MULTIPLE BORDER IDENTITIES AND CODE-SWITCHING.

THE CASE OF *FRONTERAS AMERICANAS/ AMERICAN BORDERS*

BY GUILLERMO VERDECCHIA

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For my parents, Adriana y Jorge, with all respect

For my love, Miguel, con todo mi corazón.

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LIST OF ABBREVIATIONS

The following abbreviations have been used throughout this study:

CS: Code-switching

ML: Matrix Language

EL: Embedded Language

MM: Markedness Model

ROS: Rights and Obligation Set

TABLE OF CONTENTS

ABSTRACT

The current thesis aims at gaining a better understanding of the dramatic text *Fronteras Americanas/ American Borders* by Guillermo Verdecchia ([1993] 2011) in relation with the discursive construction of border identity through the use of code-switching. Following an interdisciplinary approach which combines the fields of Sociolinguistics and Postcolonial, Literary and Cultural Studies, the different instances of code-switching within the play have been analysed from various points of view. In line with Muysken's (1997, 2000) patterns of alternation, insertion and congruent lexicalization, the case study offers an analysis of the structural configuration of CS in the dramatic text. The Markedness Model (Myers-Scotton 1989, 1993 and 1998) has also been deployed to interpret the social motivations for these linguistic switches from a functional perspective, focusing on the five maxims put forward by the author. This analysis has been enriched by the literary and cultural angles approached by Bromley (2000), Martin (2005) and Maver (2009), whose perspectives have been enhanced by the exploration of the concepts of *third space* (Bhabha [1994] 2004), *home* (Sarup 1996) and *the formation of a border identity* (Michaelsen and Johnson 1997; Ashcroft *et al*. [2000] 2007). The results of this interdisciplinary analysis revealed that multiple border identities are recreated by instances of code-switching in the dramatic text *Fronteras Americanas/ American Borders* ([1993] 2011). Moreover, code-switching has proved to be a functional and cultural method for inscribing alterity and recreating a sense of a border home.

The collective becomes the

relationship between self and other,

subject and object, inner and outer.

Sarup (1996: 19)

INTRODUCTION

Understood as a physical, socio-cultural and affective limit, the border (Bhabha ([1994] 2004; Michaelsen and Johnson 1997) or the borderlands (Anzaldúa 1987) stands for the in-between space where identities are permanently deconstructed and reconstructed. In this interplay between border and identity, code-switching (*henceforth*, CS) seems to play an important role as a meaningful discursive strategy.

Following Myers-Scotton, CS "is defined as the speaker-motivated use of two or more linguistic varieties (language, dialects or styles) in the same conversation" (Myers-Scotton 1989: 336). Formulations within this functional approach argue for the central role of code alternation and the way it operates to render social meanings depending on the socio-psychological motivations speakers have for producing the switched utterances. From a structural perspective, Muysken (1997; 2000) explains that there are three separate patterns of CS within intrasentential switching: alternation, insertion and congruent lexicalization. While alternation implies the juxtaposition of two languages (Poplack 1980), insertion involves the embedding of a constituent as proposed by Myers-Scotton (1993). The third structure, congruent lexicalization, refers to a situation where the two languages share a grammatical structure which can be filled lexically with elements of either language (Muysken 1997).

The main intent of this thesis is to gain a better understanding of *Fronteras Americanas/American Borders* ([1993] 2011) by Guillermo Verdecchia in relation with the discursive construction of border identity through the uses of CS, which seem to index multiple border identities in this diasporic play. To achieve this aim, an interdisciplinary approach is adopted, accounting for the contributions of the fields of Sociolinguistics (Muysken 1997, 2000; Myers-Scotton 1989, 1993, 1998, 2002, 2006) and Postcolonial, Literary and Cultural Studies (Bhabha [1994] 2004; Sarup 1996; Michaelsen and Johnson 1997; Ashcroft *et al*. [2000] 2007; Bromley 2000; Martin 2005; Maver 2009).

Guillermo Verdecchia was born in Buenos Aires, Argentina in 1962 but at the age of two, he moved to Canada with his family where he has lived ever since. Despite the geographical distance between his birthplace and official residence, he has always questioned the notions of border, home and identity in connection with his native land: Argentina. Our focus of attention is upon one of his awarded dramatic texts entitled *Fronteras Americanas/ American Borders* ([1993] 2011). In line with Short's proposal (2004), we argue that a distinction between literary and theatrical analysis must be acknowledged. While the former should take the text as its object of investigation and develop techniques of textual analysis, the latter should compare different ways of performing the same scene. As a consequence, we will not refer to speakers, actors or spectators (i.e. the actual staging of the play) but characters and how CS is structurally and culturally constructed and used in the selected dramatic text.

The contribution of this thesis is to offer a study of the complex processes of identity formation through CS in Verdecchia's text, which relate to various borders affecting the relations between Canada and Argentina, Canada and the US and Mexico and the US. More specifically, this study intends to provide an answer to the question concerning the manner in which multiple border identities are recreated in Verdecchia's diasporic play *Fronteras Americanas/ American Borders* ([1993] 2011). To achieve this, CS is preliminary approached from a structural and functional angle using the contributions of sociolinguistic models. However, as these models do not provide a specific framework to centre on written literary discourse, an interdisciplinary methodological approach, which combines literary and cultural perspectives, was articulated to account for CS in the dramatic text.

This thesis is divided into two main parts. The first one is subdivided into two sections. Section 1 embraces an explanation of the notion of *border* as well as a short account of the different types of borderlands between Canada and the US, Mexico and the US as well as Argentina and Canada. This section also intends to provide a brief synopsis of the autobiographical play *Fronteras Americanas/American Borders* ([1993] 2011) by the Argentine-Canadian writer Guillermo Verdecchia as well as a general introduction to its major themes in relation to border identity. Section 2 constitutes the state of the art and the theoretical framework of this thesis and examines a number of theoretical approaches from Sociolinguistics (Muysken 1997, 2000; Myers-Scotton 1989, 1993, 1998, 2002, 2006) as well as literary and cultural perspectives (Bhabha [1994] 2004; Sarup 1996; Michaelsen and Johnson 1997; Ashcroft *et al*. [2000] 2007; Bromley 2000; Martin 2005;

Maver 2009). This interdisciplinary approach has been employed to analyse the motivations of CS in the literary text *Fronteras Americanas/American Borders* ([1993] 2011).

The second part includes the analysis of selected examples of CS from our corpus of study. We have subdivided this part into three sections taking into account the hypotheses posed in our study. Accordingly, while in the first subsection, we approach the different switches from a structural perspective; in the second, we study CS as a cultural method for inscribing alterity. In the third subsection, CS is approached as a functional mechanism for recreating a sense of a border home. Finally, the last section outlines the concluding remarks of our analysis and possible future research continuations.

FIRST PART

1. Introductory section: Multiple borders in contemporary Canadian diasporic writing

In the following subsections, the notion of border is introduced with the aim of gaining a better understanding of this metaphoric concept which can be approached not only as a physical limit, but also as a socio-cultural and affective boundary. In addition, some introductory information about the playwright Guillermo Verdecchia and his work *Fronteras Americanas/American Borders* ([1993] 2011) is provided to contextualise this study.

1.1 The notion of *border*

The borderlands are geographically evident wherever two or more countries are separated by political and legal boundaries. As well, these borders exist when two or more cultures edge each other, "where people of different races occupy the same territory, where under, lower, middle and upper classes touch, where the space between two individuals shrinks with intimacy" (Anzaldúa 1987: I). Therefore, there is a multiplicity of borderlands: the geographical borderlands, the ideological borderlands, the racial or ethnic borderlands, the psychological borderlands, the sexual borderlands and the spiritual borderlands, and so on. Similarly, Michaelsen and Johnson (1997) claim that the idea of border "or borderlands has also been expanded to include nearly every psychic or geographic space about which one can thematise problems of boundary or limit" (1-2). Living on border and in margins, thus, leads to a process of self-discovery and identity reconstruction. In

this sense, Gómez-Peña (1996) adds that the border "is no longer located at any fixed geopolitical site. I carry the border with me, and I find new borders wherever I go" (5).

In Verdecchia's *Fronteras Americanas/American Borders* ([1993] 2011), the notion of border can be thoroughly investigated by approaching three main different socio-cultural frontiers, which define the relations between Canada and the US, Mexico and the US, and Canada and Argentina.

Since this diasporic play explores Canadian and Argentine links relating to migration, it would be pertinent to analyse the migration links between Latin America and Canada in terms of the hemispheric migration system proposed by Simmons (1993). Within this system, the theorist explains that migrant and refugee flows depend on different reasons: 1) widespread economic and social-political crisis throughout Latin America since 1960s; 2) social, economic and political conditions in the various potential destination countries in the system, including Canada; 3) migrant social and kin networks such as the Inter-American migration system. There is a fourth factor which is related to Canada's immigration and refugee policies. In this sense, and with the aim of preserving and enhancing multiculturalism in Canada, in the year 1985, the Canadian Multiculturalism Act was signed. This document recognises and promotes the understanding that multiculturalism reflects the cultural and ethnic diversity of Canadian society. Therefore, it is ensured that every Canadian receives equal treatment by the government which respects and celebrates diversity.

