender groups and within the different radio genres.

Figure 4. Code-mixing type per age group

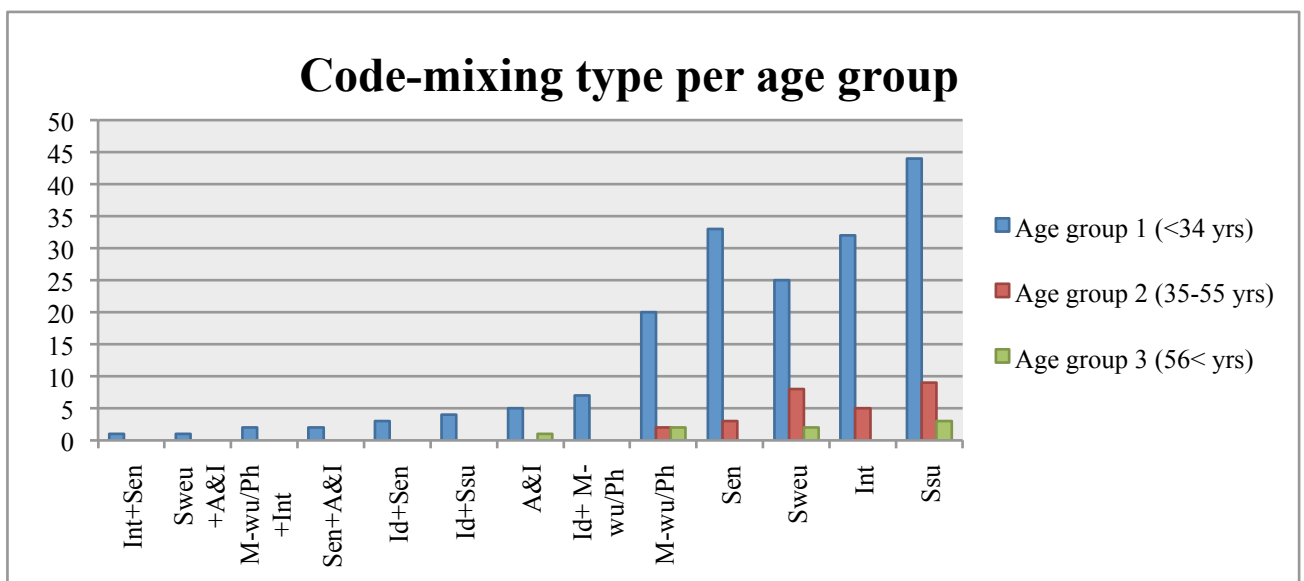


Figure 4 shows the distribution of code-mixing types across the age groups.

Figure 5. Code-mixing type per gender

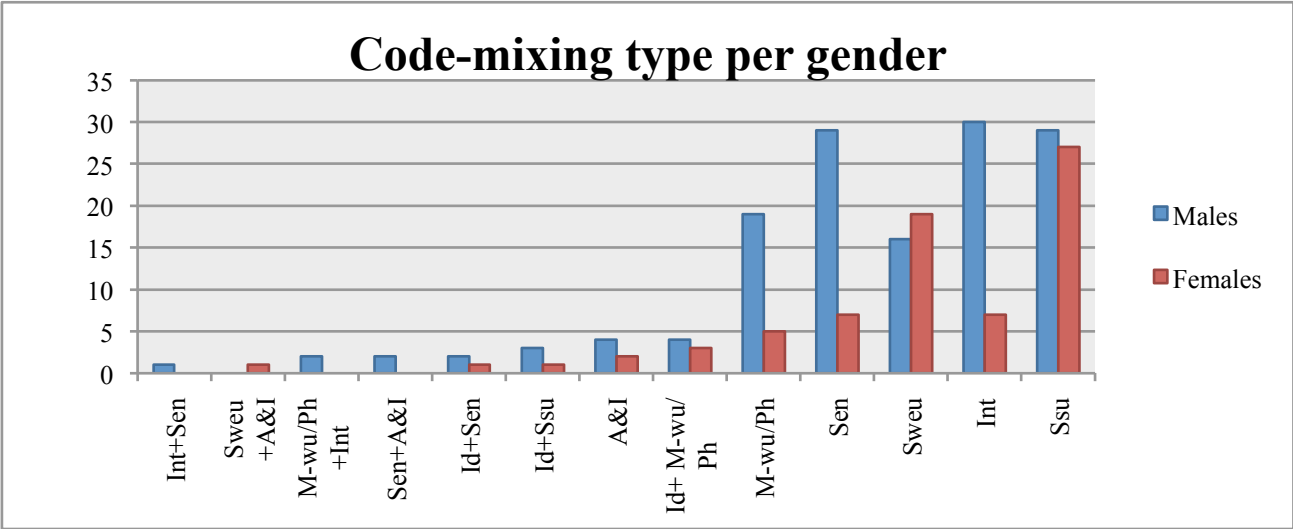


Figure 5 shows the distribution of code-mixing types across the gender groups.

Figure 6. Code-mixing type per radio genre

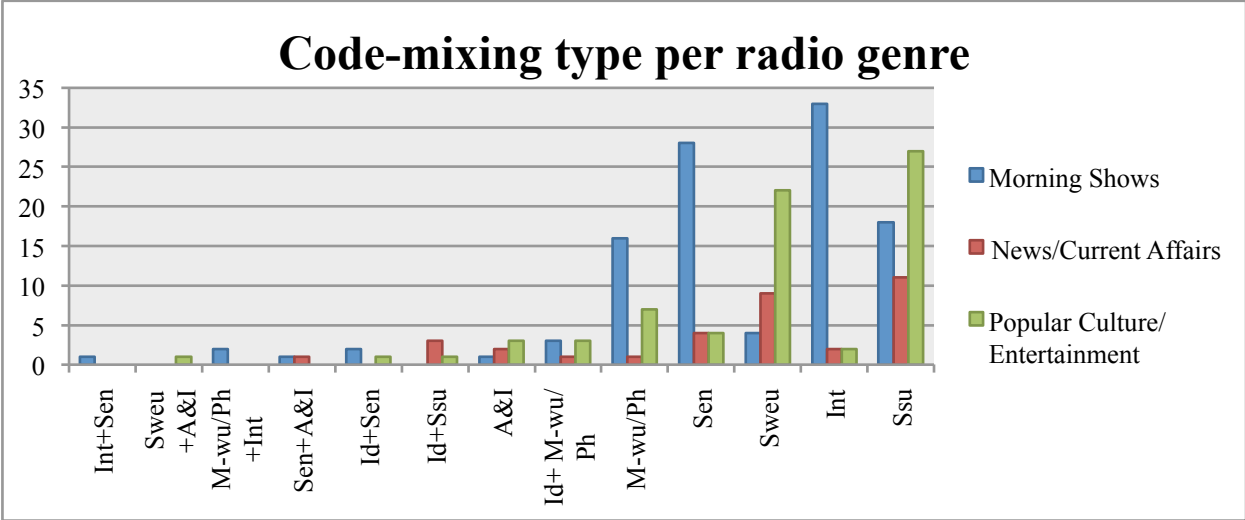


Figure 6 shows the distribution of code-mixing types across the radio genres.

