Translanguaging in the Borderlands:

Language Function in Theatre for Young Audiences

Written in Spanish and English in the United States

by

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ABSTRACT

In the United States, we tend to understand linguistic systems as separate and autonomous, and by this understanding, bilinguals are people who speak two different languages and switch between them. This understanding of bilingualism, however, does not reflect the reality of the way many bilinguals use language. Rather than "code-switch" between two languages, sociolinguists posit that many bilinguals understand their language as a single linguistic system, and choose different elements of that system in different situations, a process termed, "translanguaging." Translanguaging provides an alternative framework for examining bilingual language as an ideological system in plays, particularly plays which use translanguaged dialogue to describe the experiences of young people who dwell on and cross borders, a category of plays I term, "Border Theatre for Young Audiences (TYA)." This descriptive study utilizes grounded theory and close reading theoretically grounded in border studies and sociolinguistic theory to determine what roles Spanish and English play in Border TYA as autonomous systems, and as pieces of a new, translanguaged system.   Playwrights of Border TYA u translanguaging as a structural metaphor for cultural negotiation to examine identity, belonging, and borders. Translanguaging provides subaltern characters a process for communicating their experiences, examining their identities, and describing encounters with borders in their own unique linguistic system. Border TYA, however, does not exclusively translanguage. Border TYA also incorporates monolingual dialogue and translation, and in these instances the languages, Spanish and English, function autonomously as tools for teaching audience members to recognize vocabulary and cultural experience.

i

To my grandmothers, Dorothy Schildkret and Marie Griffin, my role models.

I deeply admire your commitment to teaching as a practice of social justice.

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Throughout the process of conducting this research and writing this document, I have been surrounded by a community of scholars and artists who have supported and motivated me. I would like to thank just a few of the people who made this work possible, and made it better.

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Finally, thank you to my family, David, Susan, Miriam, Ted, and Ben. You demonstrate to me every day the power of engaged artistry.

TABLE OF CONTENTS

LIST OF FIGURES

CHAPTER 1

AN INTRODUCTION TO LANGUAGE FUNCTION IN BORDER TYA

Aprendí hablar y escribir en español en la escuela. En esto, tenía mucha
suerte. Tuve la oportunidad de comenzar a aprender español en la escuela primaria,
cuando era niña y el aprendizaje del idioma era fácil. Seguí estudiando español en la
escuela secundaria, y cuando entré en la universidad, me especialicé en español para
continuar mis estudios. Cuando finalmente me gradué, me sentí que hablé el español con
fluidez.

Although I can speak and write in Spanish, thanks in large part, to classes in
Spanish as a foreign language in public schools in the United States, I still have difficulty
switching between Spanish and English when I speak and write. It takes a great deal of
effort to stop thinking, speaking, and writing in one language, and begin thinking,
speaking, and writing in another. I understand the two languages I speak as autonomous
linguistic systems, perhaps, in part due to the way I learned Spanish, exclusively within
the confines of school. Although I speak two languages, I am not bilingual in the same
way someone who grows up speaking two languages has the potential to be
bilingual. My ability to speak Spanish and English reflects a common belief about
language in the United States. In the United States, we tend to understand linguistic
systems as separate and autonomous, and by this understanding, bilinguals are people
who speak two different languages and switch between them. This understanding of
bilinguality, however, does not reflect the reality of the way many bilinguals use
language. Rather than "code-switch" between two languages, most bilinguals understand
their language as a single linguistic system, and choose different elements of that system

1

in different situations, a process sociolinguists term, "translanguaging."[1] I base my analysis of language in bilingual plays on the sociolinguistic concept of translanguaging, and the ideological structures it both creates and reflects.

This descriptive study utilizes close reading theoretically grounded in border studies and sociolinguistic theory to determine what roles Spanish and English play in Bilingual Theatre for Young Audiences (TYA) as autonomous systems, and as pieces of a new, translanguaged system. This work fills a critical gap in discourse. While a great deal of research examines bilingualism in the classroom, and some research examines bilingual theatre in educational settings, little to no research examines the plays that use multiple linguistic systems as a tool for storytelling. Very little scholarly work examines Bilingual TYA, and much of the writing on Bilingual TYA examines the ethical and moral questions that surround writing a bilingual play: "ownership" of cultural stories, presenting diverse identities on stage, creating space for representation of bilingual speakers, generally, and latinx characters in particular, in Theatre and Theatre for Youth. This study examines play texts, rather than the act of writing or performing a play, in an effort to understand how these texts enter into and help define larger discourse about bilingual speakers. I chose to focus on language function because examining the work language performs in plays which use language in similar ways provides a concrete method of examining the abstract concepts, the ideologies, that impact storytelling. The language in Bilingual TYA reflects, reacts against, and reinforces the ideological systems in which the plays are written and performed, and examining the ways in which Spanish

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[1] I will define this term, as a linguistic theory, in the next chapter.

and English languages function in Bilingual TYA requires interrogating the ideologies these plays perpetuate or push against. Interrogating language function allows for an examination of how these plays present young bilingual speakers, and offers a perspective on the ways in which producers of Theatre for Youth consider bilingualism in Spanish and English.

This study examines Bilingual TYA in Spanish and English. I focus on this bilingualism for several reasons. Bilingualism in Spanish and English is common in the United States, and especially in Phoenix, Arizona where I live and work. This is also a common bilingualism in TYA plays written in the United States, though it is by no means the only bilingualism represented. Furthermore, Bilingual TYA in Spanish and English in the United States carries important social and political connotations, especially for scholars and artists working in border states like Arizona. By focusing on plays in Spanish and English, this study examines the way these social and political conflicts manifest themselves in Bilingual TYA.

