HYBRID IDENTITIES IN RADIO DISCOURSE

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by

Francisco Javier Aguirre

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ABSTRACT

This thesis aims to investigate conversational data from a radio station program in Southern California to see if the speakers’ language style, known as Spanglish (the mixing/alternating between English and Spanish), displays the merging of identities and cultures. This merging is known as hybridity theory, according to Homi Bhabha (1994). He defines hybridity theory as a new conscious agency represented as a metaphorical third space of being; it comes as a potential solution from conflicts and tensions that naturally arise when different cultures live alongside one another (e.g., immigration scenarios). Despite the continuing political pressures Spanglish speakers face in American society to assimilate into an idealized homogenous American identity, that includes abandoning Spanish maintenance, social implications for bridging the gap between Spanglish and a new hybrid consciousness are discussed. Using discourse analysis and analysis at the sentence level, this study demonstrates the merging of identities and cultures in some occasions better than others via double-voicing, borrowing, tag switching, and phonology.
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CHAPTER ONE

CONNECTING LANGUAGE AND IDENTITY

Language and Identity

The connection between language and identity is a topic for discussion in the field of sociolinguistics (Edwards, 2009; Joseph, 2004; Ochs, 1996; Llamas and Watt, 2010; Bucholtz and Hall, 2010; Block, 2007). This inseparable relationship between language and identity is based on the premise that language is a sociocultural phenomenon. This means since humans are social creatures that participate in communication interaction, the positioning into social categories in relation to others produces an individual’s idea of self-concept (Bucholtz and Hall, 2005).

Connecting language to identity stems in social identity theory. According to psychologist Henri Tajfel (1981), he argues individuals have an innate tendency to connect with others into social categories to enforce group membership’s identity boundaries. Group membership, according to Tajfel, also has an emotional tendency for creating the group’s self-esteem and solidarity, where in turn an individual’s idea of self-concept derives.
Connecting language and identity in today’s sociolinguistic discussions reflect people’s true nature of free will. Free will allows speakers to select any infinite ways of performing social identities beyond conventional collective social parameters (Le Page and Tabouret Keller, 1985). This goes against essentialist paradigms that claim that behavior flows naturally from some core or essence inside us: that we do A, B, C because we are X, Y, Z. Some theorists would argue that what happens is actually the reverse—it is doing X, Y, Z that we become or construct ourselves as A, B, and C.

(Cameron, 2001, p. 171)

Following a social constructivist viewpoint, identities of speakers are something people perform or do as interaction unfolds and not something they inherently are (Cashman, 2005). Given the infinite contexts in which we may find ourselves in with others at any given time, identity is “a process never completed—always in process” (Hall, 1996, p. 2).

Socially Constructing Language and Identity

Penelope Eckert (2000) makes the distinction that language and its attached social meanings are social...
constructions. She bases this theory on work she did with children as they went through the process of language development. She states that during language development, children gain insight into the associated social meanings attached to the language itself taught by their caretakers, peers, and other adults. In other words, the language contains socially constructed meaning determined by the immediate social groups individuals find themselves in. It is then possible to see that how children learn to express themselves is a reflection of those same values they learn from their social groups. Thus, social and cultural exposures learned at an early age influence our capacity to express identities we learn through others.

**Indexing Identity.** Indexicality plays a key role in socially constructing identities. This is accomplished through the use of linguistic markers that carry social meaning. Ochs (1992) defines indexicality as "the property of speech through which cultural contents such as social identities and social activities are constituted in particular stances and acts" (p. 335). In other words, indexicality is a way to understand referencing, such as pointing with a finger and assigning meaning in its immediate context. This only works when the immediate
community agrees on the sign’s constructed social meaning that validates its exclusive meaning.

For example, Ochs’ (1992) studies with gender explain pronouns he or she as indexing direct gender. This is based on the socially constructed consensus that references the pronouns with each gender. However, merely assigning direct meaning to arbitrary signs does not constitute the same expected meaning in all social occasions. This is what Ochs (1992) refers to as indirect indexing. Ochs also mentions that there are many variables or probabilistic variables (speech acts, social practices, stances) that violate traditional conventions for indexing gender. To understand how a person expresses gender, it is therefore necessary to study those variables within their context (Meyerhoff, 2006).

The Multiplicity of Identity Construction. Connecting language and identity is further complicated by the concept that identity construction is multiplicitous (Berard, 2005; Pietikainen and Dufva, 2006; Bailey, 2001). One way the notion of multiplicity can be explained is through the way speakers convey meaning and knowledge to others. They do this through “a range of speech styles and behaviors” (Edwards, 2009, p. 3). This can range from accents or
language alternation to any number of paralinguistic markers or extra-linguistic components that make up non-verbal cues during conversation. These nonverbal cues include smiling, posture, and gaze duration, and these also foreground the intended or perceived identity. These implicit non-conversational strategies or signals, known as contextualizing cues, can also carry social meaning because they also signal contextualized inferential information that helps mark social identity or simply establishes what is being said among speakers. This notion reflects, among other things, how language and the manner in which one speaks can index different (oftentimes simultaneously) identity roles in our lives because identities shift from context to context and moment to moment.

For instance, as speakers signal or frame the interactional situations they find themselves in (Goffman, 1981), they signal their expected roles and stances relative to others (i.e., footing). A change in these interactional frames or changes in footing identify new interactional frames that index the shifting roles we regularly participate in during conversations with others.

Media discourses are good sources to investigate the complexity of identity construction. Consider radio talk
shows where listeners call-in and converse with the host who specializes in solving relationship problems, for example (Hutchby, 1996). These unscripted interactions serve as a good way to investigate how language choice or the elements of language work together to reveal a number of socially related functions.

To be discussed in the next section, this thesis will focus on the genre of media discourses. More specifically, conversation data will be analyzed from a radio program. An analysis of the data will allow insight to that discourse’s general disposition of identity construction among its speakers who invariable alternate or mix between English and Spanish.

Bilingualism and Identities. Indexing identity among people who use multiple languages within the same conversation is further complicated because such speakers have more than one language with to express themselves. In fact, indexing identities among multilingual speakers can become a site of contention when the languages or language varieties someone speaks do not meet the expected social category membership (e.g., gender, socio-economic status, ethnicity, nationality, cultural heritage, age, occupation, social status, and education).
Following the social constructivist viewpoint mentioned above, postmodern trends describe bilingual language practices and their identities as flexible in this increasingly shrinking world. Advances in and availability of technology and the ease of world travel allow people to interact like never before. This notion is exemplified in ethnographic research by, among others, Auer's (2005) work with Turkish immigrants in Germany, Bailey's (2001) work with Dominican immigrants in the U.S., Piller's (2002) work with interracial couples, and Rampton's (1998) work with youths in the UK. By focusing on active agency, these studies show that shifting identities or language types do not necessarily need to belong to a specific community. It is relatively easy for these speakers to move across social group contexts beyond their expected language and social group boundaries like ethnicity. Such sociolinguistic discontinuities, explains Pennycook (2003), why the appropriation of languages is different from characteristics that people acquire like ethnicity, culture, or even a collective national identity.
Stating the Problem

The flexibility of moving across social groups may not always be as easy as described above. Consider immigrants from Latin American countries into the U.S., for whom crossing national and culture boundaries can potentially mean facing identity dilemmas as they adapt to a new cultural identity alongside their original identity. The extent of their identity dilemmas may include questioning their innate allegiance to their original country and how much they should assimilate to their adopted country. And because language and identity are connected, this includes considering their linguistic identity because the level of adapting to the target language or the maintenance of the heritage language can say a lot about the identity that is ascribed to you by others. For example, in *Codemeshing as World English* (2011, p. 14) by Young and Martinez (Eds.), Young describes his co-editor’s childhood experiences with identity struggles as she was unable to master Standard English and Spanish. When she traveled to Mexico, locals

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1Identity dilemmas will be used interchangeably with other similar terms described by various researchers, such as identity ambivalences, crises, struggles, anxieties, troubles, and schizophrenia (Auer, 2005; Caldas-Coulthard and Iedema, 2008; Bhabha, 1995, Huddart, 2006).
accused her of not being a real Mexican for using border slang. All the while, she could not speak Standard Spanish in the US as well as many (white) Americans who acquired Spanish.

Identity dilemmas stemming from societal pressures like the example above are rooted in language ideologies. According to Schmidt (2000), two distinct but also contending groups known as pluralists and assimilationists support divergent language ideologies in the US. Pluralists believe in a multicultural ideology that argues, "the language of one’s home or community is a viable public language and a real option to be used and infused in expressing one’s voice" (Martinez, 2006, p. 13). Assimilationists support the views that the English language should be the sole language for America to maintain a strong national unity and identity. It is then easy to see how immigrants into the US can possibly face identity dilemmas as a result of public pressures that stir up controversy over what it means to become American versus the innate urge to hold on to parts of their original cultural identity.

When facing such identity dilemmas, Leavy and Smith (2009) state individuals are faced with three possible ways
to negotiate their identity: 1) remain in an ambivalent state, 2) assimilate to the new identity by dismissing the former identity, or 3) take the best of both worlds or acculturate cultures in which takes the form of hybridizing identities.

In the case of Mexican-American Richard Rodriguez (1982), he describes his struggles behind his early identity dilemmas in his autobiography Hunger of Memory (1982). Rodriguez describes how acquiring a high level of education necessitated his acquisition of Standard American English (SAE). SAE acquisition eventually led to his decision to assimilate to a middle-class American lifestyle. His new public persona thus came at the expense of alienating his original language, his culture, and ultimately his former self.

In the case of Gloria Anzaldúa (1987), she mentions a possible solution to her own identity troubles in her autobiographical text Borderlands / La Frontera: The New Mestiza. She examines identity ambivalence by challenging the way people view traditional identities that comes from a life living along the Mexican and US border. She encourages the reader to consider a hybridized consciousness for those searching to claim a single
identity. Instead of choosing one extreme identity, Anzaldúa chooses the middle ground and selects the best of what the identities involved have to offer. This is evident in the manner in which she wrote by mixing the varieties of English and Spanish she freely had at her disposal.

Homi Bhabha’s Theory of Hybridity

Following the work of others, including Gloria Anzaldúa’s (1987) concept of hybrid consciousness, postcolonial scholar Homi Bhabha’s notion of merging cultures challenges how we see traditional social identities. In it, he describes merging cultures and identities as a possible solution that helps alleviate conflicts and tensions between differences in ideologies associated with cultures living along with one another. In his critically acclaimed text The Location of Culture, Bhabha (1994) challenges concepts such as identity ambivalence in which he argues are rooted in colonial times and stem from conflicts between those who dominate and those who resist. Bhabha also notes that this residual conflict continues into the present in the form of differences in cultures, like those found in immigration scenarios. There are usually two consequences in this
scenario. First, this creates a polarized or binary system with an *us/them* or *we/they* mentality among the clashing cultures involved. Secondly, it also results in one culture resisting the dominant discourse and associated ideologies that create social tensions and anxieties in the first place (Huddart, 2006).

Bhabha’s main solution, the alleviation of the social tensions between the power dynamics of clashing cultures considers a non-violent perspective where a new space of consciousness (i.e., third space) forces a re-examination of the meaning of culture. This new space of consciousness suggests avoiding struggles between hegemonic (imposing) and subordinate (resisting) ideologies associated with each culture. Moreover, Bhabha is against the celebration of cultural diversity or the liberal view of multiculturalism as it runs the risk of mustering notions of boundaries and antagonism. His solution is to appropriate or merge cultures in a third space of consciousness that blurs polarized boundaries: Hybridity theory allows individuals to come to terms with a new local agency of social and ideological consciousness that takes the best of both worlds beyond the established norms at the expense of societal pressures.
For instance, the study "Homeless at Home: Cultural, and Identity Hybridity and Third Space Positioning of Kenyan Urban Youth," by Karanja (2010), describes the immense convergence between forty distinct ethnic languages that co-exist among the multilinguals that utilize and thrive in urban Kenyan settings. To cope with the tensions brought on by the varying languages and the identities and ideologies associated with each, Kenyan urban youth invariably mix between the languages at their disposal to have developed a local dialect known as Sheng.

Codeswitching between languages thus allows to preserve traditional ethnic ideals associated with their culture, but also to maintain an urban conscious beyond the established norms. For example, the youth are in effect able to keep each foot straddled in different cultures and identities without succumbing to identity troubles associated with "ambiguities, ambivalences, and contradictions" associated with the surrounding languages (Karanja, 2010, p. 9). The use of Sheng, concludes Karanja, allows these youth to move beyond a mixture of languages. Sheng thus exemplifies the notion of hybridization and third space as a way that evolves youth
identities and allows Sheng speakers to express themselves freely.

Purpose of Study

The purpose of this thesis was to conduct a discourse analysis of conversational data from a radio station program in Southern California to see if the speakers' language displays hybridity theory. The radio program in question is unique because all speakers including the deejays and call-in listeners do not exclusively speak English or Spanish but codemix or alternate between English and Spanish (Spanglish hereafter) during on-air conversations.

I believe the speakers in this radio station serve as a good study sample in which to examine hybridity theory. This is because Spanglish in the US has historically represented and continues to represent a site of political struggles where local practices and global discourses intersect to challenge what it means for Latin immigrants to assimilate into an idealized homogenous American identity.

I argue that Spanglish in this study follows hybridity theory. Following Bhatt (2008), I believe Spanglish in
this speech community serves as a third space agent where social actors reposition themselves into new social positions that allow them to live beyond identity dilemmas in response to as a reflection of societal pressures.

**Study Justification**

Studying Spanglish codeswitching is not new to the field of sociolinguistics. However, these types of studies rarely focus on hybridity theory. In fact, I argue these studies inadvertently perpetuate the notion of cultural and language boundaries that continue to place Spanglish identities, including its speakers, into a lower hierarchal social order when compared to American English.