6.3. Code-mixing function

This step has been completed in line with Myers-Scotton's (1993) markedness model (c.f. 4.1.1.). By investigating different functions of code-mixing we can deepen our knowledge as to the social context of linguistic usage. Figure 7, 8 and 9 show what functions that have been used as per age group, gender and radio genre.

6.3.1. Code-mixing function per age, gender and radio genre

Figure 7. Code-mixing function per age group

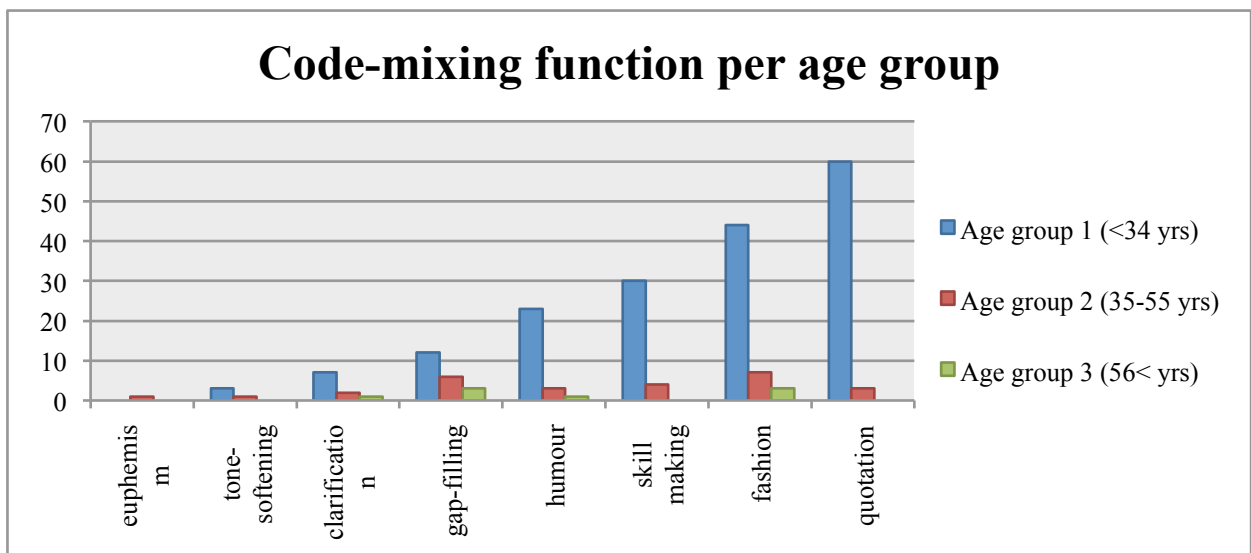


Figure 7 shows the distribution of code-mixing functions across the age groups.

Figure 8. Code-mixing function per gender

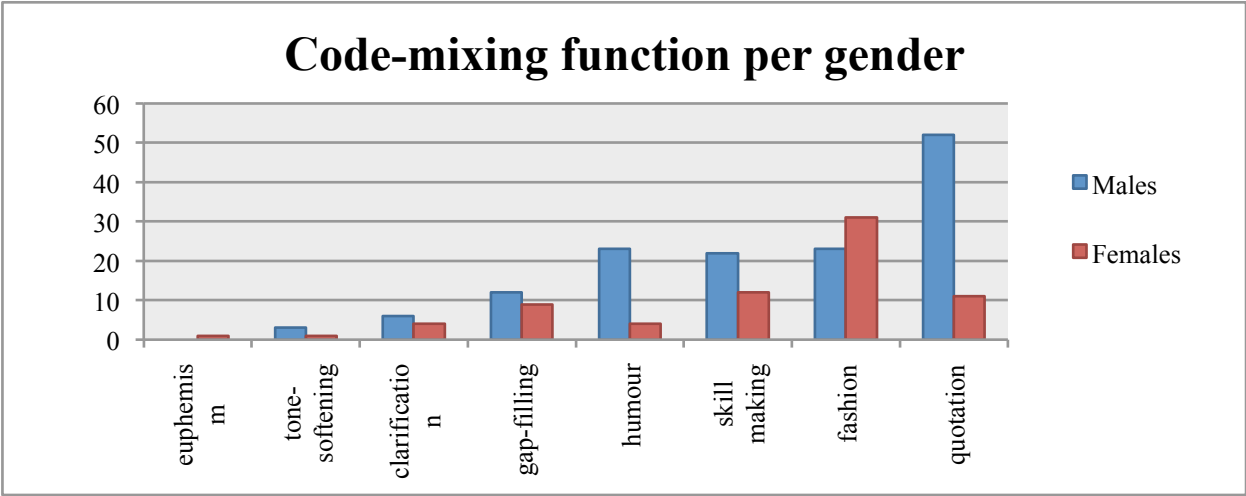


Figure 8 shows the distribution of code-mixing functions across the gender groups.

Figure 9. Code-mixing function per radio genre

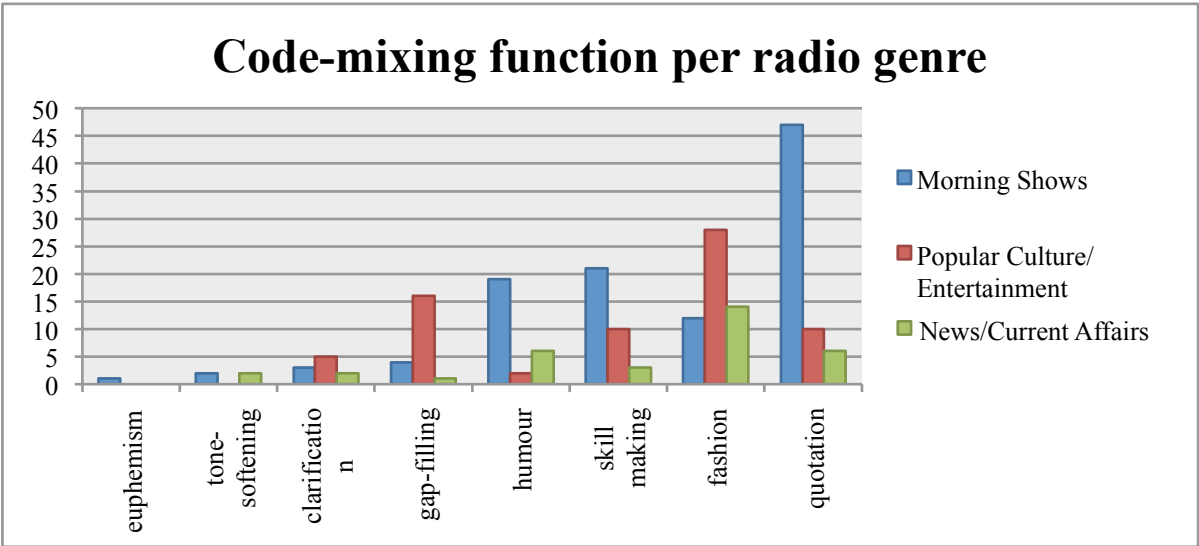


Figure 9 shows the distribution of code-mixing functions across the radio genres.