I have been using the term "Bilingual TYA" to describe my archive. When I began this research, I used this term for several reasons. I conceived of bilinguality as the ability to speak two autonomous languages, and used the term that reflected my understanding of language. I believed that it was the use of language that set "Bilingual TYA" apart from other plays written for young audiences. Furthermore, Bilingual TYA is a term that Theatre for Youth plays sometimes use to define themselves. For the purposes of this project, however, I will no longer use this term to define the plays in my archive, as it reinforces both the concept that these plays only use two autonomous languages in their storytelling, and that the way these plays use language that sets them

apart. In fact, the plays in my archive use language the way all Theatre for Young Audiences (TYA) plays do, as a means of telling stories related to specific social, cultural, and political experiences. Even the concept of translanguaging is not unique to plays written in Spanish and English (or, indeed, plays written in any combination of autonomous languages). All TYA translanguages because people, particularly young people, constantly combine sign systems to create new linguistic structures in their daily lives. If you've ever sent a text message with emoji, for example, chances are you have engaged in translanguaging. Theatre translanguages organically by combining sign systems to create new structures and meanings. What sets the plays in my archive apart from other kinds of TYA is the way they use language to examine the experiences of young people who encounter physical and metaphorical borders, specifically the physical border between the United States and Mexico, and the metaphorical borders of the United States imaginary which define national belonging. Thus, I refer to the plays in my archive as "Border TYA." I believe this term more accurately reflects the plays I have studied in that it defines them by their subject matter, not their language use.

My research asks the question, how do the languages, Spanish and English, function to construct and reflect ideological frameworks in Border TYA? Focusing on the function of Spanish and English allows me to create a working definition of Border TYA in Spanish and English written in the United States based on what the language in these plays do, grammatically, and metaphorically. Focusing on the ideological frameworks these languages construct and work within allows for an examination of these scripts in their social, cultural, and political contexts. This study examines what function language

4

serves in Border TYA, the methods by which it serves that function, and the historical and cultural contexts in which it performs that function.

Methodology

Examining ideological structures is an iterative process: it requires examining and re-examining the assumptions which guide language production and the ways in which that language production, in turn, helps reinforce ideologies. Thus, my methodology for examining Border TYA is iterative, it involves cycles of examination, analysis, and re-evaluation.

This qualitative descriptive study utilizes close reading and grounded theory, theoretically rooted in sociolinguistic theory and border studies to examine the way language functions within ideological frameworks in Border TYA. I use both close reading and grounded theory together as a means of interrogating language from an ideological perspective. Close reading of play texts provides an opportunity to examine language function in a variety of ways: mechanically and grammatically, narratively, and metaphorically, and allows for the creation of theoretically grounded codes based on contextual evidence. Grounded theory provides the means by which I analyze those codes for similarities and place them in larger theoretical contexts to draw conclusions based on the archive, or corpus to use the linguistic term, that can be applied broadly to TYA.

Originated by sociologists, Barney G. Glaser and Anselm L. Strauss for their studies on illness and dying, Grounded Theory is an analytical process that compiles qualitative data into thematic categories through an iterative cycle of coding and

analysis. In their book, *The Discovery of Grounded Theory,* Glaser and Strauss describe grounded theory as, "The discovery of theory from data–systematically obtained and analyzed in social research," (Glaser and Strauss 1967). Glaser and Strauss intended grounded theory as a means of deriving theory directly from human experience in an effort to create theory that better serves its intended purpose, and provides more direct impact. I use grounded theory as my primary methodology for its ability to draw larger conclusions based on individual pieces of qualitative data. Grounded theory is a methodology propelled by theory. I base each phase of the iterative research process in theoretical concepts from sociolinguistic theory and border studies. I formed my research question based on a sociolinguistic understanding of language function within ideological contexts. Using border studies and the field of Theatre for Youth as a guide, I crafted three criteria for selecting plays for inclusion in the corpus. After the first coding cycle, where I examined plays for patterns in language use and function, I examined codes using the sociolinguistic theory and border theory. I engaged in a second coding analysis to examine themes which emerged through this theoretically grounded analysis. Translanguaging served as the foundation for analyzing the new set of data generated in this second coding process. Examining data through the lens of translanguaging, in turn, raised new questions concerning language function in my corpus, and I engaged in a third, and final coding process examining data for translanguaging patterns. Each process of coding and analysis emerged from the data generated from the previous phase, and theory provided a means for examining and re-examining data.

Examining translanguaging in Border TYA required first creating a corpus of plays that used language similarly.[2] This corpus was formed based on three criteria:

1. The play has been published by a professional publishing house in the United States, performed by a professional theatre company, and a full script is available for study.

2. The play includes both Spanish and English words, phrases and sentences, beyond proper nouns.

3. The play centers around a protagonist under the age of 18.

These criteria were chosen to focus research on plays which use language in similar ideological contexts and use similar semiotic linguistic systems. I limit my corpus to works that have been published and performed in the United States for several reasons. First and foremost, this ensures that the plays I study have reached completion. As published works, they are no longer undergoing editing, and thus, their language changes little between written script and performance. Plays which have been both published and performed have a rich network of historical, cultural, social, and political contexts available for exploration. Because the purpose of this study is to examine the way the languages Spanish and English function in Border TYA, I focus specifically on examining play scripts. While many elements of the production shift and change from written text to performance, the published script represents the language spoken in performance and thus, serves as a living score. Examining scripts honors the playwrights' work while providing rich opportunities for data analysis that live

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[2] See Appendix A for a complete list of plays included in this study.

