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HYBRID IDENTITIES IN RADIO DISCOURSE

A Thesis

Presented to the

Faculty of

California State University,

San Bernardino

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

in

English Composition:

Applied Linguistics and

Teaching English as a Second Language

by

Francisco Javier Aguirre

September 2013

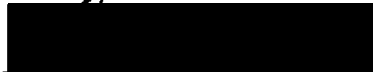HYBRID IDENTITIES IN RADIO DISCOURSE

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September 2013

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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

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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

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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 [1]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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[1] Identity 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

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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

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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,

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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.

CHAPTER TWO

LITERATURE REVIEW

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**.
store

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.
I'm going to the   *tomorrow for*   *and bread.*

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,

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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

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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

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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 childhoods[1].

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

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[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 [2]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[3]

- 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 [4]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).

sabado (Saturday)	bold print: utterance in Spanish with glossed English words, phrases, or sentences underneath
twitear	bold, shaded, and italic signifies a borrowed word

---

[4] Since radio discourse is public domain, Institutional Review Board (IRB) procedures are not necessary for any on-air speakers.

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(1.4)	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 (incoherent)	unintelligible speech sound
(laughing)	parentheses indicate researcher is adding contextualized information
(h) (h)(h)	aspiration longer aspiration (this could also include laughter)
•h •hh	in-breathe 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
           (.) 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 <u>girl</u>?

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.

<u>Marking Codeswitching</u>. 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
          <u>divas</u> (.) 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** $\boxed{\textbf{carro}}$ **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

Context N=24	New Information Emerges in Spanish	Given Information Reemerges in English
Narrative (16)	Regular Nouns	3-Regular Nouns 2-Deictic 5-Pronouns 1-Proper Noun
	Proper Nouns	1-Proper Noun 4-Pronouns
Institutional (8)	Regular Nouns	4-Regular Nouns
	Proper Nouns	4-Pronouns

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

Context N=15	New Information Emerges in English	Given Information Reemerges in Spanish
Narrative (12)	Regular Nouns	3-Pronoun 1-Regular Noun 2-Deictic
	Proper Nouns	1-Proper noun 1-Deictic 4-Pronouns
Institutional (3)	Regular Nouns	1-Deictic 1-Regular Noun
	Proper Nouns	1-Pronouns

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

Borrowed Words	English or Spanish Base Words + Affixes	Frequency N=36
Cheques	Check + es	2
Cheapotean	Cheapo + tean	1
Notiwhat	Noticias + what	23
Twitear	Twit + ear	1
Carro	Car + ro	1
Spanglish	Spanish + English	6
Cartas	Card + as	1

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 (.)
                 Wednesday
        2   RC   and dont forget pay your
  →              bills porque hay diferente cartas de crédito
                         because there are different credit cards
                 like your macys siempre en el fifteen=
                                  always on the

  →     3   N    =te chipotean y (.) like oh [man?
                 they will swindle you and

        4   RC                              [hahaha
```

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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

Idiomatic Phrases	Interjections	Single Nouns
2	8	3

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

```
     1    RC    pero se puso (.6) she almost cried, porqu^é
                but she got                           because
                the(XXXX) gave her a standing ovation=
→    2    N     =GRACIAS hu[e::co^s= (he is imitating a
                thank you slang for "dummies"
                grouchy old man)
     3    RC                  [ha (h) ha hu::
     4    N     ha ha::=
```

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