For example, while researchers and authors are known to describe Spanglish as a marker for ethnic identity and/or solidarity (Morales, 2002; Phillips, 2002; Rothman and Rell, 2005; and Sánchez, 1994) others rely on questionnaire and interview strategies to explain Spanish maintenance as a function of their different levels of their Latinidad (Fought, 2003; Bustamante-Lopez, 2008; Urciuoli, 2008; Rivera-Mills, 2000). Other researchers describe Spanglish as a process of language attrition among first generation heritage speakers to second and third generation vestigial/transitional bilinguals (Lipski, 2008;
Silva-Corvalán, 1994). There is even a static or prescriptive monolingual view that maintains Spanglish as a corrupted form of speaking. In this view, Spanglish is associated with the poor and uneducated who fail to master either Spanish or English (Echevarria, 2000; Ortheguy and Stern, 2010). For others still, this form of Spanish maintenance also represents a symbolic counter-hegemonic agent (Suarez, 2002).

On a lighter note, others like Canagarajah (2007) support multilingual ways of speaking as natural and resourceful skills when languages come into contact. However, since hybridity theory is relatively new and Spanglish continues to maintain a covert prestige position in American society, hybridity theory has only recently been associated with Spanglish speech communities like in Chicano literature (Cole, 2011) and poetry (Artega, 1994).

I believe there are too few studies conducted on natural Spanglish speech discourses such as the ones conducted by Zentella (1997), Poplack, (1982), Lipski, (1985). There are also several updated studies in the form of Masters theses and dissertations that follow their lead (Doran, 2001; Orsi, 2008; Draemel, 2011; Neumann, 2011; Guerra, 1995). However, based on my own research efforts,
there are no studies from the perspective of hybridity theory.

What follows in chapter two is a literature review on Spanglish codeswitching. This is essential because in order to connect hybridity theory to this speech community, it is important to understand expert account how Spanglish codeswitching functions.
Spanglish: Structural Perspective

Structural codeswitching is the formal analysis of codeswitching that identifies and isolates the morphosyntactic or grammatical patterns between the languages involved (Poplack, 1980; Gardner-Chloros and Edward, 2004; Gardner-Chloros and 2009). This means linguists focus on the language systems involved in order to unpack and describe under what contexts speakers manipulate and rearrange the morphology and syntax from their standard structures. This includes the analysis from simple to complex restructuring of words, phrases, clauses, and sentences. Linguists who study the structural aspects of codeswitching around the world have produced a great deal of research over the years with the development of a wide range of new terms, concepts, and theories that show how codeswitching takes place and under what circumstances.

Intra/Intersential Codeswitching

Structural codeswitching studies have introduced concepts such as intersentential and intrasentential codeswitching (Poplack, 1982). Intersentential
Codeswitching occurs when the lexical syntax is switched at the boundaries of sentences such as in the following sample between English/Spanish codeswitching.

I am going to the tienda.

Conversely, during intrasentential codeswitching, the switch or switches occur within the sentence as in the following example.

Voy a la store mañana para milk y pan.

Researchers like Zentella (1997) state that intrasentential codeswitching is more complex than intersentential codeswitching. Perhaps this is because intrasentential codeswitching requires larger or even more balanced language competencies in both languages in order to manipulate them effortlessness and accurately.

**Codeswitching Constraints.** Based on codeswitching patterns, researchers have developed restrictions or rules in which language switching can occur. Two models that describe this phenomenon are the free-morpheme and the equivalence constraint models (Poplack, 1982). According
to the free-morpheme constraint model, internal switches or switching morphologies within bound words are not allowed because they violate morphosyntactic rules in at least one of the languages. Consider the following English/Spanish mixed word *eatiendo* sample from Poplack (1982, p. 586).

*Juan esta *eatiendo.*

*Juan* *is* eating.

According to Poplack, taking the English root word *eat* and adding the suffix -iendo as in *eatiendo* is a violation of grammar rules in both languages, so the mixture has violated the intended meaning in both languages.

According to Poplack (1982), the equivalence constraint model states that during codeswitching, whether within (intrasentential) or at the boundaries (intersentential) of sentences, both languages must not violate syntactic conventions in each language. Consider the following arbitrary example below between English/Spanish codeswitching where the noun/adjective rule in English and its often-used counterpart rule in Spanish are not violated.
1. Please bring me mis zapatos verdes.  
   my shoes green

2. Por favor traime my green shoes.  
   please bring me

In line one, the often-used noun/adjective rule in Spanish is maintained where zapatos (the noun for shoes) precedes the adjective verdes (green). In contrast, line two begins in Spanish but ends in English while maintaining the English adjective/noun rule that states adjectives always precede nouns.

**Borrowing.** So far structural codeswitching has been described as the alternation between two languages in a systematic and rule-governed phenomenon. On the other hand, when two languages are in close contact over a long period of time, it is natural for each language to influence the other in dynamic and interesting ways beyond traditional codeswitching. This is known as loan borrowing. Often not considered true codeswitching, this type of codeswitching is as common as inter/intrasentential switches in bilingual communities according to Lipski (2008). Borrowing between English into Spanish, this occurs when words or phrases from language B (English) enter the lexicon language B (Spanish). All the while,
adapting the phonological system of Spanish. The new phrases or words taken away from their original syntax and the meanings usually no longer make sense in the original languages.

A few basic borrowed samples come from Martinez (2006), where the borrowed Spanish word troca is adapted from the English word truck. Next, consider the following English phrase to park, as in to park a car. It is very common in bilingual communities in the US for speakers to use the word parquear in place of the actual Spanish word estacionar. In this case, the word parquear uses the English root park to describe the action of parking a car while adding the appropriate Spanish affix -ear. While parquear does not follow Standard English, it also does not follow Standard Spanish.

Finally, there is a significant distinction between unassimilated and assimilated borrowed words, and this distinction is worth noting, states Poplack (1982). Unassimilated borrowed words are spontaneous borrowed words created on the spot with the potential of adoption over time by a community. And because they seem to appear and make sense within a contextualized setting, they are often considered marked codeswitching (and sometimes referred as
nonce borrowing) because the local bilingual community has not widely adopted this word. Conversely, assimilated borrowed words are generally considered borrowed words in which a community generally has been adopted as unmarked because of the high usage in a bilingual community. In such a case, it is also common for second and third generation Latinos who never studied formal standard Spanish to consider assimilated borrowed words like the aforementioned parquear as original Spanish words.

Spanglish: Sociocultural Perspective

Over the years, the structural codeswitching research mentioned above has always been criticized for ignoring the human or social function behind it. Examining the potential social function why multilingual people codeswitch means studying the pragmatic function of language. This includes asking why or for what functions people codeswitch between languages. While gaining insights into social motivations behind codeswitching is difficult because it is difficult to quantify human behavior, it is at the very least worth exploring how codeswitching is used in different social situations.
For starters, researchers have found people to codeswitch in various situations for a number of reasons, such as from filling a lexical gap known only in one language but not the other (Valdés, 1976). Valdés also observed codeswitching in situations where specific switched words in one language trigger subsequent stretches of speech in that language.

Early Pragmatic Codeswitching Studies

Early studies date to the seminal work of Blom and Gumperz (1972). Their work took them to Hemnesberget, Norway, where they studied the effects and functions between two regional dialects, one known as Bokmal and the other a less common Ranamal. Following the concept of diglossia that identifies varieties of a language as formal and informal (Ferguson, 1959; Fishman, 1967), Blom and Gumperz expand this concept to different languages. They state that shifts in language codes are due to the social function of the situation. In terms of situational codeswitching, this involves contextualized participants, topic, and setting. For example, Blom and Gumperz identified that more formal settings such as college lectures required the more formal Bokmal. The less formal Ranamal was reserved for different social events like
family gatherings. In metaphorical codeswitching, Blom and Gumperz identified situations when codeswitchers within the same occasion make use of another language variety to metaphorically point to another setting. This was evident in local office workers who greeted in the less formal

Following Gumperz, Carol Myers-Scotton (1995) discusses her markedness model to predict codeswitching function in conversation. In a systematic fashion, she analyzes codeswitching speech to categorize its functions based on expected social roles (i.e., rights and obligations) as unmarked/marked language choices speakers adhere within the local community.

However, it is possible researchers may never know all the reasons or be able to predict every codeswitching situation because motivation may only be known between the speakers themselves that may also occur in a state below the level of conscious awareness (Lipski, 2008). Besides, bilinguals are likely "more focused on expressing an idea, and in the process...they make use of known vocabulary in two languages" (Franco and Solorio, 2007, p. 3) they freely have at their disposal. Codeswitching is therefore a highly contextualized construction "by bilinguals for bilinguals" that cannot be taught (Toribio, 2004 in Franco
and Solorio, 2007, p. 3). Perhaps this is why researcher Canagarajah (2007) suggested studies involving multilingual communities require an insider’s perspective, or what Lipski (2008) refers to as in-group perspective. It is possible these researchers mean that those who have a cultural stake in both languages have a keener awareness of the intrinsic yet subtle discrepancies that are meaningful when both languages come into contact.

Current Pragmatic Trends in Codeswitching. Auer (1984, 2008) was so outspoken against earlier codeswitching research because the researcher has to assume “the speakers’ knowledge and understanding of the speech situation” (Nipel, 2006, p. 12). According to Auer, codeswitching is not an objective phenomenon when attempting to determine its function and/or purpose from a researcher point of view. Instead, Auer utilizes conversational analysis (CA) to describe interactional codeswitching. By closely analyzing the conversation via discourse analysis, this means that instead of relying on the perspective of the researcher by constructing systematic generalities concerning codeswitching functions, Auer instead suggests the situation is created by talk in interaction. In other words, “the form of each speaker’s
utterances helps to define the unfolding situation" (Nipel, 2006, p. 14). This notion is reinforced by Stroud (1998), who also warns that without close understanding of the society under study, researchers "risk missing important elements of function and meaning (Nipel, 2006, p. 15). Such a notion is perhaps based on Goffman’s (1981) concept of footing mentioned earlier, which states that an individual’s stance is in constant change from moment to moment or can serve multiple roles at the same time between languages, dialects, or paralinguistic markers depending on the purpose, context, and participants.

In Halmari and Smith (1994) for example, two bilingual Finnish-English girls living in the US are readily able to determine when to appropriately change between registers (playtime and negotiating playtime) as a function of switching between languages. This study also demonstrates how other contextualized cues besides codeswitching (e.g., deictics, shifts in tenses, imperatives, voice quality) can also cue negotiation activity. Following Auer (1984), the point of this study is to demonstrate that codeswitching is merely one of many contextualized cues or discourse types “for bilingual speakers to use for contextualizing purposes in conversation” (p. 442). This is analogous to the way
monolinguals in their own right utilize similar strategies that allow them to navigate conversations. Bilinguals simply have a larger repertoire to draw from.
CHAPTER THREE

SUBJECTS AND METHODOLOGY

Subjects

The morning radio show in question, *Por las Mañanas* with Raq-C and Nachin, can be heard throughout the greater Southern California area on 96.3 FM. The target listening audience is composed of multi-generational mixed and native Latin immigrants who practice codeswitching between English and Spanish when speaking with the deejays. The radio host Raq-C is female and is oftentimes referred to as Roxi. She sets the tone by introducing topics and is the one who usually controls conversations among those who are speaking. Nachin, the co-host, is male and plays a "sidekick" role to Raq-C by supporting and contributing to her comments. Both Raq-C and Nachin are in their mid-twenties, local native Southern California Mexican-Americans who have regularly switched between Spanish and English outside the radio program since their childhoods¹.

Eight speakers (3 deejays and 5 callers) and three recordings in the form of commercials and voice-overs are

¹ This information was provided through telephone and email communication with the radio station program producer.
included in this data. Every speaker and recorded speech contained some degree of Spanglish codeswitching. And like most radio programs, this program moves between segments at a fairly fast pace at times. Additionally, more time is allocated to some segments than others.

Demographics

Average audience demographics include, but are not limited to:

- first, second, or any subsequent generational immigrants from various Latin American countries (e.g., El Salvador, Cuba, Colombia, Puerto Rico) though a majority have Mexican roots
- an average age of listeners ranging from 17-35
- an about equal number of male and female listeners
- listeners of blue collar occupations, but also include those at the professional level

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2 Some include: Radio Station Identification, Sneak Peak into News, Call Set-Up, Commercial, Interaction with Caller, News Intro, News, Posing Question to Audience, and Radio Station Salutation

3 This study, though I identify who is male and female, is not concerned with gender issues.
people who speak either English, Spanish or both at home.

The show's normal conversation topics include local news, popular culture, and song requests. The conversations follow commercials and popular Latin songs, many of which exhibit also codeswitching between English and Spanish.

**Call Procedures.** Conversations were between people who call in and speak with the radio deejays, and between the deejays who also spoke with one another on air. While it is common for radio station programs to follow a general guided format with a pre-determined set of segments, deejays in this discourse engaged in spontaneous conversations based on the current topic. Callers called in to comment on a special topic of interest posed by the deejays. For example, if the deejay asked listeners what they thought about the passing of a recent immigration law, the deejay would then ask listeners to call in with their comments. The radio station staff screened potential callers and those selected were given airtime to discuss the posed question with the deejays. Based on time constraints, editing procedures were in place in order to edit for restricted language use.
Methodology

Over twenty hours of radio conversation were recorded between April 16, 2012 and May 4, 2012, using a handheld digital recorder between the hours of 6:00 AM and 10:00 AM. Selected conversations were played back carefully to be transcribed. This included inserting English glosses under the Spanish words, phrases or sentences. At the top of each new transcription session, specific contextualized information was noted that included basic information. This includes noting the date of the recording, the speakers involved, and a brief context. And because each day can include up to 5 transcriptions, the numbered session is also listed.

Transcription Symbols

In this study, I adapted my own transcription conventions, and also included the ones developed by Sacks, Schegloff, and Jefferson (1974).