7. Analysis

The analysis has been carried out based on the code-mixing results from the previous section. It is in this section that all components come together through cross-analyses of previous research and the results.

7.1. Code-mixing frequency

The frequency of code-mixing is a measure of the participants' usage of English within a conversation where Swedish is the primary language. Frequency differs from code-mixing type and function as it purely measures volume of code-mixes with no indication of corpus origin.

The results show a clear trend that the youngest age group (A1) is most frequent in their total code-mixing: 1 code-mix per minute, compared to the middle-aged (A2): 0.15 code-mixes per minute and the older age group (A3): 0.05 code-mixes per minute. In percentages, the youngest age group represents 84%, the middle-aged age group 12% and the older age group 4% of total code-mixes (see "appendix 1", Figures 1-3). The largest gap thus exists between the younger and the middle-aged generation. This means that within a spontaneous conversation, middle-aged and older Swedish people do not use English much as younger Swedes do. Supposedly, these age groups do not interact with English as much as the younger age group does, making them less familiar with the language.

As concerns the gender groups, males are the most frequent code-mixers with an average of 61% compared to females' 39% of total code-mixing. These results suggest that Swedish males and females are exposed to more or less the same amount of English. The high code-mixing frequency amongst Swedish males may be a cut above the average, due to Kodjo Akolor's slightly different background (c.f. 5.1.3.). But even if a small part of the results mirror Akolor's familiarity with the English language, the difference in code-mixing frequency between the two genders is not extensive.

The statistics of total code-mixing show that the gap between males and females is not as big as the gap between younger and middle-aged Swedish people. In agreement with previous research, this information suggests that age is the strongest sociolinguistic variable (Chambers, 2003, p.163), which is also confirmed by Ljung (1985, 1988).

Let us take a closer look at the gap between the younger and the middle-aged age groups from a gender point of view. The statistics show that middle-aged females are using code-mixing a lot more frequently than males. However, younger males and females are more equal in their frequency. These results suggest that males in Sweden have peaked as code-mixers throughout the past 20 years, based on the apparent-time hypothesis. However, a research of larger scale would have had to be carried out to prove this trend right.

Most code-mixing is taking place within the genre morning shows, followed by popular culture/entertainment and news/current affairs. Suggesting that English/Swedish code-mixing is not the norm in Sweden, this may indicate that a more informal way of speaking is used on the less formal shows.

7.2. Code-mixing type

The code-mixing type differs from frequency, as it measures what kind of code-mix that has been used by the participant (c.f. 5.2.2. and 6.2.1.). Type can be considered as an indication of the origin of the linguistic source, e.g. Internet language, and that these platforms urge a certain language.

The younger age group uses the most different code-mixing types: 13/13 types, whereas the middle-aged use 5/13 types and the older age group 4/13 diverse types (see “appendix 1”, Figures 4-6). What this presumably means is that they have a broader knowledge of English since they use more diverse types.

The younger age group is using the types “single semantic unit”, “sentence” and “interjection” most frequently. The type “interjection” is particularly known for being used in Internet language and in computer gaming contexts (Lindh 2009:6). This is also the type most frequently used by males who are wholly dominating this code-mixing type. Examples of English interjections used by younger males are: *hey!*, *shit!*, *word!*, *win!*, *please!*, *yes!* and *no!* (see “appendix 2”). Presumably, males use the type “interjection” because they interact more with computer games than females do. The fast-paced communication, especially in computer gaming, often implies a more informal corpus. This could help explain why males are dominating this code-mixing type.

Females are known to be innovative in their linguistic behaviour (c.f. 4.3.1.). The type “Swenglish unit” could be a sign of innovation, as it requires self-construction of a unit.

“Swenglish unit” is the type second most used amongst females, but it does not reach top 3 for males. Examples of “Swenglish” code-mixing used by younger females are: *hashtaggen*, *maxat* and *dyke ikon*. Although it can be hard to distinguish, I do not perceive these as loan words such as “video” and “service” (Sharp 2001). The difference is that “Swenglish units” are English words or expressions that have been “Swenglishified”.

The example *hashtaggen* stems from the English word “hashtag”. However, the speaker has added the ending “-en” to illustrate the Swedish singular definite form. I suggest that this process requires innovative language skills. Females’ higher frequency of the code-mixing type “Swenglish” could mean that they are more innovative users of language than males. According to Labov’s gender’s paradox women use higher frequencies of innovative forms than men do in linguistic change from below (Labov 1990).

For the radio genres, the morning shows are dominating within the type “interjection”. Again, this could be a sign of a more informal show. All of the genres seem to use “single semantic unit” a great deal and the genre popular culture/entertainment dominates within the type “Swenglish unit”, which could be a sign of this being an innovative genre.

7.3. Code-mixing function

The function of code-mixing illustrates the speaker’s rationality according to the markedness model (Myers-Scotton 1993). In other words, this is the linguistic choice speakers make in order to reach their own goals.

The age group using the most different functions of code-mixing is the middle-aged (8/8 functions), followed by the younger (7/8 functions) and older age group (4/8 functions). Although middle-aged speakers use more functions, they use them a lot less frequently than the younger speakers (see “appendix 1”, Figures 7-9).

The functions used the most are “quotation”, “fashion” and “skill making”. Younger Swedes are dominating in their usage of all these functions. The markedness model sees the speaker as a rational actor and linguistic choices as “accomplishing more than the conveying of referential meaning”, which explains why the code-mixing occurs (Myers-Scotton, 1993, p.75). This could mean that, because middle-aged and older Swedish people code-mix less frequently, their need of accomplishing more than a referential meaning is not as big as the younger age group’s.

An example of code-mixing for quotation effect is: *I stole a kiss from Madonna*. The young female quotes Anderson Cooper at the GLAAD 2013 awards. I assume she makes the choice to quote Cooper in the source language, since she believes it will make the code-mixing more effective. “Fashion” is the second most used function. Code-mixes such as *feel good*, *happening* and *hashtag* are seen as fashionable, suggesting they are rather modern English words and expressions. Common interjections such as *word!*, *shit!* and *oh my god!* have also been considered as fashionable in this research. Swedish speakers use fashionable English words, most likely because they want to sound “hip” or “cool”. This could explain why this is the second most used code-mixing function amongst young Swedes.