```
→         RC    e^pa::: (interference) ninety six three (.)
                a traditional Latin yell
```

→   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 tage 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

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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

1. Proper Names		
Proper Name	English Phonology	Spanish Phonology
Rodriguez	/rədrɪgez/	/roʊdrigez/
2. Foods		
Birria	/bɪrɪɔ/	/birriə/
3. Places		
Mexico	/meksIko/	/mehIko/

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.
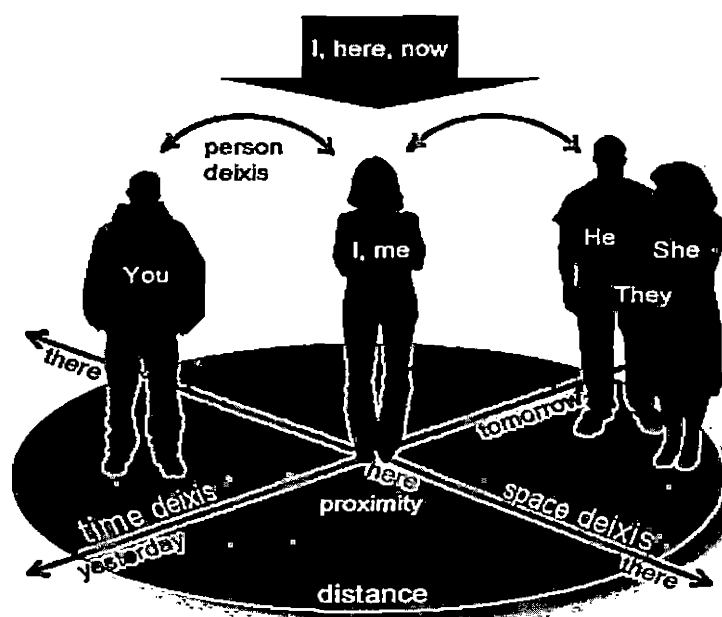
Figure 1. Deixis Chart
Sevastopoulos, J. (2013). *Deixis: Adjusting Perspective*
    [Online image]. Retrieved June 5, 2013 from
    http://www.grammar-quizzes.com/nounclause4.html.

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

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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).

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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.

Excerpt 1

```
        1    RC    miércoles already (.)
                   Wednesday
        2    RC    and dont forget pay your
                   bills porque hay diferente cartas de crédito
                                because there are different credit cards
                   like your macys siempre en el fifteen=
                                      always on the

   →    3    N     =te cheapotean y (.) like oh [man?
                   they will swindle you and
        4    RC                                 [hahaha
```

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.

Excerpt 2

        RC   **noventa seis tres muy buenos días** LAs
                    ninety six three very good morning

→   only *spanglish* radio station (.3) **la**
  "Spanish" and "English" are combined   *the*
        estación que te lo da en inglés y español
        the station that gives it to you in English and Spanish

Excerpt 3

→   RC   its latino ninety six (.) LAs your *spanglish*
                  "Spanish" and "English" are combined
        partystation

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

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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 pachánga** 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 20th 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.

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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 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.
           RC   actually i think a massive heart attack is
                    the easiest way to die no:::?
           N   it could be (.4)↑**pero imaginate 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)
		Simon
	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" (fəhidəz) 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)

<div>

        RC   **aí estos** records are old=
              c'mon, these

        N   =hahaha.

→   RC   **ha<u>y</u>** (.) **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*

→   santana?

</div>

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

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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 latinos
→ 7	RC	**representando** the new generation for sure= representing
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.

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```
6   N    this is who we are baby latinos living today
                                 latinos
7   RC   representando the new generation for sure=
         representing
```

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.

Rolas, D. and Peña, S. (April 16, 2012-May 4,
    2012). In R. Alarcon (Producer), *96.3 FM Por
    las mañanas with Raq-C and Nachin*. Los Angeles, CA:
    Spanish Broadcasting System.

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*
2	N	[loud
		whistling]
3	RC	**a toda la gente que vió** *la Gavio^ta* live up on
		to all the people who saw the Gaviota
		stage **este sábado pasado**
		this saturday past
4	N	(cheerful grunt)
5	RC	she also uh: (.2) she also uh:: (.2)she performed

```
              some of her (.) new mate[ri^al (.)
 6    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=
 8    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
                 we will tell you but
            definitely conectándote to aj barrerras (.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?=
            nearby right?
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)
               in the other side and is
            >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
```

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```
              hold on.
22    N     >° pick up the phone°<
```

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
            spanglish party station (.4)
        "Spanish" 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 ahí=**
		hello who is there around those parts
6	C	=good morning roxi my name is >**angelica**< one of
		Angelica
		the <u>divas</u> (.) the redheaded FIRECRACKER?=
7	RC	=wha^:::ts up <u>girl</u>?
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 <u>never</u> trashy right?
10	C	>never <u>trash</u><
11	RC	[ha::[ha:ha (h) a
12	C	[ha::hahe
13	RC	**mamacita** (.)we::ll im 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 <u>hot</u>
		mamacitas that rolled with me on saturday at the
		young attractive female
		concert (.) well **ahí 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.

Recording #4