\textbf{sabado} \hspace{0.5cm} \textbf{(Saturday)}

bold print: utterance in Spanish with glossed English words, phrases, or sentences underneath

\textbf{twitear}

bold, shaded, and italic signifies a borrowed word

\footnote{Since radio discourse is public domain, Institutional Review Board (IRB) procedures are not necessary for any on-air speakers.}
timed paused of one point four seconds
One second is counted: “one one thousand”

increments of less than one second would be counted in terms of where the pause ends with respect to this counting device:

“ONE-ONE-THOU-SAND
0.2-0.4-0.6 -0.8 1.0

micro pause (less than 0.2 seconds)

overlapping speech (note if there is one bracket, there must be another bracket lined up vertically on the following line)

Example: Bob: It was rea:::lly[great
Tony: [oh wo::w

= latched speech (immediately contiguous utterance, either within a turn or between turns)

wow really compressed speech; speech delivered at a faster than normal rate

( xxxx) or unintelligible speech sound
(incoherent)

(parentheses indicate researcher is adding contextualized information

(h) aspiration
(h)(h) longer aspiration (this could also include laughter)

•h in-breathe
•hh longer in-breathe

: sound stretch (either on vowels or consonants)
:: longer sound stretch

WOW/↑ upper case letter-increased volume
"darn"/↓ decreased volume/whisper

at ho^me/↑ pitch peak
at home/ stretched word
. falling intonation (terminal)
? strong rising intonation (terminal)
, listing intonation (slight rise)

**Turn Construction Unit.** First, each speaker is identified by his or her respective acronyms (RC, C) spoken one a time. Each speaking turn is numbered on the left and is represented as a turn construction unit (TCU) defined by Jacoby (1999). As a TCU can be at the word, phrase, clause, or at the sentence level, the individual speaker contributes conversation activity that adds context moment to moment. Excerpt one below contains two TCUs examples.

Excerpt 1

1 RC =wha^:::ts up girl?

2 C im just calling >you know< to say that I had a great time on the diva night out, >and you know< it was amazing one chance [xxxx] lifetime (.4) I could not believe it >you know<, I was like (.4) overwhelmed.=

While one party usually speaks at a time, the next speaker awaits an opportunity to speak by listening for rising
intonation (?) and falling patterns cues (.). These are known as a transitional relevance place (TRP) that traditionally mark an opportunity for another speaker to enter the conversation. This is illustrated in line 1 below

1    RC =wha^:::ts up girl?

where the speaker (RC) raises her speaking voice (?) at the end of this very common greeting phrase found in this speaking community. This marks TRP in which the second speaker has an opportunity to enter the conversation.

Marking Codeswitching. Based on excerpt 2 below, intrasentential codeswitching between the English and the embedded Spanish occurs within the sentence boundary.

Excerpt 2

1    C =good morning roxi my name is angelica one of the Angelica divas (. ) the red headed FIRECRACKER?

The imbedded Spanish word in question is angelica (Angelica). Although both angelica and Angelica are spelled the same in both Spanish and English, the Spanish
version (in bold) uses Spanish phonology instead of an English one. This is important to note because for reasons that will be made clear in chapter 4, specific discourse of interest spoken with Spanish phonology will be considered a switch to Spanish.

However in excerpt 3 below, marking intersentential codeswitching based on switching at sentence boundaries, it is evident at the beginning of line one that the deejay started the TCU in Spanish but switched to English to complete the TCU.

Excerpt 3

1  RC  =que bueno girl (.) well thats what diva night
     that's good
     out is all about

Lastly, marking borrowed words can be observed in excerpt 4 below.

Excerpt 4

1  C  the red headed FIRECRACKER? con el [carro rojo=
     with the red car

In this intersentential sentence, the sentence begins in English and end in Spanish. The borrowed word in question
is *carro*, which is referred to the English word *car*. However, the standard word for *car* in Spanish is *coche*. It is therefore possible to consider that *carro* is borrowed from the English base-word *car* and is added an appropriate Spanish suffix, in this case -o, to match Spanish appropriate morphology.
CHAPTER FOUR
ANALYSIS

Mixing Languages and Identities

The radio discourse revealed how the mixing between English and Spanish languages can lead to simultaneous identities based on the communicative need to negotiate common ground. This is based on similar manners in which information structures are largely organized in both English and Spanish. For example, since it is natural in both English and Spanish languages for new information like that found in the direct object position to make its way into the subject position, a clear pattern of hybrid identities emerged in the following manner: 39 tokens of new entity information marking identities reemerged as given information not only within the immediate context, but more importantly, in the other language. This is illustrated in tables 1 and 2 where new entity information begins in Spanish and English respectively.
Table 1. New Entity Information in Spanish→Given Entity Information into English

<table>
<thead>
<tr>
<th>Context</th>
<th>New Information Emerges in Spanish</th>
<th>Given Information Reemerges in English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Narrative</td>
<td>Regular Nouns</td>
<td>3-Regular Nouns</td>
</tr>
<tr>
<td>(16)</td>
<td>Proper Nouns</td>
<td>2-Deictic</td>
</tr>
<tr>
<td></td>
<td></td>
<td>5-Pronouns</td>
</tr>
<tr>
<td>Institutional</td>
<td>Regular Nouns</td>
<td>1-Proper Noun</td>
</tr>
<tr>
<td>(8)</td>
<td>Proper Nouns</td>
<td>4-Pronouns</td>
</tr>
</tbody>
</table>

Table 2. New Entity Information in English→Given Entity Information into Spanish

<table>
<thead>
<tr>
<th>Context</th>
<th>New Information Emerges in English</th>
<th>Given Information Reemerges in Spanish</th>
</tr>
</thead>
<tbody>
<tr>
<td>Narrative</td>
<td>Regular Nouns</td>
<td>3-Pronoun</td>
</tr>
<tr>
<td>(12)</td>
<td>Proper Nouns</td>
<td>1-Regular Noun</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2-Deictic</td>
</tr>
<tr>
<td>Institutional</td>
<td>Regular Nouns</td>
<td>1-Deictic</td>
</tr>
<tr>
<td>(3)</td>
<td>Proper Nouns</td>
<td>1-Regular Noun</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1-Pronouns</td>
</tr>
</tbody>
</table>
Borrowing

Word borrowing, as mentioned, involves taking English words and phonetically adapting them to the sound system of Spanish (Martinez, 2006). And because language and identity are connected, Bhatt (2008) states that codeswitching is what constructs hybrid identities because the individual languages reemerge as new versions of their original selves. This makes for the creation of new localized meaning that epitomizes the potential what hybridity theory stands for.

The data shows borrowing occurred at a high rate in this study. Table 3 below represents the total amount of borrowed words in the data, also represented into their individual language components.

Table 3. Total Borrowed Words

<table>
<thead>
<tr>
<th>Borrowed Words</th>
<th>English or Spanish Base Words + Affixes</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cheques</td>
<td>Check + es</td>
<td>2</td>
</tr>
<tr>
<td>Cheapotean</td>
<td>Cheapo + tean</td>
<td>1</td>
</tr>
<tr>
<td>Notiwhat</td>
<td>Noticias + what</td>
<td>23</td>
</tr>
<tr>
<td>Twitear</td>
<td>Twit + ear</td>
<td>1</td>
</tr>
<tr>
<td>Carro</td>
<td>Car + ro</td>
<td>1</td>
</tr>
<tr>
<td>Spanglish</td>
<td>Spanish + English</td>
<td>6</td>
</tr>
<tr>
<td>Cartas</td>
<td>Card + as</td>
<td>1</td>
</tr>
</tbody>
</table>
And upon closer data observation, 27 borrowed words repeated between 2 words (notiwhat and Spanglish) as part of radio segments representing planned speech such as in voice-over recordings and station identification.

To better illustrate borrowing in this data, consider lines 2 and 3 in the following excerpt below. The following data sample comes from the show’s opening segment or the segment I call “Morning Salutations”. In it, the deejays greet the listening audience and also add to this segment by adlibbing anecdotal comments. In this particular time, both Raq-C and Nachin discuss the importance of paying bills like credit cards and paying taxes on time. Borrowed words are both in italics and also highlighted.

Excerpt 1

1   RC  miércoles already (.)
     \[\text{Wednesday}\]
2   RC  and dont forget pay your
→   RC  bills \underline{porque hay diferente }\underline{cartas de crédito} \[\text{because there are different credit cards}\]
     like your macys \underline{siempre en el }\underline{fifteen=}
     \[\text{always on the}\]
→   N    \underline{te chipotean }\underline{y }\underline{(.) like oh }[\text{man?}]
     \[\text{they will swindle you and}\]
4   RC    [hahaha]
Excerpt 1 above shows two instances of borrowing, *cartas* and *chipotean*. In line 1, Raq-C uses the borrowed Spanish word *cartas* in the phrase *cartas de credito* in the second line. While the literal translation for *cartas* into English is *cards*, the authentic Spanish word for *cartas* is actually *tarjetas*. Borrowing in this situation takes place when the word *cartas* borrows the root word *card* from English while adding the Spanish ending *-tas*. Moreover, *cheapotean* comes from the English root word *cheap* and the Spanish suffix *-otean*. According to Spanish grammar rules, the suffix *-otean* also includes the pronunciation with Spanish phonological accented rules.

Tag Switching

Tag switches are switches into Spanish in the form of single words and/or short formulaic phrases. And according to Poplack (1982), tag switches are heavily loaded in ethnic content. This distinct characteristic makes tag switches difficult to translate into English. And since tag words translate poorly into English, this means these words and phrases remain in their Spanish form. This includes using Spanish phonology that also helps them stand out as obvious ethnic markers. For this reason, tag
switches are also referred as emblematic switches because they serve as emblems or symbols that index qualities commonly associated with a group regardless if this is the intention by the speaker or not. And the fact that cultural markers from both Latin American and American culture are juxtaposed in discourse, this reveals the potential for discussions of hybridity theory.

Following researcher Poplack (1982), I also categorized tag switches as single nouns, idiomatic phrases, and interjections in table 4 below. This includes noting their switch frequency.

Table 4. Tag Switch Distribution

<table>
<thead>
<tr>
<th>Idiomatic Phrases</th>
<th>Interjections</th>
<th>Single Nouns</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>8</td>
<td>3</td>
</tr>
</tbody>
</table>

Highlighted with arrows, excerpt 3 below illustrates an example of a tag switch representing an idiomatic phrase. The context illustrates Raq-C describing a popular Latin musician, named Gaviota, who recently performed in Los Angeles.
Excerpt 2

<table>
<thead>
<tr>
<th>Line</th>
<th>RC</th>
<th>pero se puso (.6) she almost cried, porqué because the(XXXX) gave her a standing ovation=</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>N</td>
<td>GRACIAS hu[e::co^s]= (he is imitating a thank you slang for “dummies” grouchy old man)</td>
</tr>
<tr>
<td>3</td>
<td>RC</td>
<td>[ha (h) ha hu::]</td>
</tr>
<tr>
<td>4</td>
<td>N</td>
<td>ha ha::=</td>
</tr>
</tbody>
</table>

In line 2, Nachin imitates an old man as he indirectly thanks the audience for giving Gaviota a standing ovation. He uses the phrase GRACIAS hu[e::co^s]=. In Spanish, huecos in this situation is used as an insult speech act but functions as a term of endearment that addresses the concert audience. However, this phrase remains at the Spanish level because it simply does not translate well into English as it is culturally rooted.

Another example of a tag switch involves switching at the single word level in excerpt 3 below. The context of excerpt 3 involves deejay Raq-C (RC) performing the opening morning sequence. This includes giving the morning salutations to the listening audience.

Excerpt 3

| Line | RC   | e^pa::: (interference) ninety six three (.)
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>RC</td>
<td>a traditional Latin yell</td>
</tr>
</tbody>
</table>
today is friday día de pachanga anything
day of slang for "party"
goes on this day four-twenty

Marked with arrows, excerpt 3 illustrates two tag switch examples. The first, e^pa::: is a traditional loud vocal expression used to symbolize a cheerful situation. Because of its unique sound style, it is often linked to Latin American cultures, especially those found in Mexican traditions. Excerpt 3 also uses the tag word pachanga, a slang term used by young people that denotes festive celebration that usually involves heavy alcohol consumption.

Phonological Aspects

According to Doran (2001), a specific group of heritage cultural words are related to food, proper names, and places deserve attention in similar fashion to tag switching. Doran (2001) refers to these types of words as unique because while monolingual speakers have the reputation of pronouncing these special words using English phonology, Spanish/English bilinguals have a reputation for pronouncing these word types using either Spanish or English phonology. This type of codeswitching at the
phonological level has the potential to also reveal discussions for hybridity theory based on the cultural, and therefore the ideological, alignment associated with each language.

The data shows 31 tokens representing ethnic cultural words ranging from food, places, and names. The data also shows that speakers elected to pronounce these words using Spanish phonology instead of English 97% of the time. Table 5 below illustrates data samples pronounced using Spanish phonology compared to their otherwise Standard English counterparts.

Table 5. Spanish versus English Pronunciation

<table>
<thead>
<tr>
<th>Proper Name</th>
<th>English Phonology</th>
<th>Spanish Phonology</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rodriguez</td>
<td>/rədrɪgəz/</td>
<td>/roudrigez/</td>
</tr>
<tr>
<td>Birria</td>
<td>/bɪrɪə/</td>
<td>/birriə/</td>
</tr>
<tr>
<td>Mexico</td>
<td>/mɛksɪko/</td>
<td>/mehIko/</td>
</tr>
</tbody>
</table>
CHAPTER FIVE
DISCUSSION

Mixing Languages and Identities

Despite the fact that the overall data contains a 3 to 1 margin of English-only TCUs over Spanglish TCUs, hybrid identities occurred more frequently when introduced as new Spanish entities than new English entities by nearly a 2 to 1 margin. This is interesting because one would expect hybrid identities to emerge as a result of new English entities at a higher rate. But because this is not the case, the preference for Spanish over English suggests the following: There must be something about the way these Spanglish speech community members cognitively hold on to identities rooted in the original language and culture. In other words, certain identity markers must be so salient that when they are passed down to other group members, the markers hold a special place of who we are as individuals (i.e., personal identity) and as groups of people (social identity).