In the literary text under analysis, Guillermo Verdecchia analyses both the Argentine and the Canadian societies, and their differences in terms of language and cultural stereotypes in order to show how migrants can find a home in-between the two cultures, in spite of geographical distances. Approaching the notions of hybridization, border identity construction and otherness, the playwright skilfully finds a voice to explore both his Argentine roots and the lifestyle in the multicultural Canada of the 1990s, where the mosaic theme becomes part of the multiculturalism policy enforced by the Canadian Multiculturalism Act, which promotes the maintenance of cultural diversity while preserving cultural individualities.

1.2 Guillermo Verdecchia and his work

Director, translator, actor and playwright Guillermo Verdecchia was born in Buenos Aires, Argentina, in 1962 but at the age of two, he moved to Canada with his family where he has spent the rest of his life so far. His parents decided to move to North America for personal reasons, though the political situation and the economic instability in Argentina were decisive factors as well. Defined as a Canadian theatre artist, Verdecchia's works include a variety of pieces, among which we find the following plays: *Lions in Verona* (1980), *Not another Banana Republic* (1987), *The terrible but Incomplete Journals of John D* (1996), *Insomnia* (1998) and *Final Decisions* (1990)*, which was published as *Another Country* in 2007.

In 1995 Guillermo Verdecchia together with Marcus Youssef wrote *A Line in the Sand*, which won a Chalmers Award in 1997. In 2004, he wrote the political satire, *Ali & Ali and the Axes of Evil* and in the year 2010 he directed this play at the Factory Theatre. Based on the work of T. S. Eliot, in 2006 Verdecchia wrote *Bloom* which questions the constant state of warfare in the world. Verdecchia has also written for film and radio, and has published a collection of short stories entitled *Citizen Suarez* (1998). He has also served as a lecturer in the University of Toronto.

Guillermo Verdecchia is committed to foreground the diversity of cultures in Canada through his plays. His early awareness of his own difference is firstly enacted in his play *Fronteras Americanas/ American Borders,* which received the 1993 Governor-General's Award for Drama. He was also awarded a prize for *Crucero/ Crossroads*, a short film based on *Fronteras Americanas/ American Borders,* which was made in collaboration with Ramón Puerta.

1.3 *Fronteras Americanas/ American Borders* ([1993] 2011)

The dramatic text *Fronteras Americanas/American Borders* ([1993] 2011) starts with the following dedication: "Para mis padres, Elvira y Rafael and, this time, for my kids, Anaïs and Theo, también". As will be seen, from the beginning of the play, CS is employed to achieve particularly literary and cultural effects. The play is organised into two acts which consist of fifteen scenes each. Finally, an appendix entitled "Idiosyncratic History"

is included. This appendix contains the most relevant historic events enumerated throughout the play.

In *Fronteras Americanas/American Borders* ([1993] 2011), diversity is marked by the choice of one character and the staging of his two personas, which, in turn, stand for a multiplicity of identities. Therefore, the play does not develop as a simple monologue but rather as a series of complex dialogues. The protagonist of the play is called Verdecchia, just as the playwright. As much as the writer in real life, the character is a playwright and performer. In the play, this character assumes two other identities as well under the names of Facundo and Wideload. According to Lopez (2011), the play alternates between two personas, Verdecchia and his alter ego, Facundo Morales Segundo, "who prefers the more Saxonical name Wideload McKennah" (1). This displaced diasporic subject struggles between two different cultures: Anglo-American and Latino cultures. In this sense, Maver (2009) explains that these identities are complementary and can be regarded as a reflection of displacement and the consequent attempt to solve it through the development of a new consciousness created on the border while straddling cultures in this third scenario (Bromley 2000).

As suggested by Maver (2009), although different in terms of style and content, the various performances staged in the text are complementary and can be regarded as a reflection about displacement and the consequent attempt to solve it through the development of a new consciousness. In the case of Facundo, he embodies the figure of the Chicano stereotype that has two nicknames: el Bandito or el Tigre del Barrio. It is

interesting to add that this persona only appears once at the very beginning of the play because he finds it necessary to change his name to Wideload Mckennah on the American land so that he is readily identified with the US American culture. Nevertheless, he questions whether he is Chicano, Hispanic or Latino[1]. Wideload's function in the play is ideally suited to help Verdecchia with his quest for identity. As the play progresses, Verdecchia gradually discovers that personal and social borders are more difficult to break down as racial and cultural stereotyping confines the Latino to the North America's backyard. With reference to this, Gilbert and Tompkins (1996) maintain that "with the aid of his other persona, Verdecchia eventually reaches a point at which he can begin to forge an identity that exceeds and subverts the self/other binary" (286). At a fictional level, Verdecchia is perceived as the protagonist of the play who continually straddles the borderlands without finding a final destination.

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[1] As noted by Fears (2003), these three terms lead to a complex issue because each of them encompasses its own ethnic, cultural and ideological characteristics. The term *Hispanic* is used to refer to the people from the Iberian Peninsula. However, this term is politically controversial as it has been used by the US government to refer to the members of all Latino communities in administrative matters. The term *Latino* encompasses those people who are mainly from Latin America and has become the generalised choice among the members of these minority groups. The denomination *Chicano* is adopted by all those who pride themselves on their Mexican ethnicity but who distinguish themselves from the Mexican living in Mexico itself (Bruce-Novoa [1993] 2006).

2. State of the art and theoretical framework

In this section, the state of the art and the theoretical framework of this study are presented. Firstly, CS is analysed from a sociolinguistic perspective taking into account Myers-Scotton's models (1989, 1993, 1998, 2002, 2006): the Matrix Language Model and the Markedness Model as well as Muysken's patterns (2000) of CS, that is, alternation, insertion and congruent lexicalization. On the second place, CS is approached from the field of Border Theory. Within this section, the concepts of border identity (Michaelsen and Johnson 1997), the in-between space (Bhabha [1994] 2004) and home (Sarup 1996) are depicted from a postcolonial and diasporic perspective (Ashcroft *et al.* [2000] 2007; Maver 2009). Finally, these contributions are completed with two entangled literary perspectives proposed by Bromley (2000) and Martin (2005). The interrelation of these three angles provides us with an adequate approach to analyse CS in Verdecchia's play.

2.1 Sociolinguistic perspectives on CS

Within the scope of Sociolinguistics, over the last forty years, there has been an increasing interest in the study of CS in different speech communities (Poplack 1980; Lipski 1982; Myers-Scotton 1989, 1993, 1998, 2002, 2006; Muysken 2000). Poplack (1980) claims that CS refers to the mixing, by bilinguals or multilinguals, of two or more languages in discourse. The linguist adds that although CS has been studied within conversation, "an analysis of written code-switching may be of great value in tracing the

psychological variables that come into play and promises to provide a broader perspective on the affective values of language mixing" (1980: 191). With this respect, Lipski (1982) states that language switching in literature "stems from a conscious desire to juxtapose the two codes to achieve some particular literary effect, which in turn presumably reflects an inner drive that cannot find ready expression by remaining within a single language" (191-192). These two contributions are valuable to analyse Verdecchia's play, as both linguists acknowledge the aesthetic potentials CS raises for writers.

CS is also linked to the process of identity formation. Following Myers-Scotton (2006), CS is defined as the usage of two different language varieties in the same conversation. The linguist claims that code choice is "always indexical of the social relationships between speaker and addressee" (Myers-Scotton 1989: 334). This means that the use of different linguistic choices in conversation is put to the service of the negotiation of identity. This perspective is further developed within the Markedness Model (*henceforward*, MM). In relation to the structural perspectives on CS, Muysken's approach (1997) serves to explore the three separate patterns of CS within sentences (alternation, insertion and congruent lexicalization) as well as the criteria of periphery and constituency, which, in turn, account for the various mechanisms that play a role in different CS situations.

2.1.1 Functional perspective: Myers Scotton's Matrix Language and Markedness Models

Myers-Scotton (2002) defines a composite ML as an abstract frame composed of grammatical projections from more than one language variety, which can "result when speakers do not have full access to the desired Matrix Language or when there is competition between languages (…) reflecting sociopolitical competitions that affect Matrix Language selection" (22). In the ML model, the linguist also refers to the Embedded Language (*henceforward,* EL), which contributes to the clause by providing some content elements. Another relevant notion developed by Myers-Scotton is that of Embedded Language islands (*henceforward*, EL islands), which are full phrases included in a bilingual clause. For their placement, their structural relationships are restricted by the ML.