7

performance does not. While performance can take many shapes, play scripts tend to follow specific conventions, making them comparable. Scripts offer insight into the way language in a play was crafted through playwrights' notes, stage directions, and language presentation (including capitalization, punctuation, abbreviations, etc.). While studying scripts does not provide an opportunity for examining certain kinds of data, such as inflection and accent, placing these scripts within the social, cultural, and political contexts in which they are produced acknowledges the role text plays in performance, while allowing me to focus specifically on language function.

While I limit my study to plays in Spanish and English published and performed in the United States, I chose not to further place limitations on language within the plays I examined. I include in my corpus plays that contained both Spanish and English words, phrases, and/or sentences. This ensures that the plays in my corpus represent a cross section of Border TYA in Spanish and English in the United States, and that each play offers its own unique data set.

I did not initially intend to limit my corpus to plays which involve the border between Mexico and the United States, rather than include other physical and metaphorical borders the United States encompasses, but all the plays in my corpus interact with this border physically or metaphorically. Many of the plays in my corpus document a literal border crossing of the physical border between Mexico and the United States.[3] Plays which do not incorporate a physical border crossing encounter the

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[3] None of the plays in my corpus examine or interact with the maritime borders which define the United States, and for this reason, I do not discuss them directly.

8

metaphorical borders that ideologically frame national belonging in the United

States. The presence of the physical border between Mexico and the United States, and

the metaphorical borders which define national belonging are so ubiquitous in the plays

in my corpus that, when I determined that my original title for my corpus, "Bilingual

TYA," did not accurately reflect the plays I studied, I intentionally drew attention to this

commonality with the term, Border TYA. As a term, Border TYA emerged through the

iterative process of coding and analysis.

I limited this study to plays which contained a young protagonist as a means of

ensuring that the plays in my corpus can be considered works of TYA. I define a young

person as anyone under the age of 18, as this is the age at which a person is legally

considered to reach adulthood in the United States. There are many possible ways to

define Theatre for Young Audiences, and focusing on plays with young protagonists

allows me to examine many different types of TYA plays. This limitation excluded

certain plays intended for young audiences, but no young characters, such as Ric

Averill's, *Los Zapatos Mágicos de Pedro*. While this specification eliminated certain

plays from the corpus, focusing on plays with young protagonists also allowed me to

include plays by prominent playwrights who do not specifically write for young

audiences due to the fact that the play focused on a young protagonist, including Octavio

Solis's *El Otro*—a play which follows a teenager on a harrowing journey across both

physical and metaphorical borders— creating a more diverse corpus. Together, these

three limiting factors ensure that the plays examined in this study offer rich sources for

data on language function, and that the data collected reflects the views of the field at

large concerning what Border TYA is and who it is written for.

Selecting plays which fit the criteria was, in itself, an iterative process. Once I selected the criteria which would focus my corpus, I began by consulting the Child Drama Archives at Arizona State University to create a preliminary list of plays. I shared that list with several playwrights and scholars of Theatre for Youth and Latinx Theatre for Young Audiences to evaluate what was included and what was missing. I then created a new list, and shared it again with the same playwrights and scholars. This process continued until I and my collaborators reached consensus regarding what was included and what was not. The result was a list of thirty-two plays which offer many different representations of young protagonists in border contexts, but use language in similar ways. Due to the time-bounded nature of the project, only plays which had been published and performed as of October 2016 were included in research.

Analyzing the corpus required an iterative coding process. Grounded theory is an emergent process, and so I engaged in a cycle of analysis, code generation, code evaluation, and re-examination to form my data set, using close reading as a means of generating thematic codes. I began with a preliminary analysis of plays to generate codes, single words or phrases which describe patterns that emerge through data analysis. I used a variety of coding methods in research, drawn from Johnny Saldaña's qualitative coding methods:

- *In Vivo Coding*: uses participants' own words (in this case dialogue in plays) to create codes.
- *Descriptive Coding*: analyzes raw data for dominant themes. This provides a useful means of comparing play scripts to each other to determine what themes emerge from the data set as a whole.

10

- *Narrative Coding*: Like descriptive coding, narrative coding involves analyzing

  data for dominant themes. However, narrative coding examines data for stories

  that emerge, assigning each story a code. (Saldaña 2013)

Theory informed every stage of the iterative process, including the generation and

evaluation of codes. In the first cycle of coding, I conducted a close reading to generate a

preliminary list of codes by examining plays through the lenses of sociolinguistic theory

and border theory, which I examine in depth in Chapter Two. I also utilized the same

theories to evaluate and examine preliminary codes and organize them into categories.

The categories created in the first cycle of coding and analysis were[4]:

- *Language Mechanics:* This category includes codes which describe the actual

  mechanics of language in the thirty-two plays that form the archive for my

  research. These codes examine when and how playwrights choose specific

  language for characters and answer questions concerning the basic nature of

  language in Border TYA: i.e.: when do characters speak in Spanish and when do

  they speak in English? What kinds of words do they use? When language is

  translated, how is it translated? etc.

