

## Switching the font: Traces of linguistic awareness in mixed texts

This contribution discusses the visual pragmatics of font choice in editions of Luther's *Table Talk* and Schottel's *Horrendum Bellum* with the aim of further illuminating printing practices for multilingual texts. Many aspects of current theories on oral language mixing can also be applied to language mixing in writing (Sebba 2012). However, written texts offer a number of visual elements which can enhance the pragmatic message of a text in ways not available to speech. In bilingual texts, there are several ways of visually setting apart the languages used, e.g. by choice of color, font size or font type (Machan 2011; Kaislaniemi 2017). This paper focusses on the choice of font in intrasentential code-mixing in two texts where the choice of font consistently correlates with the language of the words, i.e. texts where font-switching and code-switching go hand in hand. In the following examples, bold print is used instead of Gothic:

- (1) **Das** ist peccatum in Spiritum Sanctum.
- (2) Sic **kompt** man ex secunda tabula in primam.
- (3) **man solte alles wol aufschreiben und** protocolliren
- (4) **bei dieser Haupt Abfertigung des mitinteressirten Königes**

In Luther's *Table Talk* (ex. 1–2) the lower boundary for a font switch is the orthographic word. Lexemes with a Latin base are printed in roman, lexemes with a German base are printed in Gothic script. In Schottel's *Horrendum Bellum* (ex. 3–4) the same basic division is used, Roman for Latin and Gothic for German. However, in this text, the lower boundary for assigning a font is the morpheme. If a lexeme contains a base from one language and an affix from the other, one font is used for the stem and another one for the derivational and/or inflectional affix.

I propose that in the given texts the choice of font offers indications to the linguistic awareness of the author and/or the typesetter, to their perception of language affiliation of a root or affix. Particularly in Schottel's work, which deals explicitly with the topic of the German language, a high awareness of the linguistic affiliation of words and grammatical morphemes appears to have provoked a desire already on the part of the author himself to visualize the contrast between Latin and German by using different fonts, all the way down to the morphological level. I conclude that in the editions analyzed for this paper, the way in which different fonts are used provide interesting clues to the degree to which the people involved in producing the printed text wanted to make the reader aware of the languages used in the text, i.e. to what extent the choice of language is part of the message the text wants to convey.

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