In a complementary fashion, Myers-Scotton's MM (1989; 1993; 1998; 2006) proposes the concept of markedness to explain the socio-psychological motivations speakers have for producing code-switched utterances. Formulations within this approach argue for the central role of code alternation and the way it operates to render social meanings. The focus is particularly placed on the speakers' perception regarding the use of CS as a marked or unmarked mechanism in a given communicative situation. In interaction, the speaker's choice of code may index the community's language norms which consist of a pre-established set of speakers' rights and obligations. Myers-Scotton (1998: 23) defines the term Rights and Obligations Set (*henceforward*, ROS) as "a theoretical construct for referring to what participants can expect in any given interaction type in their

community". A synonym for ROS would be the concept of norms because "norms are codes of behavior that are established and maintained by the social group" (1998: 24). From this sociolinguistic perspective, CS results from the application of at least one of the five choice maxims proposed by Carol Myers-Scotton: the unmarked, marked and exploratory choice maxims as well as the deference and the virtuosity maxims.

CS may function as the unmarked choice in a given sociocultural context where the switching of codes is the expected form of communication. The analysis of this type of switching also deserves due attention as unmarked choices are also used to index multiple identities. While following the unmarked choice maxim becomes a matter of accepting community norms, marked choices communicate negotiations among speakers. These negotiations are interpreted as standing away from the expected sociolinguistic behaviour. Not only do speakers make unmarked and marked choices, but they also seem to follow the exploratory choice maxim, especially when the balance of ROS is not obvious. It can be used when meeting someone for the first time or when the situational factors are unknown. In Myers-Scotton's (1989) terminology, this is known as CS for exploratory motivations. The linguist affirms that these negotiations present multiple identities and encode "either more or less social distance between participants than would be the norm, given the social identity factors (…) which are salient in that speech community for that context" (335). In relation to the deference maxim and the virtuosity maxim, they are followed with indirect benefits. Myers-Scotton (1998) states that following the virtuosity maxim allows speakers to present themselves as enablers in the sense that they make it possible for the conversation to take place or continue.

2.1.2 Structural perspective: Muysken's patterns of CS (alternation, insertion and congruent lexicalization)

Apart from the functional perspective for CS proposed by Myers-Scotton (1989, 2006), the analysis of CS in our corpus requires the examination of its structural constitution. With this respect, Muysken's theoretical approach has proved to be of great value.

According to Muysken (1997; 2000), within intrasentential switching, there are three separate patterns of CS: alternation, insertion and congruent lexicalization. While alternation implies the juxtaposition of two languages (Poplack 1980), insertion involves the embedding of a constituent as proposed by Myers-Scotton (1993). These two types of CS are clearly illustrated in the following lines:

(1) Alternation

Andale pues *and do come again.* (Muysken 1997: 361)

(2) Insertion

Yo anduve *in a state of shock* pa dos días. (Muysken 1997: 361)

In the case of alternation (1), there is a true switch from one language to the other, involving both grammar and lexicon. Thus there is no reason to assume that the English first segment is embedded in the Spanish second segment or vice versa. According to the periphery criterion, the switched element is at the right periphery of the utterance. In example (2), the Spanish prepositional phrase functioning as a circumstantial of manner is inserted in the overall English structure. With insertion, there is embedding. This

example illustrates Myers-Scotton's notion of matrix language as well as the constituency criterion explained by Muysken (2000).

The third pattern, congruent lexicalization, refers to a situation where the two languages share a grammatical structure which can be filled lexically with elements of either language.

> Bueno, *in other words,* el *flight* que sale de Chicago *around three o'clock.* (Muysken 1997: 362)

Muysken (1997) adds that this type of pattern may be particularly associated with second generation migrant groups. This implies that in many immigrant communities insertion of new lexical items as well as expressions into the home language can evolve into congruent lexicalization and then possibly into alternation with set phrases.

2.2   Postcolonial, diasporic and border perspectives on CS

One of the objectives of this thesis is to prove that the sociolinguistic conception of CS can be articulated with the field of Cultural Studies, more specifically, Postcolonial Studies and Border Theory. Therefore, we focus on Ashcroft *et al.* ([2000] 2007) theory as well as on Maver's approach (2009) in order to deepen our analysis of CS in Verdecchia's play. Moreover, we focus on the concepts of identity formation and home

by resorting to the proposals put forward by Bhabha ([1994] 2004), Sarup (1996) and Michaelsen and Johnson (1997).

2.2.1 Diasporic writing and CS (Ashcroft *et al.* [2000] 2007; Bromley 2000; Martin 2005; Maver 2009)

As regards postcolonial literature, Ashcroft *et al.* ([2000] 2007) claim that it covers all the literary writing affected "by the imperial process from the moment of colonization to the present day" (2). This type of literature is concerned with the writing by peoples formerly colonised by Britain and by other European powers, such as France, Spain and Portugal. A major feature of postcolonial literatures is the concern with place and displacement, which leads to the special postcolonial crisis of identity. In relation to this, the authors particularly focus upon the strategies postcolonial writers use so as to convey a sense of both cultural distance and distinctiveness. On a textual level, the appropriation strategies described by Ashcroft *et al.* ([1989] 2002) are: the employment of glossing, untranslated words, interlanguage, syntactic fusion, vernacular transcription and CS. In the present thesis, we focus on the process of switching between two or more codes (CS) as this technique may be "the most common method of inscribing alterity by the process of appropriation" (Ashcroft *et al.* ([1989] 2002: 71). In view of that, we shall particularly aim at exploring the uses of CS in Verdecchia's play to prove the central hypothesis of this study, which indicates that such switches between English, French, Chicano Spanish

and Argentine Spanish allow the playwright to inscribe a sense of alterity, challenging the cultures associated with the dominant languages.

The proposal introduced by Ashcroft *et al*. ([1989] 2002: 71) can be enriched by Bromley's perspective (2000), which refers to cultural fictions as "texts which are written from the affective experience of social marginality, from a disjunctive, fragmented, displaced agency, and from the perspective of the edge" (1). These fictions are characterised by recurring problems such as the recreation of home, memory, marginalization, fragmentation, language, and the like. Following Bromley's terminology (2000: 2), many of these literary texts seek to renew the relations between the diverged and diasporic *self* as well as the collective one in order to shape a critically imagined solidarity out of discursive rupture.

With this respect, the concepts of *cultural identity* and *border* become meaningful to comprehend the intricacies within cultural texts written from the perspective of the edge. In Hicks's study (1988), the term *border* refers to "the people moving in and out of borders constructed around co-ordinates of difference and power" (147). These are not only physical borders; they are cultural borders socially and discursively constructed which limit and enable plural identities. In relation to this, Bromley (2000: 2) adds that these borders "are within persons and communities, as well as in discourses and geopolitical spaces". Accordingly, in border writing, there is textual mediation, which is a key feature of the uses of language, taking place between the conscious uses of either the coloniser's language or that of the dominant social order. Consequently, identities are at risk because those literary experiences, which are born in the migrated space, construct

journeys of displacement, pain, loss and invisibility. As it can be observed, cultural fictions give space and voice to the subordinated and fragmented in an attempt to find new ways of responding to the needs of the excluded.

In the same line of argument, Martin (2005) approaches cultural fictions from a multilingual literary perspective as he is mainly interested in Spanish/ English CS in US ethnic literatures. The author claims that this mode of communication "results from a conscious decision to create a desired effect and to promote the validity of the author's heritage language" (403). Literary CS provides the writer with increased linguistic options as this strategy can add meaning by choosing "when an in what situations to change language" (404). Following Bakhtin ([1981] 2004) and Arteaga (1997), Martin (2005) stresses that all literature contains a diversity of individual voices which are artistically organised. Respectively, Martin (2005) states that the flow from one language to the other allows "to integrate the different aspects of the multiple character" (406). As a result, CS allows to create a multiple perspective and enhance "the authors' ability to express their subjects" (404).

The so-called ethnic literatures, such as Chicano literature in the US, evidence a creative mixture of languages, which reflects the fragmentation a multilingual author fights against while straddling cultures. Furthermore, Martin (2005) also asserts that different ethnic writers do not switch between Spanish and English in the same style; some do so more sparingly and others more extensively. Some others try to make the meaning of the non-English passages clear from context by providing translations or explanations of marked passages. Nevertheless, some ethnic writers sometimes prefer to maintain their own

heritage language and purposely avoid giving translations. This particular use of CS allows authors to reclaim their language by gaining social and political power while validating their own culture.

Another approach which deserves due consideration is the one proposed by Maver (2009), who centres his studies on contemporary Canadian writing. The author highlights the complex notion of *exotic ethnic Other* which "emerges when the marginalised ethnic writers emphasise exoticism to create a certain ethnic stereotype" (2009: 17). Maver (2009) adds that the Canadian new diasporic literary authors, such as Guillermo Verdecchia, have helped to reshape Canadian literary landscape(s) since the 1960s as they distance themselves from a hyphenated identity, that is, the combination of mixed origins. Based on Bhabha's concept of hybridity ([1994] 2004), Maver (2009) argues that as a form of cultural difference, the process of hybridization allows the plural voices of the Other, who embrace the marginalised and the dominated, to coexist within the language of the dominant group. As it can be observed, diasporas in the in-between space are part of the complex process of the construction of the interwoven notions of 'Us vs. the Others'. The author states that *Fronteras Americanas/ American Borders* ([1993] 2011) deals with diasporic/borderland subjectivity shown through the interplay between border and identity. In the following section, we focus on the interrelated concepts of home, third space and border identity, which are intrinsic elements in diasporic literary discourses.