- *Language as Plot:* This category includes codes which describe instances where

  playwrights use language specifically to advance the plot of the play

  forward. This might be a physical sharing of plot points (as in the code

  Wanting/Desiring, which marks instances when a character, usually a young

  protagonist, shares a hope or dream and this serves as a major turning point in the

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[4] For a full list of code categories and codes, see Appendix B

plot of the play) or a metaphorical use of language to indicate a character's place

in the lager plot of the play (as in the Hero's Journey code-set, which describe the

many ways in which characters fulfill the requirements of a Campbell-esque

hero's narrative).

- *Language as Metaphor:* This category includes codes which describe moments

  where playwrights use langauge metaphorically to advance a particular social

  cause (as in the use of language to denote cultural difference), reveal an aspect of

  a character's inner life (as in the use of language to indicate the way a character

  belongs or doesn't belong in the place/space they inhabit), or shed light on a

  theme around which the play revolves (This is particularly prevalent in the use of

  storytelling to create importance around latino culture and tradition, as marked by

  the "our stories" code).

 Having categorized my codes, I utilized theory to ensure that the codes I had created

directly applied to my research question and reflected actual physical and metaphorical

themes extant in the archive. Having evaluated the codes I generated, I reorganized

them, made necessary changes, and conducted a second close reading and coding of the

corpus. In evaluating codes and code categories after the first cycle of analysis, I

determined that translanguaging offered a rich theoretical foundation for this research. I

conducted a second round of coding and analysis specifically to examine translanguaging

in Border TYA. In this second analysis, I ensured that codes accurately reflected the data

set and had been properly applied to data. I also examine codes to ensure that they

reflected the theories which ground my research, as well as the actual mechanical,

grammatical, narrative, and metaphoric functions language served in plays. This second

analysis generated a revised list of codes, which I evaluated again using the same processes. The second round of coding and analysis generated the following categories[5]:

- *Translanguaging*: In the second cycle of coding and analysis, rather than examine language mechanics together, I examined translanguaging and translation individually. This category represents codes that examine moments where characters translanguage, and the various reasons playwrights choose to use translanguaged dialogue

- *Translation*: This category documents codes that indicate moments where characters translate from English to Spanish or from Spanish to English, and the various reasons playwrights choose to use translation.

- *Identity Play*: In the second cycle of coding and analysis, I looked specifically at ways in which language served to propel the plot forward, and identified three play types, examined in depth in Chapter Five. The category, "Identity Play" includes codes that specifically examine the relationship between language and identity, and translanguaging as a tool for marking identity and moments of identity negotiation.

- *Hero Journey*: This category emerged as a sub-category in the first cycle of coding and analysis. In the second cycle, I specifically examined ways in which playwrights used translanguaging and translation to mark moments in the Hero Journey.

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[5] These categories and the codes they represent are also included in Appendix B.

- *Social Justice Play:* This category represents codes which examine instances where playwrights use language, both translanguaging and translation, to raise awareness on social issues.

- *Translanguaging as Metaphor:* This category documents the evolution of the category, "Language as Metaphor" from the first cycle of coding. In the second cycle of coding, I focused my analysis, and this category includes two codes which represent overarching metaphors in Border TYA, "Translanguaging as Identity Negotiation," and "Translanguaging as Border Creation." I examined these codes in more depth in the third cycle of coding and analysis.

In evaluating codes and code categories after the second cycle of coding and analysis, I found that each category, and the codes contained within it, negotiated the relationship between translanguaging, translation, and identity negotiation. I conducted a third cycle of coding and analysis to examine this relationship, and the structure of this dissertation mirrors the categories that emerged in that third cycle of coding and analysis: Translanguaging as a structural metaphor for identity negotiation, translanguaging, translation, and transgression, and translanguaging and translation as structures for creating alternative spaces of belonging.

The cycle of analysis, evaluation, and re-examination ensures that data generated in research reflects actual patterns existing in plays. It also serves to help identify researcher subject position in an effort to guard against researcher bias determining outcomes. I acknowledge that I cannot conduct un-biased research, but by engaging in this iterative process overseen by other scholars and artists in my field, I attempt to acknowledge my own subject position and biases, and draw conclusions based on the

14

data, not based on assumptions or expectations. An emergent methodology allows for the formation of conclusions based on patterns that exist within the data. By engaging in an iterative, emergent process, informed by theory, I ensure that I examine the plays which form my corpus from multiple perspectives and that my findings reflect the historical context in which plays were written.

Each of the following chapters examine language function in Border TYA and interrogate the ideological systems play's use of language reveal, react against, and reinforce. I frame this study of language function in Border TYA through an examination of translanguaging as a communication process and a metaphorical structure. Each chapter examines translanguaging as a communication process and a metaphorical structure through a different lens, building on one another to compile a complete picture of the role translanguaging plays in Border TYA in revealing, reflecting, and reacting to ideologies. Chapter Two: *Translanguaging as a Theoretical Framework* discusses the theoretical concepts which ground this study, focusing on communication systems in Linguistics and Border Theory. The chapter culminates in an examination translanguaging as a linguistic theory, and its connections with border studies and border theory. Chapter Three: *Translanguaging Processes as Linguistic Metaphor,* examines translanguaging as a new structural metaphor in Border TYA and documents linguistic forms translanguaging takes in play texts. Chapter Four: *Translanguaging, Translation, and Transgression* explores the relationship between translanguaging and translation in Border TYA through the framework of transgression. Chapter Four examines translation and translanguaging together as structural metaphors for cultural negotiation. Chapter Five: *Structural Metaphors for Communication in Translanguaged Border TYA* examines

15

the ideological implications of translanguaging as a structural metaphor for cultural

negotiation in identity and belonging. Chapter Five draws on structural metaphor

explored in previous chapters to frame translanguaging as a process by which young

characters communicate concepts of belonging and identity. The chapter interrogates the

ability of translanguaged Border TYA to create alternative spaces of belonging. Chapter

Six: *Findings and Further Research* culminates the analysis in the previous chapters by

drawing conclusions about the way language functions ideologically in Border TYA and

poses questions for further examination in future research.