Anchoring Identities in Time and Space

To reference identities in the original language and culture over other acquired identities suggests how
identities in general are cognitively rooted in different realities in time and space. Consider, for example, the deixis chart below, which illustrates how speakers and hearers index or assign contextualized word meaning and pragmatic function in relation to position.

This is also very important because through this process, language is used to facilitate the anchoring of identities. This is exemplified when identities are introduced and
reemerge as new and given information oftentimes through the use of definite and indefinite determinates. For example, in English as in Spanish, conveying meaning to given entity information is anchored with specific referencing information found within a contextualized space and time reality that is capable of contributing its local meaning. For this reason, two different languages rooted in their own realities provide their own linguistic conventions to anchor entities. This therefore allows for speakers to create a common ground in order to meet their immediate communicative needs with relative ease.

**Double-Voicing.** As mentioned, the data shows new and given entity information to be rooted in a mixture of English and Spanish. This means that introducing one entity in one language but is referenced in another language (and vice versa) suggests a mixing of realities. Moreover, this recycling of identities from new and given positions is not only indicative how identities that originate in different languages and cultures can be represented as one in the same identity, but also conjures similarities to the idea of double-voicing by Bakhtin (1981).
Bakhtin defines double-voicing when speakers converse in another’s discourse or language for his or her own purposes while the original voice is largely preserved. This is based on his ideas that language does not have to nor should it abide to structuralist paradigms often linked to binary social positions. “For Bakhtin, language is never really unitary but, rather, lies in the intersection of multiple voices or speaking positions” (Woolard, 1999, p. 4). In other words, double-voicing represents a simultaneous consciousness as the norm where and/both supercede paradigms supporting the either/or.

More specifically, the manner in which reality (i.e., in terms of time and space) is understood in one language and culture, this complicates the matter when two different realities rooted in different languages and cultures are used simultaneously within the here and now. Such a process is difficult to imagine because mixing between new and given entity information within the same context can lead to communication breakdown and confusion among those in early stages of either Spanish or English acquisition. However, data shows this is accomplished effortlessly and successfully 100% of the time among the radio discourse
participants. This suggests these speakers have reached high levels of English/Spanish bilingualism.

Borrowing

Bhatt (2008) describes how language plays a key role in the merging of cultures and identities. He also explains how borrowing or codeswitching in general leads to the construction of new hybrid identities. He argues that individual languages reemerge as new versions of their original selves. This also accounts for the attached original indexed social values or the "power structures that constrain them" (Bucholtz, and Hall, 2005, p. 606) to be blurred and replaced with a new localized vernacular ideology that in turn creates new social values. In other words, new identity agency is created through social action.

Consider the borrowed word cheapotean from the data as shown in excerpt 1 below. The context involves the deejay Nachin (N) using the borrowed word cheapotean in line 3 to warn listeners that he believes credit card companies swindle their customers out of money.
When broken down into its constituent parts, the English base word is cheap- and the Spanish affix is -otean. In its combined form cheapotean creates a discursive space that indexes new agency beyond English and Spanish because this new local meaning can only make sense to members of this speech community and not to exclusive Spanish and English speakers.

The notion of merging identities or hybrid identity is perhaps best exemplified from the mixed word Spanglish, a common mixed word used in this speech community. The data shows the radio station used the word Spanglish over 20 times as part of station identification segments that usually begin with a return from commercials or after a song ends, which are both cues for the deejays to speak. Excerpts 2 and 3 below are examples demonstrating how the word Spanglish is used.
From excerpts 2 and 3 above we can see how a Spanglish identity is indexed implicitly and explicitly. First, excerpts 2 and 3 uses the blended word Spanglish repeatedly during station identification segments in order to explicitly exert a Spanglish identity. Such an overt declaration of a Spanglish identity by the radio station is what Bucholtz and Hall (2005) explain as identities emerging through overt introduction of identity categories (p. 594). Second, Bhatt (2008) states that blended words like Spanglish encourage the neutralization of indexical social values of each word. Because the blending happens to be between individual languages and because language and identity are connected, the individual words (English and
Spanish) reemerge as new incarnations and take on new agency beyond their local and global social values.

Tag Switching

Recall that tag switching is switching into Spanish in the form of single words and/or short formulaic phrases are heavily loaded in ethnic content. And because tag switches translate poorly into English, their Spanish pronunciations allow them to significantly stand out alongside the otherwise dominant English discourse. This contrasting feature also marks them as obvious ethnic markers that cannot but help to index qualities commonly associated with Latin American cultures. This gives the appearance of indexing ethnic identities even if this is not the intention of speakers. In such case, it is easy to see how exerting ethnic identity in this manner can appear in part "deliberate and habitual" (Bucholtz and Hall, 2005, p. 606).

In terms of hybridity theory, tag switches represent what Homi Bhabha (1994) refers to as the merging cultures because local ethnic markers like tag switches coincide with and function alongside the American culture. It is this juxtaposed feature that I believe downgrades the
notion of ethnic markers as counter-hegemonic features as suggested by Suarez (2002) and others. Instead, hybridity theory suggests that multiple cultural referencing counteracts hegemonic authority.

For example, consider excerpt 4 below as part of the daily morning salutation segment in which two tag words/phrases e^pa::: (a traditional Latin yell) and pachanga (slang for “party”) are expressed with American cultural markers.

Excerpt 4

→ RC e^pa::: (interference) ninety six three (.)
  a traditional Latin yell
→ today is viernes día de pachanga anything
    *Friday day of slang for “party”
    goes on this day four-twenty

The American cultural reference involves a significant American popular subculture marker, “anything goes on this day four-twenty”. This American cultural phrase is significant because the day of this recording is actually April the 20\textsuperscript{th} or 4/20, but more importantly, the American cultural reference “On this day four-twenty” is a code-term signifying the counterculture of smoking marijuana at 4:20 pm of any day.
Another tag-switching example that illustrates the merging of American and Latin American cultures is shown below in excerpt 5. The context comes from news segment in which both deejays discuss the recent death of famous TV producer Dick Clark.

Excerpt 5

RC well yesterday was a sad day in
->
entertainment (.4) dick clark tv producer (.)
host of American bandstand (. and most
recent host of rocking eve (. past away
yesterday (. he died of a massive heart
attack.
RC actually i think a massive heart attack is
the easiest way to die no:::
N it could be (.4) ↑ pero imagine cuando te
but imagine when it
->
está pasando el pain ↑ todo aiy gue:::y (2)
is happening the all slang for watch out
>you know<.
RC yea:::h.

In this excerpt, the American reference is to Dick Clark and the legacy he contributed to American culture through entertainment as a television and music producer. The Latin American reference is the interjection aiy gue:::y. Aiy gue:::y is a common term used by young people in Latin American countries, especially in Mexico, that conveys an
instinctive reaction to a surprising stimulus. Perhaps the closest American translation is Oh man! or Oh dude!

The data also shows other tag switch markers that are perhaps more common among monolingual English speakers, and thus translates better into English than traditional tag switches because of their common use in recent years in American culture. Consider excerpt 6 below in which the context involves deejays Raq-C (RC) and Nachin (N) thanking one of their loyal listeners, Simon Wilson, for being a fan of the radio station.

Excerpt 6

| RC | un saludo a (.)LAs weekly staff writer a shout-out to se llama simon wilson= her name is 

| → | N =whats up qua^ker (voice deepens) 

| → | RC ↑una GRi^nga que le fasina el reguetón (.4) a "white girl" who loves Reggaeton (a type of Mexican music) so thanks very much for the love simon (.4) Simón 

| RC | and >right now though< 

Raq-C (RC) uses the tag switch word gringa in line 4, a derogatory slang term used by Latin Americans in reference to a Caucasian (white) American female. What is interesting about this interaction is the anti-social behavior associated with the word gringa, because under
certain circumstances the word has the potential to widen the social distance between Latin Americans and Americans. However, the negative connotation of gringa in this interaction is downgraded to perhaps signify a term of endearment associated with someone who happens to love a type of Mexican music known as Reggaeton. This action thus averts social distancing between both cultures, but rather brings cultures together.

Phonological Aspects

Recall that according to Doran (2001), specific heritage cultural words related to food, proper names, and places deserve attention in similar fashion to tag switching. Doran (2001) refers to these types of words as unique because not only do these word types have a reputation as spoken with English phonology by monolingual English speakers in the US, but also Spanish/English bilinguals in the US have a reputation of using both Spanish and English phonology. I therefore argue that during interaction, bilinguals electing one phonological system over another suggest the speakers through either deliberate or inadvertent habit ascribe to a specific cultural, and therefore, an ideological stance alignment
each system represents. Phonological codeswitching therefore has the potential to reveal something about how the speakers in question assert identity at the expense of ideologies and social structures (Bucholtz and Hall, 2005) at the conscious or subconscious levels.

This is exemplified in Martinez (2006, p. 89) where choosing the Spanish phonological system to name specific cultural words can sometimes sound annoyingly "ethnic" to monolingual English speakers. Hence, those maintaining assimilationists views can perceive such a speech act as resistance against American cultural assimilation. On the other hand, bilinguals that use English phonology for food items such as fajita (fuhidus) over the more "ethnic sounding" (fehidez) can be considered as a betrayal to Latin American culture.

Consider excerpt 7 below in which the proper name, Carlos Santana, a popular musician is referenced. The context involves the radio segment named "Drop it in the Crate" in which the deejays play classical Latin American music in montage format. During this segment, the deejays elect to add anecdotal comments regarding the music.
Excerpt 7

(The song titled "Black Magic Women" by Carlos Santana begins)

RC ai estos records are old=
c'mon, these
N =hahaha.

RC hay (. ) les va de santana (. 4) drop in the
here comes the ones from Santana
grave=
N =haha::ha
RC haber si me regala mi papa (. ) mi papa loves
let's see if my father will reward me with a present my father

From this short excerpt, the deejay Raq-C (RC) makes a comment that involves her receiving a potential gift from her father if she plays one of her father’s favorite musicians, Carlos Santana. However, lines 3 and 6, shown via arrows, illustrate how Raq-C uses both English and Spanish phonology to pronounce Carlos Santana. This act of using both English and Spanish phonological systems is another example of constructing hybridity theory because in this interaction, Raq-C (RC) does not favor one phonological system over another that would potentially create social distances between cultures.

However, the data included 31 tokens representing ethnic cultural ideas ranging from food, places, and names that are capable of being pronounced using both a Spanish
and English phonological system. Among these words, these speech community members pronounced these special ethnic words using Spanish phonology over English 97% of the time. This may suggest habitual practice or simply a conscious strategy to accommodate the Spanish phonology with other speech community members in order to inadvertently decrease social distance, and therefore increase solidarity among these speech community members. I nevertheless argue this comes at a price, which contradicts hybridity theory. Instead of juxtaposing Latin American and American cultures and their associated ideologies, the overwhelming use of Spanish phonology suggests anti-social behavior that may potentially contribute to a discussion that supports a polarized or binary system that maintains an us/them or we/they mentality that may or may not support a division between Latin American and American cultures.

Conversely, it is worth mentioning that perhaps using Spanish phonology in a Spanglish speech community such as in this radio program is normal behavior for the simple reason that it is expected. In which case, purposely adhering to Spanish phonology as described above would not constitute anti-social behavior. I suggest research is needed in this area to shed light on this topic.
Spanglish and Hybridity Theory

Recalling that Spanglish continues to maintain a low prestige in American society, Spanglish is treated as illegitimate when compared to English-only ideals. Coupled with the pressure for many Spanglish speaking Latin American immigrants to assimilate to an idealized American culture, many also face identity dilemmas concerning their allegiance to their original country and how much they should assimilate to their adopted country. However, hybridity theory is unique and interesting because it bridges the gap between imposed identities and the freedom to appropriate cultures and identities that allows to express oneself beyond societal pressures. While data analysis of Spanglish conversations thus far has shown how recycling entities, word borrowing, tag switches, and phonological codeswitching contribute to the interworking of hybridity theory, what follows in excerpt 8 below is an explicit example how the radio station deejays come together to authenticate Spanglish beyond societal pressures within the confines of this speech community.

To illustrate this, consider the following excerpt from the radio segment named “Drop it in the Crate.”

Recall that in this type of radio segment, the deejays play
classical Latin American music in montage format as they adlib anecdotal comments regarding the music.

Excerpt 8

(Spanish song plays)

1  RC this was my favorite song when i used to dance the *quebraditas*
    a popular style of Latin dance
2  N  hey you know these guys are from the pueblo
    yo (xxxx) *salía a méxico*
    i  go out to  Mexico
→ 3  RC nachin i love being able to drop music like
    this and *nuestra gente entiende*
    our people understand
4  N  yeah
5  RC i love being able to talk English and Spanish
→ 6  N  this is who we are baby *latinos* living today
7  RC *representando* the new generation for sure=
    representing
→ 7  RC (screaming)
8  N  =(screaming)
9  RC (screaming)
    (Spanish song continues to play)

First in line 3, deejay Raq-C (RC) indexes her Spanglish audience members as bilinguals capable of not only understanding the current song (played in Spanish), but also understanding both English and Spanish. This is followed in lines 6 and 7 where both deejays suggest the empowerment of the ability of speaking both English and Spanish in today’s society as opposed to only English-only.
This stance on speaking both English and Spanish is what Bucholtz and Hall (2005) refer as authenticating identity. This suggests Spanglish moving beyond assimilationists' ideologies by way of subverting those ideologies. This notion of subverting linguistic identities through codeswitching is what Bhatt (2008) occurs where "two systems of identity representation converge in response to global-local tensions on the one hand, and dialogically constituted identities, formed through resistance and appropriation, on the other" (p. 117).