The code-mixing examples *catty*, *bank runs* and *beef* are in this study seen as skill making attempts. A lot of code-mixes within this function are English slang words or expressions that I suggest are rare to hear in Sweden. Suggesting that these code-mixes require a more thorough knowledge in English, they are used as a skill making function.

If the youngest age group were to be excluded from the study, gap-filling would be the most used code-mixing function. Gap-filling is the second most used function amongst middle-aged Swedish people in this research. Together with code-mixing for fashion effect, it is also the function used most frequently by the older age group. Perhaps this means that the middle and older generations need to use gap-filling, since they are known to be less receptive to linguistic change. These age groups will not necessarily take on English words or expressions in the same way as younger Swedes. Instead they use them if there is a gap that needs filling in terms of language.

The results illustrate that the more informal functions, such as “quotation”, “fashion”, “skill making” and “humour” are becoming more common in Sweden, since they are heavily used by the younger generation. The speaker’s rationality in their choice answers the question: why do they code-mix? The answer is: they need to quote something in English, they use fashionable words or expressions to sound “hip” or “cool”, they want to show a skill or they intend to be funny. One could argue that these functions do not actually fill a need, since their purpose is closer linked to making an impression rather than making oneself understood. The role of code-mixing function in Sweden is therefore changing. The functions that could be assumed as necessary, such as euphemism, tone-softening and clarification, are already about to be eliminated in Swedish/English code-mixing according to the apparent-time hypothesis.

8. Conclusion

In agreement with Labov (1990) this research shows that speech is always linked with social variables and linguistic change. Because we can see differences in how age and gender groups code-mix, we can assume that there is ongoing language change in Sweden.

The apparent-time hypothesis has enabled us to take a freeze-frame of code-mixing in Sweden. The gap between the younger and the middle-aged generations, in terms of Swedish/English code-mixing, illustrates where the change is taking place. The results suggest that younger Swedish people are leading the change. We can also see a trend where both young males and females are code-mixing more frequently, using a wide range of code-mixing types and functions. This may go against Labov's theory about women being major leaders of linguistic change (c.f. 4.3.1.). However, it could suggest a new trend – where females no longer lead language change.

The results may indicate a broader interaction with the English language amongst younger people in Sweden, where especially males are interacting more with e.g. Internet language. The arrival of Internet technology as a global medium of communication, has supplemented spoken and written language (Crystal 2001). These facts could explain why males recently have peaked in their use of code-mixing and why the younger generation on a whole use more informal code-mixing types and functions.

According to Lindquist, language change moves in the direction of the way younger speakers are talking (Lindquist, 2009, p.168). Because code-mixing is adopted particularly amongst younger males and females, we can make the assumptions that more generations in Sweden will be adept code-mixers in the future. If this development continues, and other generations do not follow, it could create a linguistic barrier between the young and the old. However, I believe that barriers like these would disappear a generation or two down the line. At this time younger, middle-aged and older Swedish people will all be “digital natives” and be exposed to a more even amount of English, supposedly due to factors such as globalisation and new information technology.

The adoption of new norms means that the landscape of language is changing in Sweden. The title of this study reads: “ja, för jag tror att something's afoot”, eng = “yes, because I believe that something's afoot” (Kodjo Akolor, Morgonpasset, 19/3-2013). Akolor refers to global warming when he says that something is going on, but he may as well have been referring to

language change in Sweden. If this change threatens the Swedish language is hard to know. Although, one thing is for sure. English has been an important second language in Sweden for a long time and due to the development we are experiencing it will only become more important. Myers-Scotton claimed Swedish people to be very good English speakers (Myers-Scotton, 2006, p. 410). I believe they will master the language even more so in the future.

9. Limitations

Because of the limited time scale, only a restricted number of participants could be included in this project. The amount of collected data from the participants differed substantially. This outcome obstructed the comparison process, since I gathered a great amount of data from the younger age group but next to no data from the older age group. However, this pattern of data enabled me to corroborate my hypothesis regarding age (c.f. 3).

In terms of the data analysis, the apparent-time hypothesis is a well-explored model. It has been criticised for not taking age-grading into sufficient consideration. However, the model's advantage of making information about temporal developments available in a shorter time than the developments take themselves, overrules this criticism (c.f. 4.3.3.).

The markedness model has been criticised by various researchers (c.f. 4.1.1.). Blommaert and Meeuwis (1998) proposed that the model is limited in its failure to account for variability within languages, describing only shifts from one language to another. I managed to rule out these criticisms by taking factors such as age and gender as well as function into account.

10. Further research

After finishing this project I realise that the scale of this research has been relatively small compared to its potential. By including more than nine participants, there would have been more data to base the analysis on to further extend our knowledge regarding code-mixing in Sweden. It would also have been interesting to investigate informal vs. formal language. This is something I do not believe the different radio genres mirror enough to enable a legitimate discussion. In order to prove the apparent-time hypothesis, and this study's conclusions about linguistic change right, a restudy of code-mixing across different generations in Sweden in 20-30 years time still awaits.

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Appendix 1

This appendix contains information regarding figures 1-9. The below statistics are presented to provide exact numbers of code-mixing results. Number of code-mixes is illustrated within brackets. Code-mixing types and functions that have been used equally as much have both been included.

Below the most frequent code-mixers for each category are presented in order, stating the most frequent user first.

Figure 1. Total code-mixing per age group

A1: 84% (179)
A2: 12% (27)
A3: 4% (8)

Figure 2. Average code-mixing per gender

Males: 61% (28.2)
Females: 39% (18.25)

Figure 3. Total code-mixing per radio genre

Morning Shows: 51% (109)
Popular Culture/Entertainment: 33% (71)
News/Current Affairs: 16% (34)

Below, the most frequently used code-mixing types are presented in order, stating the most frequently used type first.

Figure 4. Code-mixing type per age group

A1: “Ssu”(44), “Sen”(33), “Int”(32)
Total code-mixing types in use: 13/13

A2: “Ssu”(9), “Sweu”(8), “Int”(5)
Total code-mixing types in use: 5/13

A3: “Ssu”(3), “Sweu”(2)/“M-wu/Ph”(2), “A&I”(1)
Total code-mixing types in use: 4/13

Figure 5. Code-mixing type per gender

Males: “Int”(30), “Sen”(29)/“Ssu”(29), “M-wu/Ph”(19)
Total code-mixing types in use: 12/13

Females: “Ssu”(27), “Sweu”(19), “Sen”(7)/“Int”(7)
Total code-mixing types in use: 10/13

Figure 6. Code-mixing type per radio genre

Morning Shows: “Int”(33), “Sen”(28), “Ssu”(18)
Total code-mixing types in use: 11/13

Popular Culture/Entertainment: “Ssu”(27), “Sweu”(22), “M-wu/Ph”(7)
Total code-mixing types in use: 10/13

News/Current Affairs: “Ssu”(11), “Sweu”(9), “Sen”(4)
Total code-mixing types in use: 9/13

Below, the three most frequent code-mixing functions are presented for each category.