2.2.2 The notion of third space, home and the formation of a border identity (Bhabha [1994] 2004; Sarup 1996; Michaelsen and Johnson 1997)

The fields of Cultural Studies as well as Border Theory are highly concerned with the formation of diasporic identities, the process of hybridization (García Canclini 1997), as well as "the increased crossing of borders and the blurring of the concept of home" (Ashcroft *et al.* [2000] 2007: ix).

Following Bhabha ([1994] 2004), all cultural statements and systems are constructed in a space which should be understood as a third space of enunciation. This space in-between is open and dynamic, inviting for the constant construction, deconstruction and reconstruction of identity. Identity seems to emerge in this contradictory and ambivalent space of discourse (De Fina *et al.* 2006). In keeping with this idea, Grossberg (in Hall *et al.* 1996: 89) explains that "identities are always relational and incomplete, in process". By the same token, Sarup (1996) states that "identity is always related to what is not – the Other. We should remember this identity is only conceivable in and through difference" (47). As it can be observed, while the sense of sameness may lead to homogeneity and unity, the idea of difference and otherness threatens separateness, fragmentation and heterogeneity. In relation to this, *hybridity* serves as another theoretical concept which helps to explain identity. The process of hybridization is used to describe the image of border existence of subaltern identities. In effect, Bhabha ([1994] 2004) defines hybridity as a form of cultural difference allowing the voices of the Other to cohabit within the dominator's language. Accordingly, in Sarup's words, "through language, we come to

'know' who we are" (1996: 46), which highlights the importance of language as the meaningful practice by which the subject is made into a social being. Therefore, throughout language, identity is constantly reconstructed.

Sarup (1996: 7) emphasises the notion of *foreigner*, which is defined as the person who does not belong to the same ethnic group, that is, who represents the Other. This author states that "the migrant is here and there (…) Exile can be deadening, but it can also be very creative" (6). As every foreigner or migrant is in a constant search for identity, this causes a sense of alienation, dislocation, loss and nostalgia. Nevertheless, it is acknowledged that the foreigner also undertakes a metaphorical journey towards *home* so as to reinvent himself. The question of home (Sarup 1996) is often thematised in postcolonial diasporic texts and it seems to be intrinsically tied to the notion of identity. With this respect, Sarup (1996) adds that in postcolonial literature, "home is where the heart is" (1). The foreigners or strangers who are in a certain cultural space have to transcend the geographical as well as the cultural limits imposed by society as they find themselves in a constant quest for self-identity. There is no doubt that the terms *identity*, *home* and *border* are entangled when border crossing is depicted. In the succeeding section, we present the research questions, hypotheses and objectives of this thesis.

2.3 Research questions, hypotheses and objectives

2.3.1 Research questions and hypotheses

Inscribed within the theoretical framework previously discussed, this study intends to provide an answer to our central research question: How are multiple border identities recreated in Verdecchia's diasporic play *Fronteras Americanas/ American Borders* ([1993] 2011)?

In relation with this main research question, the following subsidiary questions are raised:

1) To what extent can CS be considered as alternational, insertional or lexicalised congruent in the border literary text *Fronteras Americanas/American Borders* ([1993] 2011)? Can CS be considered as a structural and discursive strategy towards the process of identity formation?

2) Does CS exclusively index border identities on this new symbolic spatiality?

3) What motivates the use of CS in the diasporic play *Fronteras Americanas/American Borders* ([1993] 2011)?

Accordingly, to answer these questions, the following hypothesis has been posed which constitutes the basis of this thesis: *Multiple border identities are recreated by structural, functional and cultural instances of CS in Verdecchia's diasporic play* Fronteras Americanas/ American Borders *([1993] 2011).*

This central hypothesis embraces the following working hypotheses:

- Alternational, insertional or lexicalised congruent CS can be considered as a distinctive structural and discursive strategy towards the process of identity formation.

- CS serves the functional purpose of negotiating multiple border identities in which plural voices through different languages coexist to convey a diversity of meanings in the dramatic text.

- In Verdechia's play, CS is used to inscribe alterity on this new symbolic spatiality (in the in-between space or third scenario) and to recreate a sense of a border home.

2.3.2 General and specific objectives

In connection with the hypotheses proposed, as a general objective, this piece of research intends to gain a better understanding of *Fronteras Americanas/American Borders* ([1993] 2011) by Guillermo Verdecchia in relation with the discursive construction of border identity. In a more particular fashion, this thesis attempts to reach the following specific objective:

1) To articulate an interdisciplinary approach which accounts for the contributions of the fields of Sociolinguistics (Muysken 1997, 2000; Myers-Scotton 1989, 1993, 1998, 2002,

2006) as well as Postcolonial, Literary and Cultural Studies (Bhabha ([1994] 2004; Sarup 1996; Michaelsen and Johnson 1997; Ashcroft *et al*. [2000] 2007; Bromley 2000; Martin 2005; Maver 2009);

2) To characterise the construction of border identity in Verdecchia's play;

3) To identify and analyse the structural and functional patterns of CS within the border text;

4) To explain the social as well as cultural motivations behind the switches of codes which seem to index multiple border identities, inscribe alterity and recreate a sense of border home.

The examples in the analysis were organised taking into account the central hypothesis of this thesis. By employing a qualitative methodology, the selected instances from the corpus were considered in three different sections for analytical purposes, namely: CS as a structural strategy for indexing multiple border identities; CS as a cultural method for inscribing alterity; and CS as a functional mechanism for recreating a sense of a border home.

SECOND PART

3. Interdisciplinary analysis

Following Ashcroft *et al.* ([1989] 2002) and Maver (2009), Verdecchia's play can be classified as postcolonial diasporic writing mainly on the basis that it presents a displaced diasporic subject who struggles "to de- and re-construct a home between two cultures" (Maver 2009: 18). Furthermore, the fact that *Fronteras Americanas/ American Borders* ([1993] 2011) deals with the constant tension and control exerted by imperial powers over minority communities, for instance, the UK and France over Canada as well as US over Mexico, reinforces its postcolonial character. Although these postcolonial communities have achieved political independence, the issues of marginalization, subordination and cultural difference are still present in everyday life. In postcolonial discourse, language becomes a powerful medium to fight against this imperial oppression. Verdechia's literary voice is no exception as it serves as an effective postcolonial device for inscribing alterity in the dramatic text. Through the alternation of languages, such as English as the imperial languages or Chicano Spanish and Argentine Spanish, as the diasporic ones, the playwright is able to replace the language of the centre by a discourse adapted to the diasporic place. To symbolise this individual struggle to find home, the fictional character has to deal with two types of borders: the geographical as well as the personal one. This notion of a divided or fluid identity is discursively materialised through the various uses of CS.

The corpus of instances of CS selected from *Fronteras Americanas/ American Borders* ([1993] 2011) illustrates the fashion in which the playwright Verdecchia employs CS as a

discursive strategy to show how multiple identities can be negotiated while searching for an in-between space. As anticipated, these examples have been categorised taking into consideration the hypotheses posed in this study, thus obtaining the following classification: CS as a structural strategy for indexing multiple border identities, CS as a cultural method for inscribing alterity, and CS as a functional mechanism for recreating a sense of a border home.

In each of the three subsections, meaningful instances of CS have been selected to be analysed from a structural, functional and cultural perspective. It should be remarked that all of the examples can be approached from these three angles as these naturally overlap in discourse. Nevertheless, for analytical purposes, the examples have been chosen to show instances in which one of these functions dominates over the others. In all cases, we have underlined the instances of CS which will be examined in the analysis.

3.1 CS as a structural strategy for indexing multiple border identities

The corpus of this section includes a selection of instances of CS extracted from Verdecchia's play, which have been selected to exemplify how CS serves as a structural strategy for forging multiple identities. The chosen examples are the following ones:

1. Wideload: I hate when I go to <u>EL TEATRO</u>[2]. to de theatre (Verdecchia [1993] 2011: 14)

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[2] In all examples, the use of capital letters remains the same as in the original text.