```
1    X    its time once again for the ↑notiwha:::::t?
                                       "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 three news desk its ↑notiwha:::::t?
                                          "Noticias" and "What" are combined
3    RC   so its official, angelina jolie and bra^tt pitt
          will be married very very soon (.6)
4    N    ni:::ce
5    RC   brad pitts management is cynthia pitt >fontaye<
          actually said yes its confirmed (.) its a promise
          for the future (.) and their kids (.6) are very
          happy (.) 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[us=
6    N                                                    [uh
          huh
7    RC   =straight people >and they said > (.6) >so you
          know what<we were getting pressured by the kids
          so we had to do this=
8    N    =hey (.6) lov^e is a beautiful thing (.6) embrace
          it (.6) use it (.) llegale hazlo porque la vida
                              go to it     do it because life
          es muy corta=
          is very short
9    RC   =que bueno porque at the end of the day whatever
          that is good because
          floats your boat=
10   N    =>yeah<=
11   RC   no importa no liase lo que la sociedad te dice
                      it's not important what society tell you
          what they think you should be doing (.4)   its
          whatever floats your boat (.6)
12   N    do you think there will be serving birria[the
                                             a spicy Mexican dish
          day (.) for the wedding
13   RC                                               [HAhaha=
14   RC   =who knows (.) la angelina es internacional (.)
          le gusta un poco de todo=
          Angelina is international she
          likes a little bit of everything
15   N    =aiy una birria con chilito y así con jalapeños y
          oh, some birria with a side of salsa with jalapeños and
```

unas torti^llitas
some tortillas
16   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 pierden 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<

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```
                    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 wha:ts 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   *good*
dí::as.
morning
(A song titled "Love and Lost" is played. Then
Raq-C returns)

2   RC   i think weve all loved and lost **pero** we must go
                                          but
          through it >right< in order to grow.

3   RC   latina >ninety six point three< ↑**muy bueno días**
          latina   *very good morning*
          (.)**feliz martes** roxi checking in with you **esta**
             happy Tuesday   *this*
          mañana.
          morning

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)

2   (X)   its time once again for the ↑*notiwha::::::t*?

"Noticias" and "What" are combined

(ending with an echo effect)

3   (X)   giving you the (xxxx) on whats happening in hollywod and around the world from the latino ninety six point three news desk its

↑*notiwha::::::t*? (ending with an exaggerated.

"Noticias" and "What" are combined

echo effect)

4   RC   (.4) so what superstar said goodbye to her twitter acco:::unt?

5   RC   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 **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 (.)

6   RC   **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 **la** mickey **regresa a**

the Mickey will once again

twitear.

twit

7   N   **hay te va en otra noticias** is beer the reason for

coming at you in other news

facebooks success you may ask=

8   RC   =really?

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

10 RC   **estás diciendo porque** scientists **están diciendo**

you mean because   *are saying that*

de que alcohol may enhance your intelligence

that

y si esos científicos ya no saben que decir=

those scientist ran out of things to say

11 N   =you never know.

12 RC   so facebook could have been an idea of [a

13 N   [drunken

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```
         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^í 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)
```

85

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 cla::ssic **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** (.) i
		but *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**
		8 7 7 0 9
		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 Maná's concert
2	RC	(.) and if youve 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<

```
5    RC    thats a good one (.) what you got.
6    NJ    hey girl (.) i got knots berry farm for you=
7    RC    =and this is perfect weather to go to a theme
            park (.)        ʼ
8    NJ    and i just love it (.) im from oregon this is
            good old LA weather
9    RC    >oregon< has depressing weather=
10   NJ    =(sighing sound) (.) dont be knocking my place,
11   RC    im keeping it rea[l,
12   NJ                     [ha(h)aha::
13   RC    puro llover en washington and oregon.
            nothing but rain in
14   NJ    hey (.) im gonna have to fight you for this.
15   RC    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 necesa^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
```

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in order to I have never married   i have my
carrrera soy química
    career. I'm a chemist
(xxxx)**y luego para casaRme.**
        then I will marry

8   RC   so i think (.) **eh un estudio para casar es** pretty
                             this study on marriage is
           much on (.6) thanks to cosmopo^litan <u>magazine</u> (.)
    for
           this good info? hahahe (.8)
9   RC   coming <u>up</u> 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 <u>actually</u> tore
           it <u>up</u> [**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 <u>wednesday</u>
           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?