Figure 7. Code-mixing function per age group

A1: Quotation (60), fashion (44), skill making (30)
Total functions in use: 7/8

A2: Fashion (7), gap-filling (6), skill making (4)
Total functions in use: 8/8

A3: Fashion (3)/gap-filling (3), humour (1)/clarification (1), -
Total functions in use: 4/8

Figure 8. Code-mixing function per gender

Males: Quotation (52), humour (23)/fashion (23), skill making (22)
Total functions in use: 7/8

Females: Fashion (31), skill making (12), gap-filling (9)
Total code-mixing functions in use: 8/8

Figure 9. Code-mixing function per radio genre

Morning Shows: Quotation (47), skill making (21), humour (19)
Total code-mixing functions in use: 8/8

Popular Culture/Entertainment: Fashion (28), gap-filling (16), skill making (10)/quotation (10)
Total code-mixing functions in use: 6/8

News/Current Affairs: Fashion (14), humour (6)/quotation (6), skill making (3)
Total code-mixing functions in use: 7/8

Appendix 2

CODE-MIXING DATA ANALYSIS				
Data:	Classification of code-mix:	Participant:	Age:	Age group: Gender:
Hey!	Int	Kodjo Akolor	31	1 M
What's up freckels!?	Sen	Kodjo Akolor	31	1 M
...looking all cas' n' sweet n' cute.	M-wu/Ph	Kodjo Akolor	31	1 M
One step forward and two steps back.	Id+ M-wu/Ph	Kodjo Akolor	31	1 M
We come together cos I busted the track.	Sen	Kodjo Akolor	31	1 M
And you know...	M-wu/Ph	Kodjo Akolor	31	1 M
Wait!	Int	Kodjo Akolor	31	1 M
Wait!	Int	Kodjo Akolor	31	1 M
Wait!	Int	Kodjo Akolor	31	1 M
Please madame, please!	M-wu/Ph+Int	Kodjo Akolor	31	1 M
No diving, please!	M-wu/Ph+Int	Kodjo Akolor	31	1 M
Stop diving with your hands.	Sen	Kodjo Akolor	31	1 M
Please!	Int	Kodjo Akolor	31	1 M
High five!	Int	Kodjo Akolor	31	1 M
How did you know?	Sen	Kodjo Akolor	31	1 M
Love at first sight.	Id+ M-wu/Ph	Kodjo Akolor	31	1 M
...in the Universe!	M-wu/Ph	Kodjo Akolor	31	1 M
casual	Ssu	Kodjo Akolor	31	1 M
awkward	Ssu	Kodjo Akolor	31	1 M
Advice from...	M-wu/Ph	Kodjo Akolor	31	1 M
stalkers	Ssu	Kodjo Akolor	31	1 M
The choice is yours my dear.	Sen	Kodjo Akolor	31	1 M
Word!	Int	Kodjo Akolor	31	1 M
Oh my god!	Int	Kodjo Akolor	31	1 M
...whatever that is?	M-wu/Ph	Kodjo Akolor	31	1 M
Hey!	Int	Kodjo Akolor	31	1 M
Green	Ssu	Kodjo Akolor	31	1 M

Date of broadcast:	Broadcast time:	Radio Station:	Radio show:	Radio show genre:	Number of code-mixes:	Broadcasting time (min):
130319	06.00-07.00	P3	Morgonpasset	MS		1 60 min
130319	06.00-07.00	P3	Morgonpasset	MS		2 60 min
130319	06.00-07.00	P3	Morgonpasset	MS		3 60 min
130319	06.00-07.00	P3	Morgonpasset	MS		4 60 min
130319	06.00-07.00	P3	Morgonpasset	MS		5 60 min
130319	06.00-07.00	P3	Morgonpasset	MS		6 60 min
130319	06.00-07.00	P3	Morgonpasset	MS		7 60 min
130319	06.00-07.00	P3	Morgonpasset	MS		8 60 min
130319	06.00-07.00	P3	Morgonpasset	MS		9 60 min
130319	06.00-07.00	P3	Morgonpasset	MS		10 60 min
130319	06.00-07.00	P3	Morgonpasset	MS		11 60 min
130319	06.00-07.00	P3	Morgonpasset	MS		12 60 min
130319	06.00-07.00	P3	Morgonpasset	MS		13 60 min
130319	06.00-07.00	P3	Morgonpasset	MS		14 60 min
130319	06.00-07.00	P3	Morgonpasset	MS		15 60 min
130319	06.00-07.00	P3	Morgonpasset	MS		16 60 min
130319	06.00-07.00	P3	Morgonpasset	MS		17 60 min
130319	06.00-07.00	P3	Morgonpasset	MS		18 60 min
130319	06.00-07.00	P3	Morgonpasset	MS		19 60 min
130319	06.00-07.00	P3	Morgonpasset	MS		20 60 min
130319	06.00-07.00	P3	Morgonpasset	MS		21 60 min
130319	06.00-07.00	P3	Morgonpasset	MS		22 60 min
130319	06.00-07.00	P3	Morgonpasset	MS		23 60 min
130319	06.00-07.00	P3	Morgonpasset	MS		24 60 min
130319	06.00-07.00	P3	Morgonpasset	MS		25 60 min
130319	06.00-07.00	P3	Morgonpasset	MS		26 60 min
130319	06.00-07.00	P3	Morgonpasset	MS		27 60 min

Code-mixes/min (Tot):

EXPLANATION OF CLASSIFICATIONS

Code-mixing classification:	Shortening:	Exmaples:
Acronyms & Initialisms	A&I	YOLO
Idiom	Id	can of worms
Interjection	Int	Damn it!
Multi-word unit or phrase	M-wu/Ph	the original bad boy
Sentence	Sen	This has been made by hands.
Single semantic unit	Ssu	research, bank runs
Swenglish units (single and multi)	Sweu	claim:a (eng = claim)

Gender cassification:	Shortening:
Female	F
Male	M

Radio show genre:	Shortening:
Morning Shows	MS
News/Current Affairs	N/CA
Popular Culture/Entertainment	PC/Ent.