CHAPTER 2

TRANSLANGUAGING AS A THEORETICAL FRAMEWORK

Examining the way language functions in Border TYA in Spanish and English assumes that language in these plays *does* something in the first place. Rather than examine language as an unchanging collection of rules used to convey information, a common misconception, I examine language as the act of making meaning in specific contexts. Language is a communication system that constructs and is constructed by ideologies. By examining specific linguistic structures, it is possible to examine the ideological systems that shape and are shaped by them.

Performance, like language, is a communication system that operates within and impacts ideologies. The theatre acts as an "ideological state apparatus," a part of the larger system by which ideologies are constructed and reinforced. Louis Althusser proposes that participation in the institutions which form a part of everyday social life— school, the government, etc.—form a dominant "ideology" that defines the ways in which we think and behave within society (Althusser 1971). Althusser argues that these ideologies are not truths, but illusions co-constructed by ideological state apparatuses defined as, "A certain number of realities which present themselves to the immediate observer in the form of distinct, specialized institutions," (Althusser 1971).

These institutions and our participation in them create our perception of society, the rules we must follow as members of that society, and the consequences for breaking those rules. Thus, an ideology is an imagined, socially constructed perception of the way society operates.

Even the concept of youth is a constructed ideology, and we collectively construct our ideological concept of childhood. In the United States, we construct childhood as something fragile and immature. Children are different from adults in that they are vulnerable–their minds can be molded by their parents and teachers. Their wellbeing depends on adult intervention. Everything from what a child eats and wears, to what that child experiences and learns is moderated by adults. This, in turn, affects the theatre written and produced for children. Theatre for young audiences becomes one of the institutions with a stake in a child's upbringing. Manon van de Water, director of the Theatre for Youth program at the University of Wisconsin-Madison explains,

> In the United States, theatre for children and youth has long been seen as a subset of theatre, an immature form of art occupying a liminal space, an art form that was allowed to be not quite perfect—theatre-but-not-theatre— although it had to be cute and/or educational. (van de Water 1999)

Theatre for youth traditionally must be either cute, as van de Water remarks, so as not to threaten the decisions other adults have made for that child, or educational in a way accepted by the adults moderating that child's learning, although Theatre for Youth also pushes against these constructions of childhood. Theatre for Youth's interaction with social and political educational trends in the United States makes visible its reinforcement of and reaction to ideological constructions of childhood. I examine the impact this need for educational aims has on Border TYA in more depth in Chapter Five.

Examining Border TYA as an Ideological State Apparatus provides an opportunity to examine the ways in which theatre constructs and is constructed by the ideologies that define the physical and metaphorical borders of the United

18

States. Because language also acts as an Ideological State Apparatus, studying linguistic structure and function in Border TYA reveals the way these plays construct, reflect, and/or react against ideological conceptions of people who experience or dwell within those borders. This research roots in a sociolinguistic understanding of language as it relates to ideology, and an understanding of the Border as defined by border theorists like Gloria Anzaldúa. The following sections describe the theoretical foundations of this examination of language function in Border TYA.

Sociolinguistic Theory: Language and Ideology

Language plays a dynamic role in establishing, affirming, or shifting social, cultural, and political belief. Systemic functional linguistics, developed by Michael Halliday in 1985, offers a framework for examining language as an active, or functional, semiotic system rather than a syntactic set of rules that convey unchanging meaning in any context. Systemic functional linguistics examines the act of producing language, or "text" (here, text is not merely written words, but in the semiotic sense it is the act of communicating) as a set of choices which compose a larger system of meaning. Examining these choices in the contexts in which they are made reveals underlying social, cultural, and/or political values. In his book, *An Introduction to Functional Grammar,* Halliday introduces systemic functional linguistics as an approach which examines the "total picture" of language systems, characterized by its "exhaustiveness." Halliday states, "Text is a rich, many-faceted phenomenon that 'means' in many different ways." (Halliday 2004)

19

I base my analysis of language in Border TYA on Halliday's four major theoretical claims: 1) that language is functional, 2) that language functions to make meanings, 3) that language is contextual, and 4) that language is semiotic (Halliday 2004). Halliday's first claim is that language is functional, meaning it serves an applied purpose. Halliday's assertion that language is functional is a direct response to the traditional methods of linguistic analysis which focus on the mechanics of language production independent of the contexts in which that language is produced. Examining language as functional places it in direct relationship to the ideologies it produces and is produced by. Silverstein and Kroskrity draw on this assertion in their theories of language as indexical and ideological, both of which I discuss in more detail below. My research question is grounded in Halliday's first claim. Based on Halliday's assumption that language is functional, I examine what functions language serves in Border TYA. I used Halliday's four claims in framing my research question and in producing and evaluating codes.