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9	N	yea::h=
10	RC	=i gotta tell you >that honestly< my hair makes me feel sexy (.)
11	N	you know, **se ve hoy** today **te vez muy bonita**=

it looks   *you look very pretty*

12	RC	=**si**? (.8)
13	RC	**pues tengo diamena puesto**=

well I am wearing a headband

14	N	=**si te ves muy suave**.

you look very nice

15	RC	this is what happens when i have a bad hair day=
16	N	=ha (h)a (h)a
17	RC	but thank you for the compliment.
18	RC	and coming up on ↑[**noti::wha::t**?

"Noticias" and "What" are combined

19	N	↑[**noti::wha::t**?

"Noticias" and "What" are combined

20	RC	what the heck is kim karda^shian adding to her resum[e WOW.
21	N	[↑**ay yaiy** °**yaiy**°

expressing a traditional Latin displeasing sighing sound

22	RC	if she truly has the leadership qualities she believes she does [i will tell you.
23	N	[ah hu::
24	RC	i will tell you what is going down and why kim kardashian >**aver**< **a las** six forty (.) but right

                 let's see at

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

1	RC	OH my°god ° [**AYIE::::::::**?

                    a traditional Latin yell

2	N	[phe:::w

```
3   RC   have you ever had a summer of love? (addressing
         the co-host)
4   N    yes i have=
5   RC   =↑ai::::::ye
              a traditional Latin yell
6   N    last summer >as a matter of fact<
7   RC   aiy di^os [mio
                 oh my god
8   N              [ahuhhuh:

9   RC   >noventa seis< el lays only |spanglish| party
              ninety-six              "Spanish" and "English" are combined
         station (.6)
10  RC   >you know< i just read something beautiful (.8)
11  RC   failure defeats losers and inspires winners=
12  N    =ni^::ce
13  RC   i love that (.8) i had to share that with you=
14  RC   =hoye esta mañana tenemos boletos to sold out
                listen we have Maná tickets
         concert to ma[ná we
15  N                 [yea::h
16  RC   also have boletos to knots berry farm (.8)
                    tickets
17  RC   a^y este micrófono no sirve=
         (sighing sound)this microphone does not work
18  N    =se está cayendo no sirve (.8)
         it is falling  it is not functioning
19  N    tambien tenemos boletos para gloria tre^vi
                    we also have tickets to the Gloria Trevi concert
20  RC   la GLORIA (.6) have you seen her live?
         the Gloria
21  N    si pues un grasaso
    yeah well it was a (Grasaso is slang for great]
22  RC   ha::hahaha.
23  RC   we got all that coming at a las seis cuarenta
                                       six forty
         cinco (.4)
         five
24  RC   but now we gotta get into ↑[noti::what?
                                    "Noticias" and "What" are combined
25  N                              ↑[noti::what?
                                    "Noticias" and "What" are combined

         (A recording that introduces the news begins)
26  (X)  its time once again for the ↓notiwha::::::t?
                                     "Noticias" and "What" are combined
27  (X)  giving you the (xxxx) on whats happening in
         hollywood and around the world from the latino
         >niney six three< news desk its
```

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↑__notiwha:.:.:.:__t?
"Noticias" and "What" are combined