You're crazy!	Int+Sen	Kodjo Akolor	31	1 M
silence	Ssu	Kodjo Akolor	31	1 M
Shit!	Int	Kodjo Akolor	31	1 M
Win!	Int	Kodjo Akolor	31	1 M
commando	Ssu	Kodjo Akolor	31	1 M
Word!	Int	Kodjo Akolor	31	1 M
...hand made bags...	M-wu/Ph	Kodjo Akolor	31	1 M
...hand made quality.	M-wu/Ph	Kodjo Akolor	31	1 M
hand made	Ssu	Kodjo Akolor	31	1 M
This has been made by hands.	Sen	Kodjo Akolor	31	1 M
Super hand made quality.	M-wu/Ph	Kodjo Akolor	31	1 M
Much.	Ssu	Kodjo Akolor	31	1 M
No!	Int	Kodjo Akolor	31	1 M
This is real hand made, look, it's kind of shitty.	Sen	Kodjo Akolor	31	1 M
Ah, yes mate!	Int	Kodjo Akolor	31	1 M
It is kind of shitty.	Sen	Kodjo Akolor	31	1 M
I guess I should buy one.	Sen	Kodjo Akolor	31	1 M
How much?	M-wu/Ph	Kodjo Akolor	31	1 M
One hundred million drashmer.	M-wu/Ph	Kodjo Akolor	31	1 M
We start there.	Sen	Kodjo Akolor	31	1 M
Super hand made quality, super exclusive.	M-wu/Ph	Kodjo Akolor	31	1 M
What's up BFF?	Sen+A&I	Kodjo Akolor	31	1 M
BFF?	A&I	Kodjo Akolor	31	1 M
Y'all!	Int	Kodjo Akolor	31	1 M
Tell me about it!	Id+M-wu/Ph	Kodjo Akolor	31	1 M
Bak-storyn (eng = "the underlying story")	Sweu	Kodjo Akolor	31	1 M
snöstorm-ish (eng = "snow storm-ish")	Sweu	Kodjo Akolor	31	1 M
The man	M-wu/Ph	Kodjo Akolor	31	1 M
And we're done.	Sen	Kodjo Akolor	31	1 M
You can't put me down, the man.	Sen	Kodjo Akolor	31	1 M

130319	06.00-07.00	P3	Morgonpasset	MS	28	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	29	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	30	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	31	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	32	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	33	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	34	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	35	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	36	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	37	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	38	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	39	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	40	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	41	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	42	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	43	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	44	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	45	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	46	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	47	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	48	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	49	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	50	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	51	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	52	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	53	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	54	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	55	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	56	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	57	60 min

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Good cop, bad cop.	M-wu/Ph	Kodjo Akolor	31	1 M
Something's afoot.	Id+Sen	Kodjo Akolor	31	1 M
Something's afoot!	Id+Sen	Kodjo Akolor	31	1 M
Cover up much?	M-wu/Ph	Kodjo Akolor	31	1 M
Yes!	Int	Kodjo Akolor	31	1 M
Morgonpasset is on the case.	Sen	Kodjo Akolor	31	1 M
Izzo!	Int	Kodjo Akolor	31	1 M
Awkward!	Int	Kodjo Akolor	31	1 M
corn rolls	Ssu	Kodjo Akolor	31	1 M
under cover	Ssu	Kodjo Akolor	31	1 M
What!	Int	Kodjo Akolor	31	1 M
What!	Int	Kodjo Akolor	31	1 M
Are you going to a wedding or has somebody...	Sen	Kodjo Akolor	31	1 M
Oh!	Int	Kodjo Akolor	31	1 M
Somebody died?	Sen	Kodjo Akolor	31	1 M
Oh!	Int	Kodjo Akolor	31	1 M
Jesus Christ!	Int	Kodjo Akolor	31	1 M
Oh!	Int	Kodjo Akolor	31	1 M
I'm so sorry.	Sen	Kodjo Akolor	31	1 M
Please!	Int	Kodjo Akolor	31	1 M
I'm so sorry.	Sen	Kodjo Akolor	31	1 M
Jesus!	Int	Kodjo Akolor	31	1 M
All of those people, oh, this is terrible...	Sen	Kodjo Akolor	31	1 M
Oh!	Int	Kodjo Akolor	31	1 M
Who died?	Sen	Kodjo Akolor	31	1 M
I'm just wearing my sylvester sarong.	Sen	Kodjo Akolor	31	1 M
No, you aren't.	Sen	Kodjo Akolor	31	1 M
You are going to a funeral.	Sen	Kodjo Akolor	31	1 M
Is this your...	M-wu/Ph	Kodjo Akolor	31	1 M
Wait woman.	Sen	Kodjo Akolor	31	1 M

130319	06.00-07.00	P3	Morgonpasset	MS	58	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	59	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	60	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	61	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	62	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	63	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	64	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	65	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	66	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	67	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	68	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	69	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	70	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	71	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	72	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	73	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	74	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	75	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	76	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	77	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	78	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	79	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	80	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	81	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	82	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	83	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	84	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	85	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	86	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	87	60 min

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Stop!	Int	Kodjo Akolor	31	1 M
Can't touch that...	Sen	Kodjo Akolor	31	1 M
tiger	Ssu	Kodjo Akolor	31	1 M
tiger	Ssu	Kodjo Akolor	31	1 M
What's up Vlad?	Sen	Kodjo Akolor	31	1 M
Yes!	Int	Martina Thun	39	2 F
Morgonpasset style.	M-wu/Ph	Martina Thun	39	2 F
sommar-feeling	Sweu	Martina Thun	39	2 F
It's nothing really.	Sen	Martina Thun	39	2 F
submarine	Ssu	Martina Thun	39	2 F
card	Ssu	Martina Thun	39	2 F
My submarine card, that's for sure.	Sen	Martina Thun	39	2 F
submarine	Ssu	Martina Thun	39	2 F
afterwork:en (eng = the after work)	Sweu	Martina Thun	39	2 F
Yes!	Int	Martina Thun	39	2 F
Fine!	Int	Martina Thun	39	2 F
Crazies!	Int	Martina Thun	39	2 F
tease	Ssu	Martina Thun	39	2 F
Damnit!	int	Martina Thun	39	2 F
penis	Ssu	Martina Thun	39	2 F
...when Jon Hamm is in the house.	Sen	Martina Thun	39	2 F
Big star.	Ssu	Martina Thun	39	2 F
face	Ssu	Martina Thun	39	2 F
step:pa (eng = step)	Sweu	Henrik Torehammar	32	1 M
show-mannen (eng = the showman)	Sweu	Henrik Torehammar	32	1 M
story:n (eng = the story)	Sweu	Henrik Torehammar	32	1 M
Madonna, you still got it, old lady, girl, person.	Sen	Henrik Torehammar	32	1 M
gays	Ssu	Henrik Torehammar	32	1 M
gays	Ssu	Henrik Torehammar	32	1 M