2. Verdecchia: The <u>tango</u>, however, has not been entirely domesticated. It is impossible to shop or aerobicize to tango... <u>PORQUE EL TANGO ES UN SENTIMIENTO TRISTE QUE SE BAILA</u>. (Verdecchia [1993] 2011: 35)

3. Facundo: <u>Gueno</u>, Lo siguiente es para los <u>gringos</u>: EH, JOU EN MEJICO NOW. JOU HAB CROSSED DE BORDER. WHY? WHAT YOU LOOKIN' FOR? (Verdecchia [1993] 2011: 5)

4. <u>Porque los que recién llegaron me sospechan,</u>

    <u>porque</u> I speak <u>mejor</u> english <u>que</u> espanish,

    <u>porque mis padres no me creen</u>

    <u>porque hasta mis</u> dreams <u>son</u> sub-titled (Verdecchia [1993] 2011: 26)

In example 1, the Spanish nominal phrase <u>EL TEATRO</u> is embedded in the prepositional phrase *to <u>EL TEATRO</u>.* This phrase functions as a circumstantial of place and is inserted in the overall English structure. This example illustrates Myers-Scotton's notion of ML as English stands as the ML and Spanish as the EL. As it can be observed, the ML constituent order dominates over the EL. Nevertheless, the use of literal translation in English *de theatre* after the prepositional phrase can be linked to the kind of translation and in-betweenness described by Bhabha (1994) who coins the expression *stubborn chunks* as a way to evoke cultural difference. In relation to this, Bhabha (1994: 218) claims that "the bankrupt notion of the melting pot has been replaced (…) most of the ingredients do melt, but some stubborn chunks are condemned merely to float". This is exemplified when the definite article *the* (de) is inserted in the translated phrase. Although this function word is grammatically well-placed, it remains in the Spanish phonological form *de*. This linguistic Spanish insertion leads to a discursive rupture which symbolizes

the fracture suffered by the fictional Verdecchia. The contrasting sounds of both languages evidence the fragmentation that characterises his life.

In consonance with this, Bromley (2000: 2) affirms that "the indeterminacy of diasporic identities is produced by a continuous process of cultural translation". As observed, in each language, Spanish and English, the character repeats the same prepositional phrase, highlighting his emotional intensity, in Martin's words (2005), of feeling physically, linguistically and even culturally torn apart. Although the second phrase *to de theatre* seems to merely repeat in English the meaning of the previous phrase in Spanish, it should be noted, as Martin suggests (2005), that this is a repetition with a difference. Moreover, in this particular example, the employment of juxtaposed translation together with CS allows an encounter with the Other, the foreigner, and provides the utterance with an aesthetic effect, which enriches its discursive interpretation. From the perspective of the edge, the playwright also selects lowercase letters for the English phrase while capital letters for the Spanish insertion. These marked use emphasises, as Bromley (2000) claims, that "the stubborn chunks are the basis of cultural identifications, transnational as well as hybrid ones" (70). Consequently, these discursive changes deepen meaning and reveal how adrift the fictional Verdecchia feels between the two cultures and the two languages involved in the situation. As observed, CS serves as a distinctive structural strategy for indexing multiple border identities.

Example 2 is an example of alternational CS (Muysken 1997, 2000). Alternating between English and Argentine Spanish in unexpected situations for the reader seems to allow the fictional Verdecchia to negotiate his hybrid identity. In the dramatic play, this is

especially illustrated in the scene entitled "Border crossings", which belongs to the second act. The character firmly states that some borders are easier to cross than others and that music is powerful because it can cross borders. In the dramatic text, it is a recurrent strategy to introduce music by including the composers' surnames between brackets. In this scene, the character remembers the love for *tango* his Spanish grandfather and Argentinean father had when he was a child. In the text, the switch to Argentine Spanish in the subordinating adverbial clause of reason underscores the character's identification with his people, in this particular case, with the Argentine community. According to Ashcroft *et al*. ([2000] 2007), postcolonial writers have the conflicting need to escape from the oppressive political and cultural dominance, of centre over margin. In the example under analysis, 'It is impossible to shop or aerobicize to tango… PORQUE EL TANGO ES UN SENTIMIENTO TRISTE QUE SE BAILA.' (Verdecchia [1993] 2011: 35-36), this urgent need of freedom is introduced by the employment of CS, which contributes to add to the fact that *tango,* an icon of the Argentine Porteño culture and a loan-word from Spanish, cannot be expropriated, domesticated or translated. At the discursive level, the use of Spanish over English or French serves as a device to evoke cultural identification.

In the example, the use of citation serves as a powerful mechanism. Bakhtin ([1981] 2004) theorises the main function of citation, by stating that this tool allows to relinquish the presence of the primary writer by signalling the interruption of another voice. The quotation used by the playwright belongs to Enrique Santos Discépolo, who defines *tango*

by saying that *tango es un sentimiento triste que se baila*[3]. The adjective *triste* refers to disillusionment, which is one of the major themes examined in tango lyrics. This form of music and dance represents the Porteño idiosyncrasy. This feeling of disappointment and devastation is also present when crossing borders. In Anzaldúa's words (1987), a border is "a vague, and undetermined place created by the emotional residue of an unnatural boundary. It is a constant state of transition" (3). This marked switch to Argentine Spanish is accompanied by music by Astor Piazzolla[4], which permits the fictional Verdecchia to recognise himself not as a Canadian citizen but as someone in-between. As it can be observed, the use of quotations helps to depict the virtuosity maxim introduced by Myers-Scotton (1998), which refers to the abilities the speaker of a language develops so as to carry on the conversation. This device allows the character and his two personas to include other voices in the dramatic text. By showing their ability to switch from one code to another, speakers or characters in this case employ their linguistic repertoire and "show themselves as multidimensional individuals" (26).

Another instance of alternational CS is shown in example 3, which again serves to illustrate the juxtaposition of the two languages, namely, Chicano Spanish and English. This is related to Myers-Scotton's notion that CS is a dynamic interactional process, driven by individual motivations (1989: 335). In this particular case, the playwright intends to illustrate inside/outside binaries within in-between zones. In relation to this, Bromley (2000: 4) states that these spaces lead to an internal fight for space where

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[3] Ernesto Sábato quotes Discépolo's words in his book *Tango: discusión y clave*. Buenos Aires: Losada, 1963, page 11.
[4] Both Astor Piazzolla (11th March, 1921 – 4th July, 1992) and Enrique Santos Discépolo (27th March, 1901 – 23rd December, 1951) are well-known Argentine Tango composers and leading representatives of the Argentinean popular culture.

identity is unceasingly constructed, and deconstructed, against fixed oppositions. In line with this argument, Ashcroft *et al.* ([1989] 2002) add that the experience of a new place allows to express a sense of Otherness. Respectively, Gómez Peña (1996: II) states that "the gringos" see the Chicanos as a major source of America's social ills and financial sufferings, especially during tough economic tunes. In the dramatic play, the Other involves the dominant group: the gringos. Literarily, the location of the narrative is set in a cultural border zone, which becomes a site of cultural resistance and refusal, empowering critical difference. This is illustrated by the constant struggle within the fictional Verdecchia and his two personas.

Discursively, the alternation of codes serves to show irony as, in this peculiar example, Facundo wants to call the English-speaking reader's attention by employing the Chicano Spanish language in the phrase *Gueno, Lo siguiente es para los gringos*. The term *gringos* is used pejoratively, which shows Facundo's resentment against the US community. With this respect, CS functions as a discursive and structural strategy to appropriate the language of power (Ashcroft *et al.* [1989] 2002) as the employment of Chicano Spanish can be interpreted as an act of resistance against the high status of English as the language of the centre.

Example 4 is an instance of Muysken's third pattern, congruent lexicalization, which refers to a situation where the two languages at stake share a grammatical structure that can be filled lexically with elements of either language. As previously stated, this pattern may be particularly associated with second generation migrant groups. The fluctuating

sense of self is illustrated in example 4, which we transcribe again for the sake of the reader:

<div align="center">

Porque los que recién llegaron me sospechan,

porque I speak mejor english que espanish,

porque mis padres no me creen

porque hasta mis dreams son sub-titled (Verdecchia [1993] 2011: 26)

</div>

In the second line "porque I speak mejor english que espanish", the ML is Spanish to which four English phrases are inserted: the nominal phrases "I"[5], "english" and "espanish" and the verb "speak". It is observed that the switches between Spanish and English in the dramatic text serve to problematize the subjectivity fragmentation. With this respect, the switches force the reader to share in the character's lack of comprehension, loss of language and communication with the Other. As a consequence, the reader may feel confused. This sense of misunderstanding symbolizes the process of identity disintegration, by which the foreigner, the excluded, the marginalized, the outcast should go through when struggling between different cultures. In this sense, Barros Grala (2007: 1) states that this displacement is implicit to a space of perpetual borderland which characterises the narrative hybridity created by Latino writers in Canada.

This discursive rupture is also evidenced in the text by the use of Spanish as the ML, which helps to develop a narrative "of plurality, fluidity and emergent becomings"

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[5] Following Quirk (et. all 1985), this noun phrase consists of only one word (I), which is one of a closed class of grammatical words called personal pronouns. Such pronouns "can *deputize* for noun phrases, and hence cannot normally occur with (…) premodification, or (normally) postmodification" (245).

(Bromley 2000: 2). The prepositional phrase *hasta mis dreams* consists of the main preposition and its complement, the noun group expressed in English. This alternation serves to illustrate that the ML constituent order dominates over English, the EL. The two provenance adjectives "english" and "espanish" are written in lowercase as it should be done in Spanish. Accordingly, this emphasises the notion of hybridization by destabilizing the relationship between dominant and subaltern.