If language is functional, then it must serve a specific applied purpose. For Halliday, language is semantic and functions to make meanings (Halliday 2004). By asserting that the specific function of language is to make meaning, Halliday offers one means of examining the ideologies which shape language production. Using Halliday's assertions as a guide, I examine the way language functions ideologically in Border TYA. Halliday offers a means of approaching this task in his third claim, that language is contextual; meanings are influenced by social and cultural contexts (Halliday 2004). Halliday's third assertion directly connects the meanings language intends to produce with the ideological structures which produce (and are produced by)

them. Drawing together his previous three claims, Halliday concludes with the assertion that the process of using language is a semiotic process—a process of making meanings by choosing (Halliday 2004). For Halliday, choice plays an important role in language. Language producers constantly choose from a wide variety of options in creating meaning, and this process of creating meaning through a specifically chosen set of signs is a semiotic process, grounded in social, cultural, and political contexts. Examining the way language functions within ideological frameworks in Border TYA requires examining the social, cultural, and political contexts which produce and are produced by language. Plays cannot be examined as separate pieces of text; they must be examined as examples of larger ideological structures, produced by specific social, cultural, and political circumstances.

Halliday's theory of language as a semiotic meaning-making process provides the framework for examining language as functional, but Silverstein and Kroskrity offer a means of connecting language function to identity and to larger, ideological forces through their theories, indexicality and language ideology.

Indexicality directly connects Halliday's concept of language as semiotic to the people who produce it. Certain linguistic elements point to, or index, the wider social world. In English, words like "I," "You," "Today," and "Yesterday" all index social constructions in basic ways. Indexicality draws on this property of language to document complex systems by which language practices point to social identities and belonging. Beyond the simple construct of words pointing to a specific time, place, or person, indexicality provides a means of examining the systems by which language indicates social constructions of identity and belonging. Michael Silverstein asserts that

using language in specific ideological contexts marks, or "indexes" the speaker, and thus, there is a distinct connection between language and identity (Silverstein 2003). Silverstein breaks this process down into three phases which he terms, "orders of indexicality," (Silverstein 2003). In the first order, he links demographic identity to linguistic usage. First order indexicality correlates specific linguistic practices with demographic identity. In the United States, for example we index the pronunciations of certain consonants and vowels to specific demographic identities. While First order indexicality marks specific linguistic practices as belonging to specific demographic identities, second order indexicality adds a layer of reflexivity to language usage. At the second order, linguistic forms carry social meaning, and can be used to perform social functions such as indicating where the speaker or writer grew up, what class he/she is, etc.. When you recognize a speaker who pronounces consonants and vowels in a similar way as someone who shares your demographic belonging, you engage in second order indexicality. Third order indexicality involves the creation of sociolinguistic "stereotypes" which can be used for reflexive identity work, and recognized even by people outside of a particular context, unlike second order indexicality, which focuses specifically on the ways in which social groups recognize and perform similar linguistic practices. For example, the transcribed phrase, "Pahk the cah in Hahvahd yahd," constitutes a stereotype of an easily recognizable regional pronunciation in the United States, and using this pronunciation indexes belonging in very specific ways. While this example is simplistic, it offers a demonstration of speech patterns providing an opportunity for a specific performance of identity. These third order stereotypes allow for a performance of identity by making specific linguistic choices. At the third order,

22

linguistic forms go beyond the reflexive social work that second order indexical usage implies to create and reinforce complicated systems of belonging (Silverstein 2003).

Indexicality offers a concrete system for examining the ways in which using language in specific social, cultural, and political contexts directly connects to and influences identity production. Language ideology allows for the examination of those social, cultural, and political contexts which produce and are produced by language. Linguist Paul Kroskrity examines language, not as an isolated and impartial collection of grammatical rules, but rather as a player in and product of ideologies. According to Kroskrity, language ideologies carry power as a means to create or prevent social change. Language ideologies, "Emphasize the role of linguistic awareness as a condition which permits speakers to rationalize and otherwise influence a language's structure," (Kroskrity 2004). By asserting that language not only influences and reflects ideologies, but that awareness of language structure provides a means of examining ideologies, Kroskrity takes Halliday's concept of language as deeply connected to social, political, and cultural values one step further. Language ideologies asserts that examining linguistic structure makes possible the study of otherwise invisible ideological systems which influence and are influenced by our language practices. Kroskrity's concept of language ideologies and the ways in which they function to shape our ideas about ourselves and the language we produce serves as a core theory for the analysis of the ways in which a play's language reveals larger ideological structures for understanding assumptions about bilingual speech and writing.

Language ideologies are multiple and constructed from specific political, economic perspectives which, in turn, influence, "the cultural ideas about language,"

23

(Kroskrity 2004). Thus, language ideologies simultaneously examine the way ideology shapes and is shaped by language, and the ways in which our implication in these ideologies influence our metaphysical understandings of language. Kroskrity discusses five inter-connected levels of organization for analyzing language ideologies from both perspectives. At the first level, "Language ideologies represent the perception of language and discourse that is constructed in the interest of a specific social or cultural group," (Kroskrity 2004). This discusses language ideology at the individual level as it connects to individuals' interests within a group. Social and political experience shape an individual's conception of what constitutes 'truth,' and language often reinforces these ideologies. Thus, every choice an individual makes in using language betrays social, cultural, and political bias and reinforces the dominant belief systems. For example, when a person terms themselves a "native speaker" they assume that a particular language belongs to a particular community and they draw an invisible boundary between people who speak that language and belong, and people who do not speak that language, and thus, do not belong. Examining language ideologies at the individual level also requires examining ways in which individuals enforce dominant conceptions about what constitutes "good" language, conceptions which are, in turn, shaped by ideologies. A teacher who demands students use the word, "may" instead of "can" when making a request engages in language enforcement at the individual level. This concept ties closely to the ways in which playwrights choose specific language for characters. It implies that ideological forces ground this language choice.