130319	06.00-07.00	P3	Morgonpasset	MS	88	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	89	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	90	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	91	60 min
130319	06.00-07.00	P3	Morgonpasset	MS	92	60 min
130402	06.00-07.00	P3	Morgonpasset	MS	1	60 min
130402	06.00-07.00	P3	Morgonpasset	MS	2	60 min
130402	06.00-07.00	P3	Morgonpasset	MS	3	60 min
130402	06.00-07.00	P3	Morgonpasset	MS	4	60 min
130402	06.00-07.00	P3	Morgonpasset	MS	5	60 min
130402	06.00-07.00	P3	Morgonpasset	MS	6	60 min
130402	06.00-07.00	P3	Morgonpasset	MS	7	60 min
130402	06.00-07.00	P3	Morgonpasset	MS	8	60 min
130402	06.00-07.00	P3	Morgonpasset	MS	9	60 min
130402	06.00-07.00	P3	Morgonpasset	MS	10	60 min
130402	06.00-07.00	P3	Morgonpasset	MS	11	60 min
130402	06.00-07.00	P3	Morgonpasset	MS	12	60 min
130402	06.00-07.00	P3	Morgonpasset	MS	13	60 min
130402	06.00-07.00	P3	Morgonpasset	MS	14	60 min
130402	06.00-07.00	P3	Morgonpasset	MS	15	60 min
130402	06.00-07.00	P3	Morgonpasset	MS	16	60 min
130402	06.00-07.00	P3	Morgonpasset	MS	17	60 min
130308	13.00-13.30	P3	Korrerapporten	N/CA	1	30 min
130308	13.00-13.30	P3	Korrerapporten	N/CA	2	30 min
130308	13.00-13.30	P3	Korrerapporten	N/CA	3	30 min
130308	13.00-13.30	P3	Korrerapporten	N/CA	4	30 min
130308	13.00-13.30	P3	Korrerapporten	N/CA	5	30 min
130308	13.00-13.30	P3	Korrerapporten	N/CA	6	30 min
130308	13.00-13.30	P3	Korrerapporten	N/CA	7	30 min

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Total: $(92/60) = 1,53$ per minute

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Total: $(17/60) = 0,28$ per minute

catty	Ssu	Henrik Torehammar	32	1 M
The original bad boy.	M-wu/Ph	Henrik Torehammar	32	1 M
...so Kim Jong-un just got the Vice and HBO crew wasted.	Sen+A&I	Henrik Torehammar	32	1 M
No really, that happened.	Sen	Henrik Torehammar	32	1 M
cool	Ssu	Henrik Torehammar	32	1 M
hashtag:gen (eng = the hashtag)	Sweu	Henrik Torehammar	32	1 M
NOKOYOLO	A&I	Henrik Torehammar	32	1 M
North Korea You Only Live Once	Sen	Henrik Torehammar	32	1 M
...YOLO!	A&I	Henrik Torehammar	32	1 M
old-school	Id+Ssu	Henrik Torehammar	32	1 M
...back to the roots.	Id+ M-wu/Ph	Henrik Torehammar	32	1 M
What could go wrong?	Sen	Henrik Torehammar	32	1 M
show	Ssu	Henrik Torehammar	32	1 M
story:n (eng = the story)	Sweu	Henrik Torehammar	32	1 M
cash	Ssu	Henrik Torehammar	32	1 M
Fuck!	Int	Henrik Torehammar	32	1 M
cash	Ssu	Henrik Torehammar	32	1 M
Shit!	Int	Henrik Torehammar	32	1 M
story:n (eng = the story)	Sweu	Henrik Torehammar	32	1 M
story	Ssu	Henrik Torehammar	32	1 M
story:n (eng = the story)	Sweu	Henrik Torehammar	32	1 M
player	Id+Ssu	Henrik Torehammar	32	1 M
shady	Id+Ssu	Henrik Torehammar	32	1 M
Greece	Ssu	Henrik Torehammar	32	1 M
bank-runs	Ssu	Henrik Torehammar	32	1 M
story:n (eng = the story)	Sweu	Jörgen Huitfledt	42	2 M
tweet:ar (eng = tweets)	Sweu	Helena Groll	57	3 F
Bieber-fans:en (eng = the Bieber fans)	Sweu	Linnéa Wikblad	24	1 F
One Direction fans:en (eng = the One Direction fans)	Sweu	Linnéa Wikblad	24	1 F

130308	13.00-13.30	P3	Korrerapporten	N/CA	8 30 min
130308	13.00-13.30	P3	Korrerapporten	N/CA	9 30 min
130308	13.00-13.30	P3	Korrerapporten	N/CA	10 30 min
130308	13.00-13.30	P3	Korrerapporten	N/CA	11 30 min
130308	13.00-13.30	P3	Korrerapporten	N/CA	12 30 min
130308	13.00-13.30	P3	Korrerapporten	N/CA	13 30 min
130308	13.00-13.30	P3	Korrerapporten	N/CA	14 30 min
130308	13.00-13.30	P3	Korrerapporten	N/CA	15 30 min
130308	13.00-13.30	P3	Korrerapporten	N/CA	16 30 min
130322	13.00-13.30	P3	Korrerapporten	N/CA	17 30 min
130322	13.00-13.30	P3	Korrerapporten	N/CA	18 30 min
130322	13.00-13.30	P3	Korrerapporten	N/CA	19 30 min
130322	13.00-13.30	P3	Korrerapporten	N/CA	20 30 min
130322	13.00-13.30	P3	Korrerapporten	N/CA	21 30 min
130322	13.00-13.30	P3	Korrerapporten	N/CA	22 30 min
130322	13.00-13.30	P3	Korrerapporten	N/CA	23 30 min
130322	13.00-13.30	P3	Korrerapporten	N/CA	24 30 min
130322	13.00-13.30	P3	Korrerapporten	N/CA	25 30 min
130322	13.00-13.30	P3	Korrerapporten	N/CA	26 30 min
130322	13.00-13.30	P3	Korrerapporten	N/CA	27 30 min
130322	13.00-13.30	P3	Korrerapporten	N/CA	28 30 min
130322	13.00-13.30	P3	Korrerapporten	N/CA	29 30 min
130322	13.00-13.30	P3	Korrerapporten	N/CA	30 30 min
130322	13.00-13.30	P3	Korrerapporten	N/CA	31 30 min
130322	13.00-13.30	P3	Korrerapporten	N/CA	32 30 min
130325	16.00-17.00	P1	Studio Ett	N/CA	1 60 min
130313	16.00-17.00	P1	Studio Ett	N/CA	1 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	1 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	2 60 min

Total: $(32/60) = 0,53$ per minute
Total: $(1/60) = 0,02$ per minute
Total: $(1/60) = 0,02$ per minute