Authenticating Spanglish agency is also what Spanglish supporter Stavans (2000) maintains. Like Bhabha (1994) and Bhatt's (2008) idea of hybridity theory, Stavans (2000) refers to Spanglish as a new "middle ground" space of social order containing its own set of ideologies that validates its existence beyond English and Spanish ideals. A middle ground concept comes in handy when Leavy and Smith (2009) refer to immigrants like Latin Americans in the U.S. who cross national and cultural boundaries and the potential identity struggles they face that come with
different languages, cultures, identities, and the ideologies associated with each come into question. That instead of succumbing to identity troubles associated with conflicting ideologies and cultures, a middle ground represents appropriating the best of both worlds. This may come at the expense of not giving in to public pressure that demands abandoning their original language and culture for Standard American English (SAE), an American national identity, and the ideologies behind them.

Appropriating cultural differences is similar to what journalist and author Morales (2002), a supporter of Spanglish, believes is occurring. For example, Morales affirms the new Spanglish identity as a final product resulting from the polarized role Spanglish has endured politically in the US. According to Morales, Spanglish represents the blurred border between extreme ideologies. Morales states, "the same sort of linguistic construction that defines different classes in a society can also come to define something outside it, a social construction with different rules" (p.3).

Perhaps this is why Morales (2001) and others like Lipski (2008) believe Spanglish has taken on new guises (i.e., neo-Spanglish) from its activist roots in the 1960s.
to a more widely accepted form of speaking. According to Lipski (2008), "Spanglish, an originally derogatory term, has been co-opted by its former victims as a badge of pride and courage" (p. 49). Coupled with the support of the entertainment business to advertisers that cater to an ever-growing Latin American population across the US, some may argue it is now popular to speak Spanglish in the US despite its continuous stigmatized position in the American political landscape.
CHAPTER SIX
CONCLUSIONS

General Overview

The purpose of this thesis was to conduct an analysis of conversational data from a radio station program in Southern California to see if the speakers' language style, known as Spanglish, displays a merging of identities and cultures, also known as hybridity theory. Homi Bhabha (1994) defines hybridity theory as the merging of cultures and identities that challenges how we see traditional social identities. He describes merging cultures and identities as a metaphorical third space or a hybridized state of mind that helps alleviate conflicts and tensions between differences in ideologies associates with different cultures living alongside one another (e.g., immigration scenarios).

In the US, Spanglish maintains a position of illegitimacy when compared to American English. I therefore believe this is the reason the Spanglish spoken in this radio station speech community serves as a good study sample in which to examine hybridity theory. Spanglish represents a site of political struggles where
local and global discourses intersect. This means that Spanglish in this radio speech community has the potential to challenge what it means for Latin American immigrants to assimilate into an idealized homogenous American identity while holding on to parts of their original identity through Spanish maintenance. Such an emotionally charged national sentiment is also coupled with discussions that challenge many Latin American immigrants, even established immigrants of Latin descent, to face dilemmas (i.e., identity struggles) vis-à-vis their allegiance to their original country. Additionally, these discussions challenge how much immigrants should assimilate to their adopted country.

Using discourse analysis and the fact that information structures (e.g., new and given information) is similarly organized in both English and Spanish, I was able to show that hybrid identities began in either English or Spanish as new information entities that then reemerged as given entities in the other language. However, hybridity began with Spanish as a starting point by a 2 to 1 margin over those hybrid identities that began in English. This suggests these Spanglish speech community members cognitively hold on to identities rooted in the original
language and culture. I suggest further studies are needed to explore this idea. Additionally, because hybridity began in both English and Spanish, I borrowed Bakhtin's (1981) idea of double-voicing to illustrate how identities can be rooted in simultaneous realities within the here and now.

Sentence level analysis showed that the mixing or blending nature of borrowed words played a key role in the merging of identities. While the data contained fewer borrowed examples than expected, data samples like the blended word *Spanglish* itself served as a great testimony to how individual languages and their ideal values that constrain them become blurred and reemerge as new localized agency beyond exclusive Spanish and English identities. Single words or short formulaic phrases that are heavily loaded in ethnic content, otherwise known as tag switches, also showed signs of hybridity theory when juxtaposed with American cultural markers that suggest the merging of cultures. The data showed a number of occasions where tag switches ranging from phrases to interjections coincide with and function alongside American culture markers. However, because English/Spanish bilinguals have a reputation of using both Spanish and English phonology when
referring to specific cultural markers, the use of one phonological system over another suggests favoring the ideological values that system represents. The data shows an overwhelming use of Spanish phonology when using the identified cultural words over English by 97%. This contradicts the idea of merging cultures and identities. In fact, this is a prime example displaying static notions of identity that support strict affiliations of language, ethnicity, and culture that can potentially contribute to discussions that support an us/them or we/they mentality between Latin American and American cultures within the US.

Next, I formulate the following themes concerning how this speech community constructs a Spanglish identity through social interactions, at least within the parameters of this radio program. The themes contribute to and reaffirm current discussions concerning language and identity: 1) Hybridity theory is a good platform in which codeswitching demonstrates the notion that identities are ever shifting. This is the fundamental principal behind today's social constructivist viewpoint, which states that identities do not necessarily need to belong to a specific community. Such sociolinguistic discontinuities, explains Pennycook (2003), why the appropriation of languages is
different from characteristics that people acquire like ethnicity, culture, or even a collective national identity. By focusing more on active agency rather than on linguistic or cultural norms, this study proved Spanglish speakers co-construct a Spanglish identity that emerges through interaction with others. 2) Using the framework for the analysis of identity by Bucholtz and Hall (2005), which states that acts of identity are based on a number of myriad and often overlapping principles, Spanglish agency in this study proved to manifest as performed interactions in part through a) overt introduction of identity categories (i.e., Spanglish), b) deliberately and/or habitually indexing stance positions, and c) the relational position Spanglish holds in American society as illegitimate when compared to larger ideological processes.

Lastly, I believe this Spanglish speech community does an excellent job in participating in hybridity theory as defined by Homi Bhabha. This sharing and/or moving between both language and identities is a testament of what it means to embrace American and Latin American cultures, languages, and identities. This is accomplished through codeswitching between English and Spanish as a coping mechanism that allows speakers to express themselves freely.
by taking from the best of both worlds. This involves preserving traditional ethnic ideals associated with their original culture while maintaining a foot straddled in new cultures and identities without succumbing to identity troubles associated with “ambiguities, ambivalences, and contradictions” suggested, among others, by Karanja (2010, p. 9).

However naïve it is to think that hybridity theory will solve all social problems involving the coming of cultures, in this ever-shrinking world where the ease of world communication and travel allows more cultures to come into contact, the need for hybridity theory is more important than ever before. Given the fact that more than half the world’s population speaks more than one language and codeswitching is common practice among multilinguals (Canagarajah, 2007), hybridity theory “might allow the globe to unite in its differences, to be a truly multicultural society that is able to recognize and reconcile diversity” (Leavy and Smith, 2009, p. 5).

**Future Studies**

I believe this thesis can serve other researchers who are interested in discussions concerning the formation of new identities (or hybrid identities) that define new
cultural spaces. A new hybrid identity, and living beyond what it means to have a homogeneous culture and identity at the expense of literal borders, represents a new social reality (a new habitus) that allows living freely beyond expectations from societal pressures (Bhatt, 2008, p. 197). Such a topic is beginning to take hold in many postmodern discussions involving globalization (Auer, 2005, among others) as the catalyst that makes traditional social identities like nationalism (i.e., one national language equals one national identity) irrelevant because they contradict the true nature of shifting languages and identities.

Study Limitations. Considering that radio programs, like the one I used as a data source, move between several radio segment types for different purposes, I wonder how much hybridity theory content is influenced at the expense of radio segments known to contain planned speech versus those considered to be more spontaneous. I believe this is significant because spontaneous speech will always reflect a more accurate perspective in which to gauge identity construction as it co-occurs naturally in everyday life. Conversely, speech that is considered more planned
undermines this notion of free expression. According to Doran (2001, p. 52):

There are many differences between informal conversational speech and speech of radio announcers. For example, radio speech tends to be more planned, or rehearsed (if only through practice), than informal conversational speech, though much effort is made to make it sound more spontaneous. In addition, the content of radio speech is more limited, it often contains frequent repetition of information. (p. 52)

While I believe this radio station speech contained a significant amount of spontaneous conversations from the large data sample I collected (over 20 hours of recording), I am nevertheless convinced that having chosen a study group that speaks natural Spanglish 100% of the time eliminates any doubt of potential issues regarding the authenticity of Spanglish identity in this study because many of the radio segments in this study reflected institutional speech. I base this on the fact that radio program producers, like in all media outlets, have the power to skillfully use language to project and reinforce agendas, whether ill willed or otherwise.
APPENDIX A: RADIO TRANSCRIPT
What follows are transcribed conversations recorded from the radio program in question, *Por las Mañanas with Raq-C and Nachin*. This radio program can be heard throughout the greater Southern California area on 96.3 FM from 6:00 a.m. to 10:00 a.m. weekday mornings. The date of recording, participant(s), and a brief context precedes each transcription.


Monday April 16, 2012

Participants: 1) Raq-C (RC)  
2) Nachin (N)

Context: The conversation is between Raq-C and her co-host Nachin. Raq-C gives a preview of the day’s program. Then the conversation moves on to the station’s psyche that helps call-in listeners with their questions related to the supernatural.

Recording #1

1  RC  e::pa::: >latino noventa seis punto [tres<  
a traditional latin yell ninety-six point three  
[loud  
whistling]  
2  N  a toda la gente que vió la Gaviota^ta  live up on  
to all the people who saw the Gaviota  
stage este sábado pasado  
this saturday past  
3  RC  (cheerful grunt)  
4  N  she also uh: (.2) she also uh:: (.2) she performed  
5  RC  she also uh: (.2) she also uh:: (.2) she performed
some of her (.) new mate[ri^al (.)
N  yea::h
7  RC  ^pero se puso^ (.6) she almost cried, porqu^é^ (.6) but she got because the(XXXX) gave her a standing ovation=
N  =GRACIAS hu[e::co^s= (he is imitating a grouchy thank you slang for dummies old man)
9  RC  [ha (h) ha hu::=
10 N  ha ha::=
11 RC  =coming up on ↑[noti:::what? "Noticias" and "What" are combined
12 N  ↑[noti:::what? "Noticias" and "What" are combined
13 RC  senior citizens (.4) very soon (.) might be stopped (.2) receiving sus ^cheques^ their checks
14 N  =no:: they ARE going to stop receiving their social security (.4) their ^cheques^ checks
15 RC  =they are?==
16 N  =ye::ah.
17 RC  (.4) what is all that about (.) a las ocho at 8:40 cuarenta te vamos a decir pero now we are going definitely conectándote to aj barrerrras (.2) connect you (The theme song to the X-Files begins)
18 RC  but sometimes you make that connection and aj te anda deciendo unas cositas de tu mom de que he has been telling you a few things about your that telling him de que (.4) >he has been< feeling her that cerca verdad?= cerca verdad?=
19 N  =yeah vien cerca la h::a sentido vien cerca todos I have felt her presence very nearby these days estos días since shes passed away last monday and these days uhm (.6) i know shes with me, y que mi ama esta and my mom is en el otro lado y esta que watching me, (.6) >my new guardian angel<=
20 RC  =and shes (.) shes going to give you this internal strength that ↑ni te imag^inas u:::g(h)= you couldn't possibly imagine
21 RC  =whose on the phoneline this morning (.2) aver let's see
hold on.

Monday April 16, 2012

Participants: A male-recorded voice (X)

Context: This is a commercial informing the listening audience of a concert ticket give-away by the radio station.

Recording #2

1 X its MANÁS final concert in LOS ANGELES=
   (Followed by an echo effect)
2 X =and we (. ) have your pair of tickets (.2) LOS ÚLTIMOS BOLETOS to see ma^na li::ve in concert=
   the last tickets
3 X =for their final LA show >at the< staples center?

Monday April 16, 2012

Participants: 1) Raq-C (RC)
2) Female Caller (C)

Context: This is a conversation between Raq-C and a female caller. The caller gives thanks to Raq-C for allowing her to win tickets to a “girls’ night-out” contest where she and other females “partied” with Raq-C at a local nightclub.

Recording #3

1 RC latino noventa seis (xxxx) LAs only ninety-six
   “Spanishe” and “English” are combined
2 RC so we can have teamed up, con la feria del libro Book Fair
   encouraging you to pick up a book and read
3 RC and were bringing you a special concert series
Calle Trece performing at the trece de mayo
Thirteenth Street May 13
at the nokia theatre y te queremos regalar los
and we want to give-away the
boletos ahorita=
tickets right now

4 N =>eight seven seven nine six three zero nine six<
5 RC alo::::: quien handa por ahi=
hello who is there around those parts
6 C =good morning roxi my name is >angelica< one of
Angelica

the divas (. the redheaded FIRECRACKER?=

7 RC =wha^:::ts up girl?
8 C im just calling >you know< to say that i had a
great time on the diva night out, >and you know<
it was amazing one chance (xxxx)lifetime
(.) i could not believe it >you know<, i was like
(.4) overwhelmed.=
9 RC =que bueno girl well thats what diva night out
that's good
was about (. ) having a great time, keeping it
classy never trashy right?
10 C >never trash<
11 RC [ha::][ha:ha (h) a
12 C [ha::]hahe
13 RC mamacita (. ) we::ll i'm going to put those
young attractive female
pictures on the website soon as possible (.8) so
for all of those that want to check out those hot
mamacitas that rolled with me on saturday at the
young attractive female
concert (. ) well ahi van estar las fotos oka:::y?
that is where you will find the photos
14 C >alright< thanks again roxi (. ) once again.

Monday April 16, 2012

Participants: 1) Raq-C (RC)
2) Nachin (N)
3) A segway recordings (X).