At the second level, Kroskrity examines the ways in which conceptions about language and language usage multiply and diverge.

24

Language ideologies are profitably conceived as multiple because of the plurality

of meaningful social divisions (class, gender, clan, elites, generations, and so on)

within sociocultural groups that have the potential to produce divergent

perspectives expressed as indices of group membership. (Kroskrity 2004)

Examining language ideologies as multiple allows for two possible modes of analysis:

examining the ways in which these ideologies come in conflict with one another, and

interrogating the implications when a single belief system becomes dominant. In both

cases, language offers evidence of social, political, and cultural conflict within groups,

communities, nation-states, etc., and examining it provides a deeper understanding of

how these belief systems operate within society.

At the third level, "members may display varying degrees of awareness of local

language ideologies," (Kroskrity 2004). This concept directly roots in Althusser's

concept of ideology as invisible, and the indexical reflexivity of language as it marks

identity. While Kroskrity's previous levels of analysis document the ways language

serves to enforce ideologies and/or bring them into conflict, at the third level, he

examines the varying awareness of individuals and groups of these

ideologies.   Examining members' levels of awareness, in turn, allows for an

interrogation of members' language ideologies as mediators between social structures and

forms of language use, which Kroskrity identifies as the fourth level of organization.

Language users' ideologies bridge their sociocultural experience and their

linguistic and discursive resources by constituting those linguistic and discursive

forms as indexically tied to features of their sociocultural experience. (Kroskrity

2004)

In other words, members reflexively connect their language usage to their belief systems and their sociocultural experience. In constructing language ideologies, members intentionally or unintentionally link experience of social systems and participation in discourse with their selection of linguistic features.

The fifth level of organization draws these various methods of analysis together to reflect on the ways in which language ideologies distinguish individuals, communities, and social systems, "language ideologies are productively used in the creation and representation of various social and cultural identities (e.g. nationality, ethnicity)," (Kroskrity 2004). Interpreting and examining language ideologies allows for an analysis of the ways in which language usage implicates and reflects dominant discourses at both the level of the individual, and between communities and social groups. By connecting language production with systemic concepts of belonging and ideological systems, language ideologies draw together Halliday's conception of language as a functional system of meaning-making, and Silverstein's assertion that language usage points to and implicates identity. Together, these sociolinguistic theories—systemic functional linguistics, indexicality and language ideologies—offer a framework for examining language within the context of Border TYA as a functional system carrying social, cultural, and political meaning with the ability to influence and define identities and ideological structures.

Border Theory and the Ideological Construction of the Border

While sociolinguistic theory provides a framework for the reflexive study of the language in Border TYA, border studies provides the groundwork for an analysis of the

ideological frameworks within which that language operates. In this study, I examine the ways in which physical and metaphorical borders manifest themselves in Border TYA through language function. Border studies theorists like Gloria Anzaldúa provide a theoretical foundation for examining physical and metaphorical borders. For Anzaldúa, the border is a site of conflict, bounded by cultural difference.

> Borderlands are physically present where ever two or more cultures edge each other, where people of different races occupy the same territory, where under, lower, middle, and upper classes touch, where the space between two individuals shrinks with intimacy. (Anzaldúa 1987)

Much of Border TYA examines the physical border between Mexico and the United States. Figuratively, Border TYA explores the "edges" of Latino and American identities and cultures. Because Border TYA explicitly deals with the physical and metaphorical borders that mark young people in the United States, examining Border TYA through the lens of border studies provides a theoretical framework for exploring the social and political implications of plays with border narratives. Like many young protagonists in TYA plays, the young characters in Border TYA engage in a journey towards belonging, a journey which often prompts them to confront the figurative and literal borders they inhabit.

Anzaldúa refers to the border as "Una herida abierta," an open wound (Anzaldúa 1987). For Anzaldúa, a border is defined by its edges, and a borderland is marked by the "emotional residue" left by the unnatural edges drawn by a border (Anzaldúa 1987). Borders are a site of trauma with the potential for healing. A border is a contradictory place, at once safe and unsafe, and "the prohibited and forbidden are its inhabitants,"

27

(Anzaldúa 1987). In describing her life on the border between Mexico and the United States, Anzaldúa writes,

>This is my home
>
>This thin edge of
>
>barbwire (Anzaldúa 1987)

This imagery of barbwire frames the borderlands as a dangerous place, and yet a safe haven. Thus, a border is an inherently contradictory space, at once indicative of belonging and of isolation, simultaneously marked and erased. This concept permeates Border TYA and its examination of border identities as sites of cultural difference and conflict.

According to Anzaldúa, cultural difference and cultural conflict mark the borderlands. A border is marked by a fear of the other. This fear of cultural difference, of the other, creates a border culture:

>Mexicans with hands like boot soles gather at night by the river where two worlds merge creating what Reagan calls a frontline, a war zone. The convergence has created a shock culture, a border culture, a third country, a closed country.
>
>(Anzaldúa 1987)

Anzaldúa terms border culture a "shock culture," and thus terms it a reactionary culture. The othering which defines a border depends on a concept of cultural difference that essentializes complicated webs of identity and pits them against each other. A border, then, forms as a reaction to cultural difference, and the Borderlands are a place where conflicting concepts of cultural difference exist, uncomfortably, side by side. A border creates artificial sides, but, as Anzladúa points out, this division leaves behind an

28

ambiguous third space which neither side can claim. Those who do not belong on either side of the border inhabit this space.