As evidenced, our initial analysis of the different examples started from a structural basis, which, in the following section, will be complemented with a more cultural reading. In effect, the use of CS in this dramatic text is a complex strategy that requires an interdisciplinary approach.

3.2 CS as a cultural method for inscribing alterity

As previously mentioned, the instances of CS selected to be examined in this section are approached through a cultural perspective. With this respect, the notion of *culturemes* becomes of particular relevance. According to Nord (1997:34), the notion of *cultureme* can be understood as "a social phenomenon of a culture X that is regarded as relevant by members of this culture and, when compared with a corresponding social phenomenon in a culture Y, is found to be specific to culture X". In Verdecchia's text, the utilization of CS helps to show how the playwright exploits the use of culturemes for inscribing alterity in the dramatic text. The examples chosen are the following ones:

1. Wideload: As for me, let's just say ... I'm a <u>PACHUCO.</u> Y UN POCO MAS <u>CHUCOTE </u>QUE LA <u>CHINGADA, CARNAL!</u> Verdecchia [1993] 2011: 9)

2. Wideload: "Hey Wideload, La Bamba."

   Ya mang, <u>LA PUTA BAMBA</u>. (Verdecchia [1993] 2011: 19-20)

3. Wideload: But, the article tells us that the director of the movie had the "<u>CAJONES</u>". Now the word I think they want to use is <u>COJONES</u> (Verdecchia [1993] 2011: 25)

4. Wideload: (…) look in de program and try to figure out what the hell is going on. You can also use this time to scratch your <u>CULO</u>. (Verdecchia [1993] 2011: 26)

Example 1 illustrates insertional CS (Muysken 1997, 2000) as the two Chicano phrases, *PACHUCO* and *Y UN POCO MAS CHUCOTE QUE LA CHINGADA, CARNAL!* are inserted into the English matrix. The line constitutes an instance of classic CS as its frame comes from the English language (ML), and the Chicano Spanish language provides cultural elements (*pachuco*, *chucote*, *chingada*, *carnal*). Spoturno (2010) claims that these types of phrases are formulaic crystalized expressions which include stereotypic allusions. In relation to this, Amossy and Herschberg-Pierrot ([2001] 2010) define stereotypes as the mental images which mediate human relation with reality. The authors define the term as "cristalized representations, preexistent cultural schemes through which each one filters the surrounded reality" (32)[6]. As it can be observed in the dramatic text, when referring to

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[6] The translation is ours. The original version states: "Se trata de representaciones cristalizadas, esquemas culturales preexistentes, a través de los cuales cada uno filtra la realidad del entorno" (Amossy and Herschberg-Pierrot [2001] 2010: 32).

his own identity, Wideload states: "Technically I don't qualify as a Chicano. I wasn't born in East L.A. I wasn't born in de southwest USA. I'm not even from Mejico. Does dis make me Hispanic? These terms, Latino, Hispanic, are very tricky you know" (Verdecchia [1993] 2011: 6).

Addressing the reader directly, the character comes to the conclusion that: 'As for me, let's just say ... I'm a PACHUCO. Y UN POCO MAS CHUCOTE QUE LA CHINGADA, CARNAL!' Verdecchia [1993] 2011: 9). Accordingly, although the dramatic text is mainly constructed in the English language, the Spanish alternation becomes a constant presence, which, in many cases, is perceived as the unmarked choice. As Myers-Scotton (1993: 144) points out, the more formulaic the constituent's structure is the more chance there is that it will occur as an EL island. This highlights, in Spoturno's words (2010), the interlingual heterogeneity within the dramatic text which contributes to index multiple border identities.

The dramatic text focuses on the masculine version of Chicano identity from the late 1970s. This is illustrated by the insertion of the terms *pachuco*[7] and *chucote,* an alternative form in use between 1930's and 1950's to refer to Chicano youths who used to dress in zoot suits and who belonged to urban gangs. In this opening line, as it has already been stated, Wideload introduces himself defending his own cultural background. As a discursive strategy, CS is used to mark ethnic identity. Accordingly, we can infer that, as the construction of this dramatic takes place on a linguistic and cultural border

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[7] In relation to this, Mundell (2007) states that the term *pachuco* was employed by Luis Valdez in his Teatro Campesino's Zoot Suit in 1978. In this play, the character of El Pachuco delivers the opening monologue.

characterised as a space of oppression, the employment of CS in the form of literal translation as well as culturemes allows to evoke origins and belongings (Spoturno 2010: 277).

Another cultureme which deserves due attention is the word *chingada.* The Royal Academy of Spanish Language states that the transitive verb *chingar* means *to fight* from the Caló or Pachuco language. The first three meanings given to the word chingar are: to importune, disturb, to have sex (offensive) and to frequently have wine or drinks (colloquial). Hart and Young (2003) based on Paz´s terminology ([1950]1999): 79), explain that "La Chingada is the Mother forcibly opened, violated or deceived". According to Hart and Young (2003), one of the major objectives of Chicano writers, especially female writers, is therefore to "unteach this virgin/mother paradigm that had kept women in check for centuries" (85). Historically, the word comes from the moment when Spanish conquerors raped the native women that became the first *chingadas* (or raped women). According to Paz ([1950]1999), this is the reason why the Mexican people are considered to be *los hijos de la chingada* (the sons of the raped Indian women), an expression that encompasses the supposedly passive submission of the local indigenous culture before the conquerors. In the dramatic text, this dominance is illustrated through the alternation between Verdecchia and Facundo Morales Segundo juxtaposing their distinct cultural backgrounds through the use of two different languages. With this respect, Bromley (2000) states that belonging is always problematic as living hybrid realities poses problems for control and difference. In this line, Facundo refers to his own hybrid origins by stating that he himself is "a direct descendent of Tupac Amaru, Pancho Villa, Dona Flor, Pedro Navaja, Sor Juana and Speedy Gonzalez" (23). As it can be

observed, these heroes are seen as prototypes of the Mexican Spanish culture which evidences a strong sense of belonging.

In the example, the word *carnal*, which means *brother* or *sister,* is employed as a vocative. Its discursive use allows the writer to subtly index ethnic identity showing solidarity with the Chicano community in its struggle for equality. This use also illustrates Myers-Scotton's deference maxim. In these cases, the use of culturemes becomes a prominent strategy to evoke a Latino identity. As a consequence, Verdecchia resorts to the Chicano Spanish language in an attempt to further resist the supremacy exerted by the English language and the dominant ideology imposed by the Anglo-American people over the Chicanos.

Example 2 also serves to illustrate the particular use of culturemes evident in the play. For aesthetic and discursive purposes, the second time the nominal group *LA BAMBA* appears, it is written in capital letters and there is the addition of the culturally loaded pejorative word *PUTA*, which aims at showing discontent towards the imperial power of North America over the citizens from the borders. As observed, there are instances in the dramatic play in which untranslated words (Ashcroft *et al*. [1989] 2002) are employed to highlight cultural differentiation as well as ethnicity. Being a highly popular Mexican folk song, *La Bamba* is fundamental to the consolidation of Mexican national identity. This particular instance of CS (*LA PUTA BAMBA*), which evokes the title of a well-established Mexican song, presents the reader with a cultural element as if it were known to them. In this example, CS evokes a linguistic and discursive force which characterises the cultural idiosyncrasy of both Argentine and Mexican communities. Even if Mexican Spanish

would be the expected choice here, the marked form conveys the Argentine Spanish diction. Following Hart and Young (2003), the inclusion of cultural Mexican elements attempts to create a unity from diversity through the invention of a national cultural tradition, known as "lo Mexicano" (128), which is acknowledged by its cultural complexity and constant fight for equality against the North American cultural elite. As illustrated, in the dramatic text, the discursive references to *tango* and *La Bamba* are closely identified with a nostalgic discourse of loss and longing, similar to the one experienced by the fictional Verdecchia when he tries to recreate a sense of a border home, that is, a sense of belonging.

In examples 3 and 4, two other culturemes are inserted, <u>*COJONES*</u> and <u>*CULO*</u>. While the former is a representative word from the Spanish society, the latter marks the ethnic roots of the Porteño culture. In line with Myers-Scotton's approach (1989, 1993), the uses of CS in these contexts constitute an unmarked choice, as its employment derives from specific cultural associations. Moreover, these insertions configure EL islands. Following Myers-Scotton's terminology, their placement is restricted by the English language. However, their semantic constitution depends on Spanish. For this reason, these two lines are examples of composite CS, since their underlying structure comes from both languages.