Context: The following is the broadcast's news segment
titled “notiwhat.” The news covers Hollywood and world
news where both Raq-C and Nachin engage in the news
discussions.
its time once again for the "Noticias" and "What" are combined giving you the (xxxx) on what's happening in Hollywood and around the world from the latino ninety-six three news desk its "Noticias" and "What" are combined so it's official, Angelina Jolie and Brad Pitt will be married very, very soon (.6)

Angelina Jolie and Brad Pitt's management is Cynthia Pitt & Fontaye actually said yes it's confirmed (.6) it's a promise for the future (.6) and their kids (.6) are very happy (.6) there is no set date at this time (.2) they got pressured by their kids and they said >you know what< they were going to get married when the law passed that said gays can get married everywhere and have equal rights like [uh huh]

so we had to do this=

Angelina is international she likes a little bit of everything

Angelina is international she likes a little bit of everything

oh, some birria with a side of salsa with jalapeños and
unas tortillitas
some tortillas

RC oh::yeah::: OH >my god<?

Monday April 16, 2012

Participants: 1) Raq-C (RC)
2) Nachin (N)

Context: The following conversation is between the deejays. They discuss how the government will no longer mail out social security checks in favor of direct deposit.

Recording #5

1 N ↑>ay ten van< en otras noticias
coming at you in other news

2 N this is for you les dices a tus parents ↓o tus
tell your or your
abuelitos because social security now is going to
grandparents be taking away sending out checks because they
said they will be saving around 130 million just
by doing so (.) so they will ask everyone that
receive benefits to
open up a bank accounts and get direct deposit
para que también no se pierdan también los
so that also to prevent from losing also the
cheques y eso (.)
checks and all that

3 RC so its a little bit more
secure for them(.) but if youre like those people
because >you know what< no quieres que el
you don't want

 gobierno no sepas que estás gastando tu feria
the government to know what you spend your money on
(.)pues saca tu cash y compra tus cosas en
well take out your and buy your things with
efectivo.
cash

4 RC thats: actually really pretty cool po:::rque les
because

vas a enseñar a esos senior citizens que nunca
you are teaching those that have never

han tenido una cuenta de banco >now does< uh (.)
had a bank account
do(xxxx) transactions like that >but hey<
its probably too late for that huh=

5  N  =yea:::h=

6  RC  =im too tired ya [paque
   what's the point?

7  N
   [haha (h) ha=

8  N  =no me heches esas cochinadas
   don't force those disgusting things at me
(The co-host is pretending to be an old cranky man by changing his voice and
objecting modern amenities such as bank accounts)

Monday April 16, 2012

Participants: 1) Raq-C (RC)
   2) Nachin (N)

Context: Raq-C asks his co-host about the most important
thing in a relationship. She then poses the same question
to her listening audience.

Recording #6

1  RC  so what's the most important thing to you >in a
     relationship< yea::h (.)

2  N  para mi (. es simplicity=
     for me is

3  RC  =>para mi es< quality time (.8)
     for me is

4  RC  whats the most important thing for you=
     (referring to listeners)

5  N  =eight seven seven nine six zero three
     >nine six three<

Tuesday April 17, 2012

Participants: 1) Raq-C (RC)
   2) Caller (C)

Context: Raq-C begins with the morning salutations. A song
is then played. Then a caller chimes in with the intention
of speaking to the in-house psychic-AJ Barrerras.

Recording #1

1  RC  vamos comenzar haci romanticamente natural poeta
we will begin as a naturally romantic poet
maybe you are getting ready for school maybe you
are preparing your honeys lunch whatever it is

(.) dales gracia a dios that you are alive BUENOS
give thanks god
dí::as.  
(A song titled "Love and Lost" is played. Then
Raq-C returns)
2  RC  i think we've all loved and lost pero we must go
through it >right< in order to grow.
3  RC  latina >ninety six point three< ↑muy bueno días
latina  
(A song titled "Love and Lost" is played. Then
Raq-C returns)
3  RC  feliz martes roxi checking in with you esta
happy Tuesday
mañana.  
4  RC  speaking of (xxxx)cual superstar
which suddenly quit twitter y por que
and why
5  RC  >speaking of twitter< make sure you follow me
okay at roxie(xxxx)draw me a little comment where
you are headed to and we::al make sure to give
you a shout-out.
(The theme song from an old science fiction television show
named "The X-Files" begins in the background.)

Tuesday April 17, 2012

Participants:  1) Raq-C (RC)
2) Nachin (N)
3) A segway recordings (X)

Context: This conversation is between the deejays. They -
discuss the days newscast and offer opinions.

Recording #2

1  RC  we are back with the music you listen to in
English and Spanish its latino ninety six point
three

(A song plays)
its time once again for the \textit{\texttt{\textit{notiw\textbackslash ha::::::::::t}}}?

(ending with an echo effect)

giving you the (xxxx) on whats happening in
hollywood and around the world from the latino
ninety six point three news desk its
\textit{\texttt{\textit{notiw\textbackslash ha::::::::::t}}}?

(ending with an exaggerated echo effect)

so what superstar said goodbye to her
twitter acco:::unt?

mickey minage said goodbye to her millions of
followers on sunday (.). mickey who is the most
followed rapper on the twitter website
tweeted (.). seriously there is so much a person
can take (.). good bleeping bye and then the
twitter account went inactive \textit{\texttt{\textit{nadie sabe quien}}}

no one knows who

what made her say >you know< what the specific
reasons but who reports now are saying it may
have been due to nasty messages she received from
her followers (.). and that lead to a breaking
point and quit who knows (.)

se supueste that

supposedly

took her to her breaking point >who knows > we
will never know if its a big deal or is it for
publicity (.). we shall see if \textit{\texttt{\textit{la mickey regresa a}}}
the Mickey will once again

\textit{\texttt{\textit{twitear}}}

\textit{\texttt{\textit{twit}}}

\textit{\texttt{\textit{hay te va en otra noticias}}} is beer the reason for
coming at you in other news
facebook success you may ask=

=really?

yea:::h well (.). facebooks mark >zuckerberg< was
known to give interviews while drinking beer (.6)
is it a coincidence?

\textit{\texttt{\textit{est\'as diciendo porque}}} scientists \textit{\texttt{\textit{est\'an diciendo}}}
you mean because are saying that
\textit{\texttt{\textit{de que}}} alcohol may enhance your intelligence
that
\textit{\texttt{\textit{y si esos cientificos ya no saben que decir=}}}
those scientist ran out of things to say

=you never know.

so facebook could have been an idea of \textit{\texttt{\textit{a}}}

[drunken
night=
14 RC =ha[(h) ha:he
15 N [ha::haha
16 RC (.4) WOW paque veas that amazing things can
    so you see
    happen out of disaster.
17 N yeah but >you know< what (. ) dont drink and drive
    and dont abuse the alcoh[ol
18 RC [e^verything in
    moderation (. ) absolutely=
19 RC =↑a las seven ten te voy a decir como you can get
    at I will tell you how
    your sold out tickets to maná (. ) i know you want
    to go to this concert.
20 RC seven ten i got the details okay

Tuesday April 17, 2012

Participants: 1) Raq-C (RC)

Context: This segment is called "Drop it in the Crate," a
tribute to old Spanish songs. Raq-C begins playing a
montage of salsa songs. Each song lasting about one minute
with added comments in-between and sometimes while the
music is playing.

Recording #3

(salsa music begins in the background)

1  RC >a^i les va< a^yie:::::::::
    here it comes a traditional Latin yell
2  RC i have some craving for some salsa music this
    morning (h)ahaha.
3  RC estás las favorite música de mi papi (.2) >turn
    these are music of my father
    it up< take it to the grave
    (Different salsa song plays)
4  RC i love this song a^yie:::::::::
    a traditional latin yell
5  RC this one reminds me of jessy panago (. ) who
    remembers jessy panango hehehe(h) (. ) buenos dias
    good morning

(music keeps playing)
6  RC  **si te las sabes canta** (.8) >PSYCHE<
   *if you know it, sing it*
   (music suddenly stops)
7  RC  tricked you (a different salsa song comes on)
   **SÚBELE**
   *turn it up*
   (song plays for about one minute)
8  RC  this is a classsic a^yie:....:..: i hope to drop
   *a traditional Latin yell*
   it in the grave
   (salsa begins to fade away)
9  RC  co::ming up ja^ycee and be^yonce.
   (a song by Jaycee and Beyoncé begins, overtaking
   Raq-C’s salsa montage)

Tuesday April 17, 2012

Participants:  1) Raq-C (RC)
               2) Nate Jackson (NJ)

Context: Raq-C speaks to Nate Jackson (a correspondent) who
is on location waiting to give out Knott’s Berry Farm
tickets (an amusement park) to listeners.

Recording #4

1  RC  i got songs number two and number one coming up
   pero right now **si te sabes la canción** (.)
   *if you know the song*
   want to see if you are paying attention (.)
   attention (.)) **si sabes la canción número nueve**
   *if you know number nine*
   call me right now at **ocho siete siete cero nueve**
   **seis tres y te vas te voy a dar boletos**
   **7 3** and you will I will give you tickets
   para el concierto de maná at the staples center
   to Mané’s concert

2  RC  (. and if you’ve never in concert >oh MY gosh<!
   this is the place you want to be on april 25 call
   (.)) **mu’y buenas suerte.**
   *good luck*

3  RC  nate Jackson you are heading to the streets in
   the city of LA (. what intersection=*

4  NJ  compton and flores >girl<
thats a good one (. ) what you got.
hey girl (. ) i got knots berry farm for you=
=and this is perfect weather to go to a theme
park (. )
and i just love it (. ) im from oregon this is
good old LA weather
>oregon< has depressing weather=
=(sighing sound) (. ) dont be knocking my place,
im keeping it rea[1,
[ha(h)aha::
puro llover en washington and oregon.
nothing but rain in
hey (. ) im gonna have to fight you for this.
nate jackson is coming to you (. ) be ready.

Wednesday April 18, 2012
Participants: 1) Raq-C (RC)
2) Caller (C)

Context: This interaction with a caller discusses whether
if it is true if people are holding off marriage in order
to first establish a career.

Recording #1

1   RC  >latino noventa seis punto tres< your LAs only
       ninety six point three
       spanglish party station
       "Spanish" and "English" are combined
2   RC  la gente de perú esta reportando this morning (. )
       the people of Peru are reporting
3   RC  ↑hay como me encanta la comida peruana (. )
       how I love Peruvian food
4   RC  whose on the line=
5   C    =>michelle<
6   RC  departe del día would you say people today are
       based on today's topic
       prioritizing their career over their love life
       (. 4 ) >and if so< (. ) what category do you fall
       under.
7   C    yo pienso que es necesar^rio estar solo seguro
       i think that it is necessary to stay single to establish oneself first
       bien que para poder nunca me he casada, tengo mi
in order to I have never married i have my career. I'm a chemist then I will marry

8 RC so i think (. ) eh un estudio para casar es pretty much on (.6) thanks to cosmopo^litan magazine (.)
for this good info? hahae (.8)
9 RC coming up is nate jackson (. ) keep it here.

Wednesday April 18, 2012

Participants: 1) Raq-C (RC)
2) Nachin (N)

Context: Raq-C begins with the morning salutations along with the co-host. Then, both briefly discuss what is on the news line-up for that day’s broadcast.

Recording #2

1 RC hey its >latino noventa seis tres< ninety-six three
2 RC friends if you want to check out the pictures (xxxx) you missed our spring break bash of fotos photos
if you want to see (xxxx) they actually tore it up [este sábado pasado this Saturday past
3 N [da:::m
4 RC they did all the clásicas and they had everyone classics at the amphitheater classics just waving from right to left?
5 RC buenas dias to you ( . ) happy hump day
6 RC which ( . ) uh uh roxi wednesday good morning
cua::l es la cosa >que te< (xxxx) que son más sexy what is the thing that that are most
7 N >you know< honestly my shoes=
8 RC =your shoes?
yea::h=

RC =i gotta tell you >that honestly< my hair makes me feel sexy (.)

you know, se ve hoy today te vez muy bonita=
it looks you look very pretty

RC =si? (.8)

RC pues tengo diamena puesto=
well I am wearing a headband

you look very nice

this is what happens when i have a bad hair day=

=ha (h)a (h)a

but thank you for the compliment.

and coming up on ↑[noti::wha::t?]
"Noticias" and "What" are combined

↑[noti::wha::t?]
"Noticias" and "What" are combined

what the heck is kim kardashian adding to her resum[e WOW.

[†ay yaiy ‘yaiy’ expressing a traditional Latin displeasing sighing sound

if she truly has the leadership qualities she believes she does [i will tell you.

[ah hu:::

i will tell you what is going down and why kim kardashian >aver< a las six forty (.) but right

now conectando con aj barrerras

connecting with

Wednesday April 18, 2012

Participants: 1) Raq-C (RC)
2) Nachin (N)
3) A segway recordings (X)

Context: Raq-C and the Nachin have small discussion based on a song titled “Summer Love” and discuss the day’s agenda. This is followed by the news.

Recording #3
RC have you ever had a summer of love? (addressing the co-host)
N yes i have=
RC =ai:::::ye
a traditional Latin yell
N last summer >as a matter of fact<
RC aiy di^os [mio
on my god
ahuhuh:
N
RC >noventa seis< el lays only spanglish party
ninety-six "Spanish" and "English" are combined
station (.6)
RC >you know< i just read something beautiful (.8)
RC failure defeats losers and inspires winners=
N =ni^:ce
RC i love that (.8) i had to share that with you=
RC =hoye esta mañana tenemos boletos to sold out
concert to ma[ná we
N [yea::h
RC also have boletos to knots berry farm (.8)
tickets
RC a^y este micrófono no sirve=
(sighing sound) this microphone does not work
N =se está cayendo no sirve (.8)
it is falling it is not functioning
N tambien tenemos boletos para gloria tre^vi
we also have tickets to the Gloria Trevi concert
RC la GLORIA (.6) have you seen her live?
the Gloria
N si pues un grasaso
yeah well it was a (Grasaso is slang for great)
RC ha::hahaha.
RC we got all that coming at a las seis cuarenta
six forty
cinco (.4)
RC but now we gotta get into ↑[noti:::what?
"Noticias" and "What" are combined
N ↑[noti:::what?
"Noticias" and "What" are combined
(A recording that introduces the news begins)
(X) its time once again for the ↑[notiwha::::::::t?
"Noticias" and "What" are combined
(X) giving you the (xxxxx) on whats happening in
hollywood and around the world from the latino
>ninety six three< news desk its
"Noticias" and "What" are combined

RC last tuesday at the lakers game against the san antonio spurs (.) guess who made their debut kiss cam appearance (.) you know when couples have to kiss on the big screen=

N =yea::h (.4)

RC no::?:?