GLAAD-galan (eng = the GLAAD awards)	Sweu+A&I	Linnéa Wikblad	24	1 F
GLAAD	A&I	Linnéa Wikblad	24	1 F
Gay and Lesbian Alliances Against Deformation	M-wu/Ph	Linnéa Wikblad	24	1 F
boy scout	Ssu	Linnéa Wikblad	24	1 F
boy scout	Ssu	Linnéa Wikblad	24	1 F
...come up here so I have a reason to grab your ass.	Sen	Linnéa Wikblad	24	1 F
I just stole a kiss from Madonna.	Sen	Linnéa Wikblad	24	1 F
can of worms	Id+ M-wu/Ph	Linnéa Wikblad	24	1 F
...come up here...bla bla bla...grab your ass.	M-wu/Ph	Linnéa Wikblad	24	1 F
You make me wanna be a better man.	Sen	Linnéa Wikblad	24	1 F
Oh, Jack!	Int	Linnéa Wikblad	24	1 F
slow motion	Ssu	Linnéa Wikblad	24	1 F
slow motion	Ssu	Linnéa Wikblad	24	1 F
HB1Q	A&I	Linnéa Wikblad	24	1 F
gayhem	Ssu	Linnéa Wikblad	24	1 F
tribute band	Ssu	Linnéa Wikblad	24	1 F
Cut the crap!	Id+Sen	Linnéa Wikblad	24	1 F
researcher	Ssu	Linnéa Wikblad	24	1 F
beef	Id+Ssu	Linnéa Wikblad	24	1 F
gathering	Ssu	Linnéa Wikblad	24	1 F
happening	Ssu	Linnéa Wikblad	24	1 F
...most influential celebrities in America.	M-wu/Ph	Linnéa Wikblad	24	1 F
feel good	Ssu	Linnéa Wikblad	24	1 F
THE Ekot	Ssu	Linnéa Wikblad	24	1 F
Max:at (eng = maxed)	Sweu	Linnéa Wikblad	24	1 F
hashtag:gen (eng = the hashtag)	Sweu	Linnéa Wikblad	24	1 F
hashtag	Ssu	Linnéa Wikblad	24	1 F
mixer-bord (eng = mixing desk)	Sweu	Linnéa Wikblad	24	1 F
hashtag	Ssu	Linnéa Wikblad	24	1 F
hashtag	Ssu	Linnéa Wikblad	24	1 F

130318	10.00-11.00	P3	PP3	PC/Ent.	3 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	4 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	5 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	6 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	7 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	8 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	9 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	10 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	11 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	12 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	13 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	14 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	15 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	16 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	17 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	18 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	19 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	20 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	21 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	22 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	23 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	24 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	25 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	26 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	27 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	28 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	29 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	30 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	31 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	32 60 min

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hashtag	Ssu	Linnéa Wikblad	24	1 F
hashtag:gen (eng = the hashtag)	Sweu	Linnéa Wikblad	24	1 F
web-redaktör (eng = web editor)	Sweu	Linnéa Wikblad	24	1 F
hashtag	Ssu	Linnéa Wikblad	24	1 F
hashtag	Ssu	Linnéa Wikblad	24	1 F
mind fuck	Ssu	Linnéa Wikblad	24	1 F
fan	Ssu	Linnéa Wikblad	24	1 F
crowdfunding	Ssu	Linnéa Wikblad	24	1 F
fans:en (eng = the fans)	Sweu	Linnéa Wikblad	24	1 F
Marshmallows (fans of the Veronica mars show)	Ssu	Linnéa Wikblad	24	1 F
gay-kulturen (eng = the gay culture)	Sweu	Linnéa Wikblad	24	1 F
gay-kultur (eng = gay culture)	Sweu	Linnéa Wikblad	24	1 F
gay-kultur (eng = gay culture)	Sweu	Linnéa Wikblad	24	1 F
gay-ikoner (eng = gay icons)	Sweu	Linnéa Wikblad	24	1 F
gay-kultur (eng = gay culture)	Sweu	Linnéa Wikblad	24	1 F
gay-kultur (eng = gay culture)	Sweu	Linnéa Wikblad	24	1 F
dyke ikon (eng = dyke icon)	Sweu	Linnéa Wikblad	24	1 F
trail.rar (eng = trailers)	Sweu	Linnéa Wikblad	24	1 F
as we speak...	Id+ M-wu/Ph	Linnéa Wikblad	24	1 F
THE Grumpy Cat	M-wu/Ph	Linnéa Wikblad	24	1 F
state of mind	Id+ M-wu/Ph	Linnéa Wikblad	24	1 F
Oh!	Int	Linnéa Wikblad	24	1 F
Hope they treat him well.	Sen	Linnéa Wikblad	24	1 F
smartphon:sen (eng = smartphones)	Sweu	Morgan Larsson	42	2 M
app:ar (eng = apps)	Sweu	Morgan Larsson	42	2 M
smartphon:sen (eng = smartphones)	Sweu	Morgan Larsson	42	2 M
app:ar (eng = apps)	Sweu	Morgan Larsson	42	2 M
tag-line	Ssu	Morgan Larsson	42	2 M
...a nightmare for parents.	M-wu/Ph	Morgan Larsson	42	2 M
parents	Ssu	Morgan Larsson	42	2 M

130318	10.00-11.00	P3	PP3	PC/Ent.	33 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	34 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	35 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	36 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	37 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	38 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	39 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	40 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	41 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	42 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	43 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	44 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	45 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	46 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	47 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	48 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	49 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	50 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	51 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	52 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	53 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	54 60 min
130318	10.00-11.00	P3	PP3	PC/Ent.	55 60 min
130313	14.00-15-00	P3	Christer	PC/Ent.	1 60 min
130313	14.00-15-00	P3	Christer	PC/Ent.	2 60 min
130313	14.00-15-00	P3	Christer	PC/Ent.	3 60 min
130313	14.00-15-00	P3	Christer	PC/Ent.	4 60 min
130313	14.00-15-00	P3	Christer	PC/Ent.	5 60 min
130313	14.00-15-00	P3	Christer	PC/Ent.	6 60 min
130313	14.00-15-00	P3	Christer	PC/Ent.	7 60 min

Total: $(55/60) = 0,92$ per minute

claim:a (eng = claim)	Sweu	Morgan Larsson	42	2 M
mail	Ssu	Morgan Larsson	42	2 M
...in the roundabout second exit.	M-wu/Ph	Ingvar Storm	62	3 M
research	Ssu	Ingvar Storm	62	3 M
fans:en (eng = the fans)	Sweu	Ingvar Storm	62	3 M
bag-in-box	Ssu	Ingvar Storm	62	3 M
bitch	Ssu	Ingvar Storm	62	3 M
IRL	A&I	Ingvar Storm	62	3 M
In the Real World	M-wu/Ph	Ingvar Storm	62	3 M

130313	14.00-15.00	P3	Christer	PC/Ent.	8 60 min
130313	14.00-15.00	P3	Christer	PC/Ent.	9 60 min
130405	15.00-15.40	P1	Spanarna	PC/Ent.	1 40 min
130405	15.00-15.40	P1	Spanarna	PC/Ent.	2 40 min
130405	15.00-15.40	P1	Spanarna	PC/Ent.	3 40 min
130405	15.00-15.40	P1	Spanarna	PC/Ent.	4 40 min
130329	15.00-15.20	P1	Spanarna	PC/Ent.	5 20 min
130329	15.00-15.20	P1	Spanarna	PC/Ent.	6 20 min
130329	15.00-15.20	P1	Spanarna	PC/Ent.	7 20 min

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Total: $(9/60) = 0,15$ per minute

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Total: $(7/60) = 0,12$ per minute