28	RC	last tuesday at the lakers game against the san antonio spurs (.) guess who made their debute kiss cam appearance (.) you know when couples have to kiss on the big screen=
29	N	=yea::h (.4)
30	N	let me guess (.4)↑__la__ roxie <u>ha</u>haha. *the*
31	RC	no:::?
32	RC	↑__el__ justin bieber __y la__ selena __gomez__(.) ma^n (.) *the Justin Bieber and the Selena Gomez* they broke so many hearts[around
33	N	[ha<u>ha</u>huh
34	RC	__porque cuando les ponieron el kiss cam__ they *because when they were on kiss cam* started kiss[ing
35	N	[hmmm
36	RC	>and i was like< (.) we basically (.) weve 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
37	N	[yea:::h
38	RC	especially when they are so young and innocent like that=
39	N	=exactly
40	RC	i just hope __de que__>you know<__no salgan con un__ *that* *they come out with* __como dicen un__[xxxx] *how they say a*
41	N	[mmm
42	N	__son chiquitos para eso.__ *they are too young for that*
43	RC	<u>that</u> would be the talk of the [town
44	N	[yea::h
45	N	(.4) __bueno__ talking about town,↑__esta vieja siempre__ *well* *this lady always* __le gusta andar en las noticias__ [yesterday *well loves to appear in the headlines*
46	RC	[who?
47	N	she wants to run for mayor of glendale in five years __la__ KIM KARDASHIAN= *the*
48	RC	=OH <u>my</u> GOD?
49	RC	hey (.) that kinda makes sense because ˙__en__ Glendale __hay muchas__ persians (.)>you know<= *in* *there are many*

```
50   N     =yea::h
51   RC    la ra^za de glendale (.) all the persian people
           the people of
           that live there would like tha[t

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     ↑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)
```

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```
9    RC   aí estos records are old=
          c'mon, these
10   N    =hahaha.
11   RC   hay papi (.) les va de santana (.4) drop in the
          oh, baby here comes the ones from
          grave=
12   N    =haha::ha
13   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?
14   N    (xxxx)una vieja black magic [women
                  an old women
15   RC                               [HAHAha
16   RC   i think you had a few of those women in your
          life=
17   N    =haha[ha
18   RC        [(h)ahaha.
```

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

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

7    RC                              [shout out to all the
          pro^crastinators=
```

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```
8    N     =yea::[h
9    RC          [i just did my taxes ayer?
                                    yesterday
10   N     haha[hum
11   RC        [hahahum (.2)
12   RC    un saludo a (.)LAs weekly staff writer
           a shout-out to
           se llama simon wilson=
           her name is
13   N     =whats up qua^ker (voice deepens)
14   RC    ↑una GRi^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
15   RC    and >right now though<
```

Wednesday April 18, 2012

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

Context: Raq-C and Nachin go into a segment named "Drop in
the Grave." They select and play "Black Magic Women" by
Carlos Santana.

Recording #6

   ("Black Magic Women" by Carlos Santana begins playing in
                      the background)

```
1    RC    ↑ayie:::[:::::
2    N            [yea::h=
3    N     =santanista ba::by?
           referring to Carlos Santana
4    RC    good pick good pick this morning man (.) taking
           us down memory lane
5    N     (imitating a voice of an old crancky man)
           ↓se acuerda en los sesentas cuando andavan ahi
           you remember the sixties when we went about messing with
           las cilantraso=
           cilantro (referring to marijuana)
6    RC    =ha::h[aha
7    N          [ha:hahaha
8    RC    hater (.8) (xxxx)de aqui don hater?
                             from here Don
9    N     (voice of an old crancky man)↓estas me gustan a
```

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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
                            we ask you
      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 bastante años (.) **este::**
      who has smoked for many years   >It's like<
      is the worse part **ay jente que esta muriendo no**

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there are people dying
        está muriendo porque están smoking (.) **es que**
                they are dying because they are   *because*
        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   **desiandote** (.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 mío<**
                                   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 escribió** 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 HAHAha[ha
13   RC   [WHY:::::::.
14   N   hehehe
15   RC   **el** (.) **el li^bro** was off the <u>hook</u> (.)↑**pero hay**
           the the book   *but there are*
           veces que you read the book then see the movie

                              96

```
                    times that
                    then youre like (.) >okay<=
16     N            =itsuh different adaptation=
17     RC           =exactamente (.) so im crossing my fingers de que
                       exactly                                    that
                    (.) its going to be a great movie.
18     N            it looks like good previews (.) se mira suave=
                                                      it looks fine
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 whats 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
```

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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) a:::nd he suffered the
massive heart attack after the procedure (.2)

9 RC so at the end of the day >you know<↑**le to^caba?**
it was his turn

10 N **le tocaba (.) si es porque dicen el tiempo dios**
it was 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   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 pavajo** 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   and, well
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

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
          thank 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**
                                                        i

          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)

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15   RC   (screaming)

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 ↑notiwha::::::t?
                                         "Noticias" and "What" are combined
2   (X)   giving you the (xxxx) on whats happening in
            hollywod and around the world from the latino
            ninety six point three news desk its
            . ↑notiwha::::::t?
            "Noticias" and "What" are combined
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<=
            but it came out another thing
7   RC   =**ex^actamente** (.) **o >sea te equivocó la canción<**
                 exactly   in other words you got the songs confused
8   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
            i was going to win the same