RC el justin bieber y la selena gomez(.). m^a^n (.) the Justin Bieber and the Selena Gomez they broke so many hearts[around]

N [hahahuh

RC porque cuando les ponieron el kiss cam they because when they were on kiss cam started kissing

RC [hmmmm

RC >and i was like< (.) we basically (.) we've all know they are an official couple but (.) they put it out there to the world (.) for the whole world so to see (.) they are killing [me

RC [yea::h

RC especially when they are so young and innocent like that=

RC [yea::h

RC i just hope de que>you know<no salgan con un that they come out with como dicen un[xxxxx]

RC [mmm

RC son chiquitos para eso. they are too young for that

RC that would be the talk of the [town

RC [yea::h

RC (.4) bueno talking about town, esta vieja siempre well le gusta andar en las noticias [yesterday who?

RC well loves to appear in the headlines

RC she wants to run for mayor of glendale in five years la KIM KARDASHIAN=

RC [who?

RC =OH my GOD?

RC hey (.) that kinda makes sense because en Glendale hay muchas persians (.) you know<= in there are many
la ra\^za de glendale (. all the persian people
that live there would like that

52 N [uhu:m=
53 N =yea::h they may like that but >you know what< (. i say to myself >hay dois mi^o< (.4 anything
   oh my god
to get on the news and stay like [there
54 RC [xxxx=
55 N =yea::h there are some people who are attention
   hoggers.
56 RC aha::haha

Wednesday April 18, 2012

Participants: 1) Raq-C (RC)
2) Nachin (N)
3) A male recorded voice (X) that
   introduces a segment called "Drop
   in the Grave."

Context: Raq-C and the co-host go into a segment named
"Drop in the Grave." This is when the deejays select a
classic Spanish song to play while commenting on it.

Recording #4

1 RC i^ts about that time=
2 N =i^ts about that time
3 X DROP IT in the grave (. drop it baby. (2)
   (technical troubles causes a gap in sound)
4 N prende el deejay (.8) (the co-host is directing
   turn the knob to the on position
   the host)
5 RC have^r (.8) deejay (4.) hello (4.) hold on (2.)
   let' see
6 N \uparrow ai ta.
   there you go
7 RC on (. uhm.
8 N dont let it go to waste hahaha.
(The song "Black Magic Women" by Carlos Santana begins)
RC ai estos records are old= c'mon, these
N =hahaha.
RC hay papi (. ) les va de santana (. 4) drop in the
oh, baby here comes the ones from
grave=
N =haha::ha
RC haber si me regala mi papi (. ) mi papi loves
let's see if my father will reward me with a present  my father
Santana?
N (xxxx)una vieja black magic [women
an old woman
HAAhaha
RC i think you had a few of those women in your
life=
N =haha[ha
RC [(h)ahahaha.

Wednesday April 18, 2012

Participants: 1) Raq-C (RC)
2) Nachin (N)

Context: Raq-C and Nachin discuss the importance of paying
bills like credit cards and paying taxes on time.

Recording #5

RC miércoles already (. )
Wednesday
RC and dont forget pay your
bills porqué hay diferente cartas de crédito
because there are different credit cards
like your macys siempre en el fifteen
always on the
N te chipotean y (. ) like oh [man?
they will swindle you and
RC [hahaha
RC thirty five dollars late charge (. ) are you
serious=
N =hey if you dont send your taxes (. ) go to your
tax person and ask to file [an extension
RC pro^crastinators=

[shout out to all the
N —yea::[h
RC [i just did my taxes ayer?
yesterday
N [haha[hum
RC (hahahum (.2)
RC un saludo a (.L) Las weekly staff writer
a shout-out to
se llama simon wilson=
her name is
N =whats up qua^ker (voice deepens)
RC ^una G.Ri^nga que le fasina el reguetón (.4) so
a white girl who loves regueton (a type of Mexican music)
thanks very much for the love simon (.4)
Simon
RC and >right now though<
I like these for mi(.) te tuve que pagar dos dólares para que me I used to pay you two dollars so you can las tocarás= play these for me

10 RC =HAhaha=

11 N =no sie^rto viejo mentiroso= that is not true you lying old man

12 RC =its eight fifty five eight fifty five ()

13 RC súbele and enjoy it turn it up

Wednesday April 18, 2012

Participants: 1) Raq-C (RC)
2) Caller (C)

Context: Raq-C posed the following discussion to listeners earlier if they believe employers should discriminate hiring practices against potential workers who are smokers.

Recording #7

1 RC employers in fort worth texas are >saying you know what< thinking about not hiring smokers () because of the high cost to their health insurance plan () so te preguntamos is this discrimination in the same way

discrimination in the same way

2 C hi () this is carmen, i am calling to say i will vote for those dont to not smoke anywhere i hate smokers and i hate there are a lot of cancer mi papá murió de cáncer y yo no he fumado my father died from cancer and i don’t smoke (xxxx)anos yo years i pienso que este years i think that this

mundo es de todos no solamente para una sola the world belongs to everyone not only for one person

persona(xxxx)en honde quiera en el person wherever he/she wishes in the smoke and we didnt care () y ahora nos estan and now they are

costando vastante dinero por gente que costing us very high by people who

que ha fuma: do durante bastantes años () este:: who has smoked for many years >It’s like< is the worse part ay jente que esta muriendo no
there are people dying  
está muriendo porque están smoking (.) es que  
they are dying because they are  
they engage in (.) secondhand smoke.  
* (Commercial)

Thursday April 19, 2012

Participants:  1) Raq-C (RC)  
               2) Nachin (N)

Context: The show begins with the morning salutations. The host discusses a movie and follows with the news.

Recording #1

1  RC  thats what we want you to do (2) is to turn it up
2  RC  its latino ninety six LAs your spanglish  
       "Spanish" and "English" are combined  
       partystation
3  RC  desiantote (.2) un feliz what are  
       dedicating one happy  
       we thursday=
4  N   (loud whistling)
5  N   =yea::h thursday se fue esta semana:::  
       this week is gone
6  RC  its thursday april nine[teenth?  
7  N   [>hay di^os mio<  
       oh my god
8  RC  ma^añana there is a good movie that comes out on  
       tomorrow  
       theatres (. ) think like a man
9  RC  §es un libro que escribio steve harvey[act like a  
       it's a book written by  
       lady think like a man(. 2)
10 RC  im super excited about=  
11 N   [yea::h
12 N   ladies DONT go see it HAHHa[ha  
13 RC  [WHY:::::::::]
14 N   hehehe
15 RC  el (. ) el li^bro was off the hook (. ) pero hay  
       the the book  
       but there are  
       veces que you read the book then see the movie
times that
then you're like (. >okay<=
16 N =itsuh different adaptation=
17 RC =exactamente (. so i'm crossing my fingers de que exactly
(. it's going to be a great movie.
18 N it looks like good previews (. se mira suave=
19 RC =si (. coming up on [↑noti::wha::t?
yes "Noticias" and "What" are combined
20 N [↑noti::wha::t?
"Noticias" and "What" are combined

Thursday April 19, 2012

Participants: 1) Raq-C (RC)
2) Nachin (N)

Context: Nachin discuss the recent death of famous TV producer Dick Clark, and also discuss local politics that includes the mayor of Los Angeles.

Recording #2

1 (X) its time once again for the [↑notiwha::t?
"Noticias" and "What" are combined
2 (X) giving you the (xxxx) on what's happening in hollywood and around the world from the latino ninety six point three news desk its [↑notiwha::t?
"Noticias" and "What" are combined
3 RC well yesterday was a sa::d day in entertainment (.4) dick clark tv producer (. host of American bandstand (. and most recent host of rocking eve (. past away yesterday (. he died of a massive heart attack.
4 RC actually i think a massive heart attack is the nicest (. easiest way to die no:::
5 N it could be (.4)↑pero imaginate cuando te está but imagine when it is
pasando el pain ↑todo aiy gue::y (2) >you know<. happening the all slang for watch out
6 RC yea::h.
7 RC de repente your heart is pumping then all of the
all of a sudden
sudden it stops and you just pass over right but
(.4)

8 RC tmz está repotando de que (.2) he have
tMZ is reporting that
been in hospital in el lay undergoing an
outpatient procedure (.2) and he suffered the
massive heart attack after the procedure (.2)

9 RC so at the end of the day >you know< le tocaba?
it was his turn

10 N le tocaba (.) si es porque dicen el tiempo dios
it is his turn it is because they say that god's time
es perfecto (.) y
time is perfect and
cuando te llega el tiempo te llega.
When your time comes it comes

11 RC exactamente.
exactly.

12 RC so rest in peace dick clark (.) [definitely a man
who paved the way for many of us in radio and tv
(.) you gotta thank people like that.

13 N [m::hu::

14 N yeah exactly innovators (.2) revolutionary
people.

15 N bueno hablando of innovators, (.)
well, speaking
el muchacho villaraigosa el >you know whatz going
the Villaraigosa kid

on<(imitating LA Mayors catch phrase in a funny
voice)hizo su speech anoche y estaba diciendo de
made his last night and stating that
que (.2) he avoided the topic de que of the city
that
job layoff >and stuff like that< (.2)he wants to
continue to extending the tax que estamos pagando
which we are currently paying

actually (xxxx) to finance el metro pero
the metro but

hasta el west side >you know what< asi podemos
extend the line this way we produce

(xxxx)less pollution less cars on the
streets y no vamos para arriba pavaio for less
and we don't end up going up and down the streets

(.4) money so i (.5) apoyo el mayor y seguimos
support the and we continue
adelante (.4) y bueno hes trying to leave with a
forward

bang porque le sobra less than un año (.) como el
because he has an excess of one year like he always
dice (xxxx as the co-host is imitating

says

98
Villaraigosa in an exaggerated and comedic Mexican voice)

16 RC go:::od.
17 N HA[hahah:::]a
18 RC [hahah:::::::

Thursday April 19, 2012

Participants: 1) Raq-C (RC)
               2) Nachin (N)

Context: Raq-C and Nachin begin the segment called “Dropping the Crate.”

Recording # 3

1 RC shout out to all the deejays of the world
teach you for the good music
2 N some of them huh huh huh
3 RC ha ha ha
4 Voice Over (Introduction of the segment named “Dropping the Crate”)

5 (A quebradita song plays and continues in the background)

6 RC & N (Both are screaming with joy)

7 RC this was my favorite song when i used to dance
   the >quebraditas<
a popular style of Latin dance
8 N hey you know these guys are from the pueblo yo
   yo (xxxx)salía a méxico
   i go out to Mexico
9 RC nachin i love being able to drop music like this
   and and nuestra gente entiende our people understand
10 N yeah
11 RC i love being able to talk English and Spanish
12 N this is who we are baby latinos living today
13 RC representand:::o the new generation for sure=
   representing
14 N =(screa[ming)
Thursday April 19, 2012

Participants: 1) Raq-C (RC)  
2) Nachin (N)

Context: Both hosts discuss the news. One topic is the discussion of rapper P-Diddy. The second topic discusses the importance of education in the Latin community.

Recording #4

1 (X) its time once again for the "Noticias" and "What" are combined "Noticias" and "What" are combined
2 (X) giving you the (xxxx) on whats happening in hollywood and around the world from the latino ninety six point three news desk its
3 RC ho*la this story is pretty awesome man (.8) Shawn hello p-diddy combs o hello puff daddy o lo que or whatever you want to call him (.) he is topping forbes list as the richest hip hop artist this worth over five fifty million dollars (.4) are you surprised martin? (.)
4 N oh my god now im really mad (.) that guys a mongel=
5 RC he is not a mongel (.) a mo^gel=
6 N =↑la misma cosa (.) como me dice apa (.4) pense the same thing like my father always says i though one thing algo >me salió otra cosa<=
7 but it came out another thing
8 RC =ex^actamente (.) o >sea te equivocó la canción< exactly in other words you got the songs confused
9 RC okay so you know rapper p-diddy (.) he is ah (.2) close to becoming raps (..) first billion dollar man according to the forbes list (.) being worth an estimated five hundred fifty million (.4) dollars
9 N you know what (.4) i dont feel that bad cause last week when i almost won the lottery era (.) iba ganar lo mismo yo (.2) he he he
10 i was going to win the same
no no fíjate que >muchas personas piensan que<  
it turns out that a lot of people think that (.4) all his property is coming from his clothing line actually is (.8) cause its a deal he got from sira vanka [which is reportedly paid him in the double digits in the millions to share the profits from sells (.4) we can learn something from p-diddy man.

[aha::]

condra*zon no le questa nada como tener cuatro  
no wonder, it doesn't cost him anything to have four baby mamas=

=there you go

(xxxx) pero sin feria [HAha::ha

but without money]

[haahahah]

Thursday April 19, 2012

Participants:  1) Raq-C (RC)
  2) Nachin (N)

Context: The hosts discuss the lowering of graduation standards at LAUSD in an effort to increase the number of graduates.

Recording #5

1  N  ahí les va otra noticias(.8) LA unified school

coming at you other news
district is lowering graduation standards to
curve drop out rates (.2) o sea (.) como que

in other words its like
quieren decir (.) we are going to lower our grade

they are trying to say

system so our d is a passing grade system (.4)
i say okay but i look at it a positive way like okay (.). you are going to graduate more kids but
also you look at the negative side (.). you are

telling ah:: its okay (xxxx)esfuerzo

effort

its okay you can pass with a b its alright (.)