In example 3, instances of CS serve a metalinguistic function as the character is correcting a spelling mistake made in Spanish (*CAJONES/COJONES).* Spanish becomes then the object of explanation in the text written in English. Following Spoturno (2007), literal translation can be materialised through the application of three different strategies,

namely: paraphrasis, explanation and summary. In the example, the second type is illustrated as the fictional characters explain that this word "is a colloquial term for testicles. What they've ended up with here is a sentence that means the director had the crates or drawers to buck the studio" (Verdecchia [1993] 2011: 25). As observed, the creative employment of literal translation as a discursive strategy takes place between the interaction of two different linguistic systems, Spanish and English. As Spoturno (2007: 46), claims this mode of communication generates particular aesthetic effects and evokes multiple linguistic and cultural senses.

In example 4, the instance of CS is perceived as known by interlocutors and, thus, requires no translation or explanation. The introduction of these culturemes through CS illustrates the deference maxim (Myers-Scotton 1998) by showing solidarity to a particular social and ethnic group. In this particular case, the use of CS allows the playwright Verdecchia to evoke the Argentine culture and to exclude the Other, that is, the dominant English language.

As observed, the previous exploration of the different instances of CS contributed to enrich the structural analysis by adopting a more cultural perspective. The development of diasporic identities due to colonial dislocation is an issue that deserves to be approached from an interdisciplinary methodology.

3.3 CS as a functional mechanism for recreating a sense of a border home

As will be shown, this dramatic text explores the use of multiple languages to create a discursive split that portrays the cultural in-betweenness felt by the protagonist. The following instances contribute to illustrate this fragmentation while recreating a sense of a border home:

1. Verdecchia: El Brujo said, "You have a very bad border wound."

   I do?

   "Yes," he said, "and here <u>EN LA FRONTERA</u> of course border wounds or afflictions are easily aggravated." (Verdecchia [1993] 2011: 46)

2. Verdecchia: "<u>Somos todos Americanos</u>. We are all Americans" (Verdecchia [1993] 2011: 3).

3. Verdecchia: I'm not in Canada; I'm not in Argentina.

   I'm on the Border.

   I am Home.

   MAIS ZOOOT ALORS, JE COMPRENDS MAINTENANT, MAIS OUI, <u>MERDE! JE SUIS ARGENTIN - CANADIEN</u>! I am a post-<u>Porteño</u> neo-Latino Canadian! I am the Pan American Highway! (Verdecchia [1993] 2011: 49-50)

4. And written on the package is a note, a quotation I hadn't noticed before. It says:

   <u>NO ESTOY EN EL CRUCERO</u>

   <u>ELEGIR</u>

   <u>ES EQUIVOCARSE</u> (45-46)

Example 1 comprises a scene in which the protagonist of the play decides to see El Brujo, who diagnoses that he is suffering from "a very Bad Border Wound". The text concentrates upon the border figure of El Brujo, who refers to the fictional Verdecchia's afflictions by employing the cultureme *frontera*. As can be seen, the prepositional phrase *EN LA FRONTERA* is embedded in the English structure. This instance of CS reinforces the argument that the protagonist is straddling cultures. In this line, the use of CS is linked to the argumentative function proposed by Luque (2009:108-109). In the dramatic text, the protagonist is in a constant inner fight, which is evident in these rhetorical questions: "And you? Did you change your name somewhere along the way? Does a part of you live hundreds or thousands of kilometers away? Do you have two countries, two memories? Do you have a border zone?" (Verdecchia [1993] 2011: 53). These enquiries show how the character straddles cultures as he seems to feel fragmented and subject to simultaneous movements of territorialization (maintenance) and of deterritorialization (fragmentation) (Deleuze and Guattari [1978] 1986). This complex process is also evident when the fictional Verdecchia experiences a great sense of loss and decides to address the reader in an act of self-reflection: "So, I'm lost. And trying to figure out where I took that wrong turn… I suppose you must be lost too or else you wouldn't have ended up here, with me, tonight" (Verdecchia [1993] 2011: 4). This direct address to the Other implies that crossing- borders opens up to a potentially new self with a sense of hybridity.

As it can be observed, the employment of the Spanish language allows the character to assert his own perspective, similar to the one put forward by Anzaldúa (1987), who has described the border as "*una herida abierta*, an open wound" (3). In Gómez-Peña's words

(1996: IX), *la Frontera* can be depicted from the American as well as the Mexican perspective. While the frontier is seen as the frightening beginning of the Third World by the US Anglo community, the Mexicans claim that this wall marks "the outer limits of Mexica-ness against the mighty gringo otherness" (II). As will be noticed, there is a constant struggle between cultures, which means building bridges between South and North, memory and identity, past and future, art and politics.

Example 2, 'Verdecchia: "Somos todos Americanos. We are all Americans"' (Verdecchia [1993] 2011), is of special interest for several reasons. In a first analysis, it serves to examine CS from a functional perspective. The adjective *Americans* in English is a demonym or gentilic, which is generally employed to refer to the people who are born in the US. In the English language, these types of words must be written with an initial capital letter. On the contrary, in Spanish, demonyms must be written in low case. In the dramatic text, the term is first used in Spanish to refer to all people inhabiting the American continent and not just the US. The meaning of the word in Spanish infuses the English language, thus producing a new linguistic meaning. The literal translation of the expression is used to serve that communicative and cultural goal. Following Ashcroft *et al*. ([1989] 2002), this use shows the pressing need for escaping from the "implicit body of assumptions to which English was attached" (10).

Secondly, this example helps to illustrate the process of identity formation which the protagonist of the dramatic text undergoes while he is straddling the borderlands. He claims to be lost and he attributes this strong feeling of loss to a serious disease. To find

the cure, he also travels to Argentina and Chile, where he experiences a cultural shock. In the second scene entitled "Welcome", the fictional Verdecchia points out that "a border is more than just the division between two countries; it is also the division between two cultures and two memories" (Verdecchia [1993] 2011: 4). In example 2, this division is highlighted by the juxtaposed use of both languages but simultaneously weakened by the playwright's creativity. Nevertheless, the use of the Spanish language serves to strengthen the fictional Verdecchia's own Latin identity and to assert a political use of the majority language. Maver (2009:18) explains that although the character crosses the different geographical borders between Canada and the US, Mexico and the US as well as Argentina and Canada, it is really the border within himself that must be crossed and embraced for maps are really always metaphors and not the territory.

In the dramatic text, the protagonist switches languages whenever he questions his own self and his home. Myers-Scotton (1989: 335) affirms that a major motivation for linguistic choices is the possibility of social identity negotiations, which encode either more or less social distance between participants than would be the norm in a given context. In example 3, the fictional Verdecchia, who is a borderland diasporic traveller in search of a home, switches between English, Spanish, Chicano Spanish, Argentine Spanish and French. This multiplicity of languages serves to stress a plurality of voices, which evidences that the character is struggling to recreate a sense of home too. This alternation of languages allows the character to emphasise, illustrate and bring alive the fractures he sees in himself and in his border culture. As an artist of multiple languages, Chicano Spanish, French, Argentine Spanish and English, the playwright shows how CS

is not just a change from one language to the other in discourse. The flow from English to Argentine Spanish, Chicano Spanish and French, highlights the playwright's own efforts to integrate and interrelate the various facets of his character's multiple identity. Hence, this example shows how the exploratory choice maxim develops when the balance of ROS is not obvious. The particular employment of the French language serves to illustrate the fact that the fictional character is constantly straddling cultures, Canadian French being a minority language in the context of the play.

When the protagonist becomes an adult, he travels to France. In this country, he also becomes aware of his lack of belonging as he is said to speak French but with a Spanish accent more than with an English one. This is also observed when he states in French that "en France, ou j'etais étranger un argentin-canadien, une faux touriste" (Verdecchia [1993] 2011: 10). This extract serves to illustrate that the character switches to a code, in this case French, so as to express deference to others when special respect is called for by the circumstances. Moreover, it evidences the character's socio-psychological motivations when the switches are made to French for exploratory motivations, in Myers-Scotton's terminology (1993; 1998). This allows the fictional character to build a space for himself, leading to the consciousness of multiplicity. Thus, the play shows how people who inhabit different realities are forced to live in the interface between them, required to become adept at switching modes, at assuming multiple identities. Every increment of consciousness, in Anzaldúa's words (Anzaldúa 1987: 37), is a *travesía,* a crossing. *Fronteras Americanas/ American Borders* ([1993] 2011) is characterised by subjectivity fragmentation in an attempt to produce, as Bromley (2000: 1) affirms, an act of re-

inscription by constructing a third space beyond existing political, social and cultural binaries: this is a space of revaluation.

Finally, example 4 illustrates the fact that the border is a process which is open to the Other. Its limits cannot be erased as they are created and recreated through social and cultural relations. The journey towards border home avoids being shipwrecked on the other side, in Paz's words (1950]1999). This metaphor, though controversial in essence, serves to illustrate that the traveller, the migrant, the Other, through being here and there, is in constant becoming. Border identity is a matter of negotiation as well as maintenance or being. This double sense of identity is a characteristic of the diasporised (Bhabha [1994] 2004): 218). In the play, this is illustrated when the fictional Verdecchia finds a note on a cigarette package, he himself has not noticed before: 'NO ESTOY EN EL CRUCERO/ ELEGIR/ ES EQUIVOCARSE' (Verdecchia [1993] 2011: 46-46). After his cross-country journey which starts and finishes in Canada but goes through Chile, Argentina, France and the US, the character comes to the conclusion that he is a hyphenated person but he is not falling apart, he is putting himself together: "I am building a house on the borderland, I hope, others, perhaps my children, maybe yours, will come to live in" (Verdecchia [1993] 2011: 63).