```
10   RC   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.
11   N                          [aha::
12   RC   congratulations five fifty million (.)
              condra^zón no le questa nada como tener cuatro
              no wonder, it doesn't cost him anything         to have four
              baby mamas=
13   RC   =there you go
14   N    (xxxx)↑pero sin feria [HAha::ha
                 but without money
15   RC                          [hahahah
```

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)
2    N    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 (.)
```

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		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
		my father
		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**
		we are the culture that needs
		venirse más y (.) **abrir la mente más** <u>so</u> (.) 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) **aqui de la <u>ciudad</u> del mo^nte.**
		Juan Marco here from the city of El Monte
3	RC	what do you think of the <u>most</u> 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 decirme 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 didnt have sex or >we didnt have
          anything< (.4) i gave her best friend
          una cartita y se la dio (.8) and thats 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) whats 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 priviligados** (.)**previligidos**
		what what priveldge *priviledge*
		comos se dice esa what privilege that **palabra=**
		how do you say that *word*
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
8	N	(interference hahaha)
9	N	[>yes<
10	RC	coming up on ↑[**noti** :wha: :t
		"Noticias" and "What" are combined
11	N	↑[**noti** :wha: :t
		"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 renowed spiritual
		psychic agent ay jay barrerra

Friday April 20, 2012

Participants: 1) Raq-C   (RC)

2) Co-Host   (N)

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 compañia de** massachsetts 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 massachsetts (.)
           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 ci^entos**
                                             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
           you can
           know< thats where you gotta take off from so (.)
           its cool cause its a
           flying car but how inconvenience is that=
6   N   =na::::h **olividate 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
7   RC   [hahah=

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```
8   RC   =(interference) a disaster waiting to happen=
9   N    =yea::h=
10  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
         ca^r [flying aircraft
11  N                                    [whistling sound
12  N           [yeah uh huh thats cool
13  RC   the day we see that (.) i think everyone is going
         to trip out=
14  N    yeah thats the day pigs are going to fly hahahah
15  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
```

```
              (.)
4     MC    siempre oímos los top ten aqui los dos
                   we always listen to the        both of us here
```

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 día 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:::wha:::t?
            "Noticias" and "What" are combined
3     N               ↑[noti:::wha:::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.

Recording #5

1   RC   so even though desperate housewife <u>is</u> over (.) **la**
                                                                 the
        eva longoria es una
                          is one
        latina tan luchadora shes on to bigger better (.)
        hard working Latina
        shes now launching **mucho** pajama love looking for
                                  a lot
        love=
2   N   =(h)aha::
3   RC   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*
4   N   [**ai^:::::**
5   RC   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
6   RC   >you should have been selected in one
        of these< (interference)
7   RC   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.
8   N   [why?
9   N   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 compero 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
10   RC   [hahahah
11   N   **pues al les va otra**
        well, here's another
12   N   if you are a starbucks drinker (.) you may have
        heard ah:: the news
        de que están echando un diet made out of kuch=

13	RC	*that they are providing a* =beetles=
14	N	yeah beetles (.2)
15	N	people are saying thats di^rty 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 youre 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   the station that

          te lo da en inglés y español

          gives it to you in English and Spanish

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

Wednesday May 2, 2012

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=
5	N	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 transend to another
		expressed myself and Roxi we will
		these last few days we want to make them the best=
6	RC	we are going to rock out and make them memorable just like we=
7	N	=yea:::h
8	RC	**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
9	N	**si handas horita echándola la huei::::y**
		referring to sex
		huei::::y=
10	RC	=ha::ha:ha
11	RC	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**
		Beyonce and
		también jay-c **siempre 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

RC   *check out this old lady her out*
     exactly she said after having gotten nice and
     fresh for ·the moment she didnt feel pretty at
     all you know what woman feels pretty during birth
6   N   cmon 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 theres 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

```
            constitution
6    N      but it says in the constitution its freedom of
            speech but anything thats offensive can be
            stopped
7    RC     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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