101
when i was going to school i felt bad when i gotta c=

3 RC >let me tell you< when I was going to school (.)
it was unacceptable to get a b (.2) mi papi took
away from me put me on some restriction (.4) i
mean i had (xxxx)=

4 N =exactly (.).
parents show your kids that
education (.). is the way were going to get ahead
in life (.)

5 N show ↑somos la cultura que se necesita

venirse más y (.). abrir la mente más so (.).
ah:
advance more and open minds more
school dont take it so lightly (.).
dele°importancia° (the signal faded away)
give it importance

Thursday April 19, 2012

Participants: 1) Raq-C (RC)
2) Nachin (N)
3) Caller (C)

Context: A young male caller calls in to answer the posed question: how is the best way to ask a girl out to prom. This question was asked by Raq-C earlier in this broadcast day.

Recording #6

1 RC con quien habló esta mañana

with whom am I speaking this morning

2 C juan marco (.4) aquí de la ciudad del mo^nte.

Juan Marco here from the city of El Monte

3 RC what do you think of the most creative way to ask
someone to prom,

4 C well (.8) basically:: (.8) eh:: for me (.4), it
was odd (.4) because i had all my friends (.8)
(xxxx)pressure on me (.2) so i did ask
that girl (.4) and at the end (.8) she ended up
telling me >you know what<(xxxx) wanted
to go with you (.4) >you know<

5 RC OH my go^sh (.4) so you were nervous for no
reason=
6 C =yeah (.8) she (. ) she just wanted to tell me but
(.2) no encontraba la manera para decírmela like
she couldn't find the manner in which to say
(.8)hey ma^rco (.2) i want to go to prom
with you (.4) >you know< (.6) eh:::=
7 RC =pues como yo vi la manera de preguntar algien
well since I found the manner to ask someone
es directo
is direct
8 C yea::h (.6)
9 C exactly and i think its worth it >you know<
no perder nada=
nothing to lose
10 N =you know the way i did it (.2)
yo le mandé una cartita >you know<
I sent a small card
before we didn't have sex or >we didn't have
anything< (.4) i gave her best friend
una cartita y se la dio (.8) and that's how i got
a small card and she gave it to her
it (.6)
11 C i learned from that (xxxx) i
(xxxx) de otro modo like
from another way
(xxxx) por la palabra (.4) i say >you
the word
want to dance< you want to do this >you know<=
12 RC =yea::h=
13 N =exactly (.2) what's the worse that can happen
que diga que no right?=
she will say
14 C =exactly its like ( . ) not the end of the world.

Friday April 20, 2012

Participants: 1) Raq-C (RC)
2) Co-Host (N)

Context: The show begins with the morning salutations. Raq-C begins by mispronouncing a Spanish word in which requires the co-host to remind her of the pronunciation. The show then moves on to the news.
Recording #1

1. RC >latino noventa seis tres< (.)
ninety six three

2. RC mu::y buenos dias
very good day
happy friday (. ) happy four twenty otro viernes
[otro viernesito lindo (. ) and da:: oh
another Friday another lovely friday
gosh (. ) que que privilegados (. ) previligiados
what what privilege previleged
comos se dice esa what privilege that palabra=
how do you say that

3. N [whistle sound] ao^uw

4. N =priviligi^ados(.)priviligi^ados=
privilege privilege

5. RC =tu (. ) tampoco sabes=
you also don’t know

6. N =you (. ) you used to be el espanol de la
the Spanish person at
universidad de california riverside=
University of California Riverside

7. RC =lets say it in English (. ) [were currently
privileged to be living in beautiful city like LA
(-interference hahaha)

8. N

9. N

[>yes<

10. RC coming up on ↑[noticias:: what:::
"Noticias" and "What" are combined

11. N ↑[noticias:: what:::
"Noticias" and "What" are combined

12. RC very soo:::. n (. ) you could kiss sho:::pping go^od
bye::::=

13. N =ni^ce

14. RC te vamos a decir how at six forty (. 8
we will tell you

15. RC in the meantime (. ) connecting you with the side
>with you know <with that other side with that
other world [with our w:::orld renowned spiritual
psychic agent ay jay barrerra

Friday April 20, 2012

Participants: 1) Raq-C (RC)
Context: This news segment is in regards the introduction of a flying car prototype and the convenience and inconveniences of owning such a vehicle.

Recording #2

1  RC  oh my god nachin so i think this is a dream come true i always dream of the day when i see a flying car (. ) y ah:: (. )

2  RC  una compañía de massachusetts hopes to commercial a company from market a flying car (. ) although the driving plane may be a more accurate description (. ) >lo que paso< (. ) last week (. ) what happened
new yorker international auto is saying how a company happened based out of massachusetts (. ) they introduced the 2C aircraft with foldable wings (. 2 ) >isnt that cool< you fold up the wings and park in the garage (. ) the company plans to sell the carro volador by 2013 flying car and guess how much its going for [dos cientos] two hundred

setenta nueva mill dolares= seventy-nine thousand dollars

3  N  [unos hundred a couple of

4  N  >no thank you< (. ) i rather buy a house=

5  RC  =yeah (. ) so (. ) huh this is what you do (. 2 ) you pull out of the garage (. ) you fill it up with ninety one octane you have to drive it to the nearest airport (. ) y del aeropuerto es donde te and from the airport is where puedes (. ) >you can know< thats where you gotta take off from so (. ) its cool cause its a flying car but how inconvenience is that= =na::::h olvidate si las viejas chocan aqui forget it if women crash here

ahoriata en el free ahora now in the freeway now arribare::::::::ir hah[ahah up there

6  N  [hahah=

7  RC  

105
RC = (interference) a disaster waiting to happen
N = yea::h=
RC = so far (. ) about (. ) ah hundred people have put
down die::z mill dólares [as a deposit to be
one hundred thousand dollars
among the first buyers of this (. ) of this
cair [flying aircraft
N = [whistling sound
N = [yeah uh huh thats cool
RC = the day we see that (. ) i think everyone is going
to trip out=
N = yeah thats the day pigs are going to fly hahahah
RC = literally

Friday April 20, 2012

Participants: 1) Male Caller (MC)

Context: The following is not a conversation but a recorded
telephone call from a male fan. He wishes the host a good
day and also mentions he is celebrating his wedding
anniversary on this day.

Recording #3

1 MC buenos dias roxi (.)
   good morning
2 MC como manecieron los dos latinos favoritos de
   how did you both wake-up
everyones favorite of
los ange^les (.)
3 MC [interference] que aqui
   Los Angeles
   I'm here
   celebrando el (.4) diez año
   celebrating the ten year
   aniversario aqui con mi esposa aca la quiero
   anniversary here with my wife
decir que la (.4) quiero mucho y estoy esperando
   I want to tell her that I love her very much and I am waiting
   que los proximo diez años (. ) hope they are much
   and I hope that the next ten years
   better than the first ten years (. ) im not saying
   that the last were not great but (. ) we want to
   make them (. ) better we have a six year old son
Friday April 20, 2012

Participants: 1) Raq-C (RC)
               2) Co-Host (N)

Context: This is an opening to the morning program. This includes salutations and a sneak peak into the news.

Recording #4

1 RC e^pa::: (interference) noventa seis tres hoy [es
   traditional happy latin yell ninety six three today is
   viernes dia de
   Friday day of
   pachanga anything goes on this day four twenty
   slang for party
2 RC coming up on notiwhat eva longoria doing it
   "Noticias" and "What" are combined
   with three men (..) doing what with three
   men ocho cuarenta telling
   eight forty
   you on ↑[noti:::what:::t?]
   "Noticias" and "What" are combined
3 N ↑[noti:::what:::t?]
   "Noticias" and "What" are combined

Friday April 20, 2012

Participants: 1) Raq-C (RC)
               2) Co-Host (N)

Context: The following is the news segment of the broadcast. The first news item is in regards Evan Longoria, a popular Latin television actress, who will air her version of a dating show in which many of the cast members are Latin. The second news story is a Starbucks related story that involves the removal of a beetle dye in the drinks they sell to customers.
so even though desperate housewife is over.

even though desperate housewife is over.

la eva longoria es una latina tan luchadora

hard working Latina

she's now launching mucho pajama love looking for

a lot of love=

=(h)aha:

and these are la::ti^no:::s [se llama (.).uno se

one is called the other llama el tim lópez ernesto argello

named the Lopez Ernesto Argello

[ai^:::::

so maybe two latinos i watched the video, very

good concept lo que

what va pasar is that they are hand selected, three

will happen guys were hand selected (.).by longoria herself

>you should have been selected in one

of these< (interference)

you should have been selected in one of these

(interference) porque esos muchachos son willing

because those young men are and ready to open their hearts to america (.). and

embark on a life changing process[to find their so::ul mates.

[why?

you know what (.). you just described me (.)

pero no te preocupes roxi but don't worry

porque (.). (interference) in a few months the because

spanish television dice they are not original

say siempre compiero que hacen en inglés (.).va

I always compare what they do in English

salir [uno y] it might be better than that one

one will come and

hahahah

[hehahah

pues al les va otra

well, here's another

if you are a starbucks drinker (.). you may have

heard ah:: the news

de que están echando un diet made out of kuch=
that they are providing a

RC  =beetles=

N  yeah beetles (.2)

N  people are saying thats dirty you cant be eating that (.). so you know starbucks came out and saying >you know< [we are not very sorry and very happy to announce we will not be using that anymore (.). so that next time you go into starbucks (.). they say that by june (.). you will still have to be doing that if you're getting your drink with dye (.). so its a good thing for those people who are like against that >you know<

Monday April 23, 2012

Participants:  1) Raq-C  (RC)

Context: The following is an example how the deejay usually begins her segments following a commercial break.

Recording # 1

1  RC  noventa seis tres muy buenos días LAs ninety six three very good morning
only spanglish radio station (.3) la estación que "Spanish" and "English" are combined
"te lo da en inglés y español gives it to you in English and Spanish
the station that

Wednesday May 2, 2012

Participants:  1) Caller  (C)

Context: The following is an example of how callers typically use Spanish phonology to pronounce Latino names.

Recording # 1

1  C  my name is emma rodríguez
     Ema Rodriguez
Participants: 1) Raq-C (RC)  
2) Nachin (N)

Context: Both Raq-C and the co-host are in the middle of signing off from the day’s broadcast.

Recording #2

1  RC  nachin well see you tomorrow touchy thursday  
2  N  a las seis de la mañana  
    at 6 in the morning  
3  RC  primero we leave you with  
    but first  
    con nuestra negrito favorite nate jackson  
    with our black person

Thursday May 3, 2012

Participants: 1) Raq-C (RC)  
2) Nachin (N)

Context: The show begins with the morning salutations. Raq-C and the Nachin announce they will move on to another phase in their radio career. This means they will be leaving this morning show. They express their gratitude toward the listening audience for allowing them to be part of their lives.

Recording #1

1  RC  good morning los angeles its >noventa seis tres< ninety six three  
    its LAs only spanglish station  
    "Spanish" and "English" are combined  
2  RC  three days from  
    ↑cinco de mayo despertando en los last few days  
    Cinco de Mayo waking up in the  
    with a smiley face  
3  N  [yea::h  
4  RC  you know im just here with a grateful heart  
    dando muchas gracias a los angeles for (.8)
giving many thanks always checking in with us every morning=

for allowing to be on the the airways

con ustedes y gracias por el amor que han

with you and thanks for the love that you have

expresado yo y roxi vamos a transcend to another

expressed myself and roxi we will

these last few days we want to make them the best=

we are going to rock out and make them memorable just like we=

=yea::h

exactamente (.8) so unos saludos a ti si andas a

exactly a shout out if you are out and about

tu second job getting the kids ready for school your

si handas horita echándola la huei:::y

referring to sex

huei:::y=

=ha::ha:ha

a toda la gente burley getting out of the shower

sacando el pelo thank you thank you thank you for
drying your hair

allowing us to be part of your world

Thursday May 3, 2012

Participants:  1) Raq-C  (RC)

2) Nachin  (N)

Context: The show moves on to the news where Raq-C discusses celebrity Beyoncé who recently gave birth.

Recording #2

1  RC after giving birth to her daughter blue ivy she has been opening up a lot la beyonce y

Beyoncé and

también jay-c siemepre han sido privado=

also Jay C have always been private people

2  N =of course

3  RC she said you know i had my nails done i had my feet done my hair done my little lip gloss ready to go before i went into labor

4  N mira la vieja showing it off
check out this old lady her out

5 RC exactly she said after having gotten nice and fresh for the moment she didn't feel pretty at all you know what woman feels pretty during birth

6 N c'mon its one of the toughest things in life

7 RC shes like i gained so much weight i could burley recognize myself but after many hours of labor i could care less

Thursday May 3, 2012

Participants: 1) Raq-C (RC)
2) Nachin (N)

Context: The following newscast discusses a new law in New England that enforces fines to those who curse in public.

Recording #3

1 N en otras noticias ay te van new england is in other news, here they come considering fining people who use bad language=

2 RC =for what

3 N because there's a lot of people cursing in the streets disiendo hijo de tu perro en ingles y saying son-of-a-bitch but in English and esas cosas y city officials estan diciendo those things and are saying enough is enough these people have no respect no morals and you know how people in the east coast have bad attitudes well this is just reinforcing that theory because now this town is saying enough is enough and if they catch you saying something bad the first fine is going to be twenty dollars the second is going to be a hundred then its going to increase to a thousand so hey i know its freedom of speech but hey tambien es bueno estan poniendo also is good they are putting en stop a esta gente con actitud to those people with attitude

4 RC a que aprender a respectar right to learn to respect

5 RC but serious i think its totally against the
but it says in the constitution its freedom of speech but anything thats offensive can be stopped

where does it say that

Friday May 4, 2012

Participants: 1) Male recorded voice (X)

Context: Commercial for Cinco-de-Mayo party invitation.

Recording # 1

1 (X) latino ninety six three invites you to join us ninety six three
to ↑cinco de mayo celebration in plaza ↑méxico in Cinco de Mayo Mexico
the city of lynwood featuring live music all day long food games and fun for the whole family the party starts at twelve noon and it goes through ten pm dont miss the ↑cinco de mayo celebration Cinco de Mayo
at plaza ↑méxico in lynwood Mexico
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