Can I Borrow That, Amigo?
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**Topic**
My research topic is Mock Spanish and specifically, the act of linguistic borrowing within Mock Spanish. My main goal is to examine the linguistic borrowing of Spanish words into English conversation and conclude what this borrowing brings to surface about the connection between language and society. I will examine what this borrowing indexes—directly/indirectly—and ask questions such as: What does this borrowing mean/stand for in a sociolinguistic sense? When does borrowing occur? Why does it occur? My theory is that borrowing sets up a narrative that allows for the perpetuation of negative stereotypes. Linguistic borrowing occurs in manners that perpetuate racism through indexicality.

**Methodology**
To learn about and understand linguistic borrowing I am exploring data from a few different directions. Two sources of my data are corpora from the Corpus of Contemporary American English (COCA) site. I found the data by searching for key Spanish words that I felt would likely occur in situations of Mock Spanish. I used the key words “amigo” and “gracias.”

Another source of data is the description of a cell phone ringtone that deeply embodies the use of borrowing in Mock Spanish and the idea that this borrowing indexes something on a higher sociolinguistic level.

Two other sources of data are from Jane H. Hill's “Mock Spanish: A Site For The Indexical Reproduction Of Racism In American English”—one is an excerpt from the movie *The Terminator 2* and the other is a submission of writing to a satyrical newspaper called *The Koala* from the University of California at San Diego.

For all of the data, I will be examining the direct and indirect indexicality that I believe presents itself and connecting this to Hill's argument. I will also be relating the data to theories of expressives and deixis presented by Potts and Levinson and showing how Mock Spanish relates on a theoretical level to these pragmatic concepts, but not necessarily on an applicable level. Therefore, this indicates that we need a pragmatic tool that allows us to identify the sociolinguistic implications of linguistic borrowing.

**Data**
http://corpus.byu.edu/coca/

(1) And now, almost live from Washington, it's Larry King. " Mr. LARRY KING ": Hello, folks. " Larry King Live " here with my special guest Fidel Castro. Fidel, welcome to " Larry King Live. " " Mr. FIDEL CASTRO ": Muchas gracias, Larry. I am a big fan. " Mr. KING ": A big fan, ladies and gentlemen. Fidel Castro, a big fan of Larry King and " Larry King Live. " Why, Fidel? Why? " Mr. CASTRO ": Easy. Easy, mi amigo. You see, in my country, baseball is a passion, and you, Larry, are known for asking softball questions, if you know what I mean. " Mr. KING ": Gracias, Fidel. But tonight we only have time for one. Are you ready? " Mr. CASTRO ": Ready. I am listo. I am listo. Ask away. " Mr. KING ": OK, Fidel. Thirty-seven years you've had a heck of a run

http://corpus.byu.edu/coca/

(2) a shot, for example, at President Bush if -- not that it would ever happen -- he were to say something stupid? LONG: Oh, yes. Stupid is as stupid does. COLMES: Like, is there a desire to lay off certain people on, let's say, one side of the political spectrum? Because... (CROSSTALK) LONG: I don't know what you are asking there, Alan. What are you trying to say? COLMES: Do you want me to ask in Spanish? LONG: Is FOX News... ROBERTSON: Si, gracias. COLMES: Yes, there you go. LONG: Si, mi amigo. COLMES: What can we expect this Sunday night? What's coming up? LONG:
Hilarity. ROBERTSON: Hilarity. COLMES: Thanks for narrowing that down for us. LONG: Funniness. Yes, we like to keep it succinct. ROBERTSON: We're going to do some more -- what are we doing this week? LONG: There's a very big arc this week. ROBERTSON: A conspiracy theory

For this data (and example (1) above it) I will examine how Spanish is interspersed within the dialogue (where/when it occurs) and attempt to discover why Spanish is used/what its presence does to the dialogue, as supported by the readings.

http://itre.cis.upenn.edu/~myl/languagelog/archives/003130.html

(3) In it, a siren is heard, followed by a male voice that says in a southern accent: "Calmate, calmate, this is la migra. Por favor, put the oranges down and step away from the cell phone. I repeat-o, put the oranges down and step away from the telephone-o. I'm deporting you back home-o."

In this data, I will examine the direct and indirect indexicality of this ringtone, particularly noting the background scene that is set up (the setting of an orange orchard) and what this adds on a sociolinguistic level on top of the use of linguistic borrowing.

http://language-culture.binghamton.edu/symposia/2/part1/

(4) ``My brother taught me a few phrases: ``Cuanto cuesta es tu Madre?'' (How much does your mother cost?), ``Que pasa en tus pantalones?'' (What's happening in your pants?), and the answer for that question, ``Una fiesta en mi pantalones, y tu invitó''. (There's a party in my pants, and you're invited.) These phrases were of no help to me when captured by Mr. Hideous, Huge-sweat-rings-on-his-uniform, Body-odor[sic]-of-a-rotting-mule, Must-eat-at-least-10-tortas-a-day, Mexican Federale guy. I thought I was going to die, not only from his smell, but from the killer cockroaches the size of hamsters in the back seat. I thought to myself, ``No problem, Pam. You can deal with this. Stay calm, don't scream, and say something in Spanish. He'll notice your amazing brilliance and let you go''. Unfortunately, the first thing that popped out was, ``Cuanto Cuesta es tu Madre?'' My doom was sealed''.

In this example I will look at the social implications of these phrases and what their use indexes about Mock Spanish in our culture.

http://language-culture.binghamton.edu/symposia/2/part1/

(5) Mother: Keep it under sixty-five, we don't want to be pulled over. Terminator: Affirmative (in a clipped, machine-like tone)
John Connor: No no no no no. You gotta listen to the way people talk. You don't say ``Affirmative'', or some shit like that, you say ``No problemo''. And if someone comes off to you with an attitude, you say ``Eat me''. And if you want to shine them on, you say, ``Hasta la vista, baby''.
Terminator: Hasta la vista, baby (still in a machine-like voice)
John Connor: Yeah, ``Later, dickwad''. And if someone gets upset, you say, ``Chill out'', or, you can do combinations.
Terminator: Chill out, dickwad (in a machine-like voice)
John Connor: That's great! See, you're gettin' it.
Terminator: No problema (in a somewhat more natural voice)

In this example I will look specifically at how the character John Connor uses Spanish and what his use indexes about the pragmatic/sociolinguistic meaning of Mock Spanish in dialogue.
Sources


Levinson, S. Pragmatics. Chapter 2: Deixis. Cambridge University Press

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