CONCLUDING REMARKS

Throughout this thesis, the uses and functions of CS in Verdecchia's *Fronteras Americanas/ American Borders* by Guillermo Verdecchia ([1993] 2011) have been explored and analysed with the aim of gaining a better understanding of the dramatic text as an example of postcolonial diasporic literature.

This study has intended to elaborate a more comprehensive account of the different examples of CS in Verdecchia's play, considering both structural and functional perspectives of CS, and also its aesthetic and cultural implications. As a consequence, there has been a need to articulate the contributions of the sociolinguistic approaches proposed by Muysken (1997, 2000) and Myers-Scotton (1989, 1993, 1998, 2002, 2006) and the contributions of the field of Postcolonial, Literary and Cultural Studies (Ashcroft *et al.* ([1989] 2002; Bromley 2000; Martin 2005).

In line with this theoretical framework, and considering that CS functions as a discursive strategy to index multiple border identities, a number of research questions were posed concerning the structural and functional types of CS the playwright employs, the motivations behind the employment of CS, the cultural implications underlying the exploitation of CS, and the ways in which the play can be regarded as an example of postcolonial diasporic literature.

To account for CS in the dramatic text, two sociolinguistic models addressing this linguistic phenomenon were revised. From a structural perspective, Muysken's proposal (1997, 2000) concerning three separate patterns of intrasentential CS was considered: alternation, insertion and congruent lexicalization. The analysis of these structures in the play *Fronteras Americanas/ American Borders* ([1993] 2011) has shown that each switch plays a distinct role in the dramatic text. Likewise, Myers-Scotton's MM model (1989; 1993; 1998; 2006) provided us with useful tools for a functional analysis of the instances selected, as her approach offers valuable insight as to the social motivations speakers have for employing marked or unmarked instances of CS in a given communicative situation. In addition, the sociolinguist points out that CS can also be employed to explore multiple border identities in connection with the speakers' personal experiences. Moreover, CS allows showing solidarity as well as the speaker's virtuosity. Nevertheless, as the structural and functional perspectives do not put forward a framework to focus on written literary occurrences of CS, to fulfil the objectives of this study, it was considered necessary to integrate them with more literary and cultural angles.

As far as literary and cultural aspects are concerned, the analysis tackled the multiple border journey experienced by the protagonist of this postcolonial diasporic play and recreated through CS by articulating the voices of authors such as Bhabha ([1994] 2004), Sarup (1996), Michaelsen and Johnson (1997), Ashcroft *et al*. ([2000] 2007), Bromley (2000), Martin (2005) and Maver (2009). This interdisciplinary approach was employed to analyse the motivations of CS in the literary text *Fronteras Americanas/American Borders* ([1993] 2011).

Inscribed within the theoretical framework previously discussed, this study has intended to provide an answer to our central research question: How are multiple border identities recreated in Verdecchia's diasporic play *Fronteras Americanas/ American Borders* ([1993] 2011)? In this study, we have argued that *multiple border identities are configured by structural, functional and cultural instances of CS.* Using a qualitative methodology, the selected instances from the corpus were analysed in three different sections for systematic purposes, namely: CS as a structural strategy for indexing multiple border identities; CS as a cultural method for inscribing alterity; and CS as a functional mechanism for recreating a sense of a border home.

In relation to the first subsidiary hypothesis, the analysis has shown that CS functions as a distinctive discursive and structural strategy towards the process of identity formation. On a first stage, the corpus of examples was analysed following the patterns developed by Muysken (1997, 2000) –insertional, alternational and congruent lexicalization. After this first stage in the analysis, a first conclusion was reached: alternational, insertional and lexicalised congruent CS can be considered as a distinctive structural and discursive strategy towards the process of identity formation. Nevertheless, as previously stated, the preceding structural examination was expanded and complemented with more functional observations. After this second stage, a second aspect was approached: Verdecchia's play evidences the deliberate use of non-dominant languages, namely Argentine Spanish and Chicano Spanish, which might be interpreted as an attempt to construe a complex and hybrid character who constantly struggles against the given social order in North America and the inner sense of the *foreigner's* displacement (Sarup 1996) in their search for a

multiple identity. This analysis has served to prove that CS functions as a structural strategy for indexing multiple border identities.

In relation to the second working hypothesis, this dramatic text opens to the Other through the instances of CS in multiple languages, including both the diasporic as well as the dominant structures. In the dramatic text, the playwright makes marked and unmarked choices by employing insertional as well as alternational CS. Through the deliberate use of culturemes, citations and crystallised formulaic phrases, Verdecchia has produced a heterogeneous text, which displays the presence of the other. The particular uses of CS in the play seem to evoke Bakhtin's notion ([1981] 2004) concerning the three reasons a speaker/writer may have for uttering a word: "as a neutral word of a language, belonging to nobody; as an *other*'s word, which belongs to another person and is filled with echoes of the other's utterance; and, finally, as *my* word" (88). The playwright Guillermo Verdecchia finds *his* own voice by recognising and giving voice to the Other in his text.

As it has been noticed, CS fulfils aesthetic purposes as it contributes to depict border experiences. The analysis has shown that the continuous allusions of Spanish in a text mainly written in English serve as a structural as well as functional resource for indexing multiple cultural identities while creating a dynamic multicultural discourse. By the end of the play, the reader is advised as to the possibility of becoming a hybrid person, in a constant fight against the assimilation and loss of cultural values imposed by the melting pot or mosaic symbols. The case study has shown that the functional analysis of the various instances of CS and their motivations, and the adoption of CS as a linguistic and literary strategy imply an identity act, a fact which appears to be clearly illustrated by the

phenomenon of border crossing. In effect, the use of CS is considered to be a distinctive strategy towards language deterritorialization in border literary discourse (Spoturno 2007). Therefore, in the present thesis, we have claimed that the uses of CS in unexpected as well as expected situations allow negotiating multiple border identities.

In the play, CS allows the playwright to delineate ethnicity through the insertion of culturally loaded words or phrases. The use of culturemes, examined in the second section of our analysis, allows the playwright to delineate ethnicity through the alternation of culturally loaded instances of CS. Following the structural and functional perspectives, the analysis evidenced that border identity is recreated by instances of CS in this diasporic literary text. Moreover, this has served to prove that CS functions as a cultural method for inscribing alterity.

In relation to the third subsidiary research hypothesis, which is related to the motivations behind the employment of CS in Verdecchia's play, it may be argued that by the end of the play, the fictional Verdecchia seems to become a hybrid creature, both linguistically and culturally. The character is said to be neither Canadian nor Argentine as his home is now located in the in-between space. With this respect, it appears that playing with codes is a key element of border writing and performance. Those who live and write on borders do not simply switch codes, but manipulate, invert and hybridise codes. As observed, the character's identity is positively altered by the journey towards his home as his fragmented subjectivity is finally recomposed.

In *Fronteras Americanas/ American Borders,* CS functions as a discursive strategy which serves the purpose of stressing multiple border identities and productivity in which multiple voices coexist to convey a diversity of meanings. Consequently, by selecting marked language choices, the playwright succeeds in further deterritorializing the language of the centre, showing his skill to employ minority languages in a subtle act of resistance. In relation to this, we agree with Maver (2009), who, in consonance with Deleuze and Guattari ([1978] 1986), claims that this type of diasporic literature repeats the past and present in order to create a future by giving voice to unheard minority groups. Discursively, the fictional Verdecchia and his two personas employ both unmarked and marked switches in order to empower the minor language, which is Argentine Spanish, in the case of Verdecchia, and the Chicano Language, in the case of Wideload. In this way, they negotiate and reconstruct their own identity by reterritorializaing these languages through a process of hybridization.

As expected from the nature of this work, the analysis presented in this thesis calls for further research. Firstly, the study of CS in the play could be more extensively approached at a future stage in order to account in more detail for the different varieties of Spanish, Mexican, Argentine, and Chicano, and the various uses of Canadian French in the play. Secondly, the dramatic text can also be analysed bearing in mind the concepts of dialogism and intertextuality (Bakhtin 1981, 1986; Kristeva 1966). The feasibility of this approach relies on the fact that strategies other than CS are used to produce and explore identity construction in the play. These intertextual strategies, which include the use of music and projections, reinforce the notion of an in-between identity and its

reconstruction on the border. Finally, the dramatic text can also be tackled to relate the fields of Cultural Studies and Pedagogy in order to design teaching strategies for the English as a Foreign Language class with the aim of fostering intercultural skills.

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