The impulse of people on either side of a border is to impose order on those who inhabit the borderlands. Anzaldúa terms this impulse, "cultural tyranny,"

> Culture forms our beliefs. We perceive the version of reality that it communicates. Dominant paradigms, predefined concepts that exist as unquestionable, unchallengeable, are transmitted to us through the culture. Culture is made by those in power—men. Males make the rules and laws; women transmit them. (Anzaldúa 1987)

Because those in power define culture, and because our cultural perspective limits our ability to see beyond that with which we are familiar, confrontations with other cultural perceptions lead to the kind of conflict that creates and reinforces a border.

The tyranny of culture, according to Anzaldúa, is its blindness. Cultural perception offers a unique version of reality, an ideology, reinforced by the power structures that culture upholds. Conflict between two different ideologies at the site of a border creates a very real danger of erasure. Those who inhabit the borderlands, who belong in the ambiguous space between the opposing sides which define that border, or perhaps who identify with cultural perceptions on *both* sides of the border, are subsumed by the conflict that surrounds them. Anzaldúa points out that people who inhabit the borderlands experience that conflict internally: the war rages inside their bodies. This concept of cultural tyranny provides a means of examining the ideologies which shape and are shaped by the language in Border TYA, but examining language in terms of cultural tyranny requires clearly defining the edges which produce the tension and erasure

which mark a borderland. This process is fraught with pitfalls, as our concepts of culture

are, themselves, produced by ideologies.

In their essay, "Border Secrets," an introduction to the book, *Border Theory: The*

Limits of Cultural Politics, Scott Michaelson and David E. Johnson identify the concept

of culture as tyrannical as a limit of border studies,

> We begin with an understanding that for all of border studies' attempts to produce
>
> a cultural politics of diversity and inclusion, this work literally can be produced
>
> only by means of—can be founded only upon—exclusions. (Michaelson and
>
> Johnson 1997)

Michaelson and Johnson argue that it is impossible to create a politics of inclusion at the

site of the border because borders are founded on, and identified by a conflict between

cultures, and thus, borders inherently root in "exclusions."   This occurs because of the

fundamental divide between cultural diversity and cultural difference. Cultural diversity

implies an inclusivity that cannot happen at sites marked by cultural difference, because

cultural difference implies the act of upholding a discourse at the expense of other

discourses. In questioning whether or not it is possible move from cultural difference to

cultural diversity, Michaelson and Johnson question if it is fundamentally possible to

inhabit the borderlands. Michelson and Johnson demonstrate the ways in which the

concept of cultural diversity essentializes and minimizes the violence often created by

cultural difference. I cite Michaelson and Johnson as a caution: their discussion of

cultural difference as exclusive from cultural diversity demonstrates the ease with which

ideological structures can be essentialized in analysis. I craft an intentionally reflexive

30

and iterative methodology in an effort to resist essentializing ideological structures and identities in my analysis.

Michaelson and Johnson's analysis of the divide between cultural difference and cultural diversity is particularly interesting for its use of semiotics as a framework for analysis. Michelson and Johnson use the same taxonomy with which Kroskrity approaches language ideologies to interrogate the ways in which border theory poses internal contradictions. They move through each of Kroskrity's five levels, from the individual acting within specific social constraints, to the process by which ideology marks belonging on the level of the nation-state to pose the questions concerning the nature of cultural belonging and cultural conflict. This demonstrates the ways in which language ideologies can be used to interrogate larger ideological structures and the contradictions created by them. I base my own analysis of Border TYA on this iterative process of examining language within specific ideological contexts, and interrogating the ways in which language shapes ideologies.

Because border theory moves within and interrogates ideologies, its analytical structures closely mirror those employed by sociolinguistic theorists in the service of understanding and examining language function. Anzaldúa, Michaelson, and Johnson interrogate systems of belief as inscribed by specific social, political, and cultural contexts, and the circumstances in which those systems are reproduced or resisted. As in sociolinguistic theory, border theory directly connects these ideological frameworks with the identities marked by them. In his essay, "In the Borderlands of Chicano Identity, There are Only Fragments," Benjamin Alire Sáenz describes the politics of border

identity. According to Sáenz, the only way to have an identity, especially a Chicano

identity, is by participating in identity politics.

> Why is identity politics inescapable? Because we live in a shitty, disgusting world
>
> that produces and reproduces appalling inequalities, a society that helps create
>
> suspicions of "others." The politics of identity cannot be separated from these
>
> inequalities." (Sáenz 1997)

For Sáenz, participating in identity politics is as inescapable as participating in cultural

oppression is for Anzaldúa. By equating identity with the inequalities that mark it,

Sáenz, like Anzaldúa, defines border identity as a site of resistance. In his analysis of

border identities as sites of resistance, Sáenz problematizes the concept of identity as

separate from ideological structures, "Identities are produced, and they make sense, they

have meaning, only in the cultural context of their production, (Sáenz 1997)."

Michaelson and Johnson echo this sentiment in their interrogation of cultural difference,

"Identities don't travel well. They don't work well abroad, among others; and home is

always foreign, always on the other side of the border," (Michaelson and Johnson

1997). Thus, border identities are simultaneously othered by coming directly into

conflict with ideological conceptions of belonging, and reinscribed as sites of resistance

to dominant discourse. Sáenz provides a theoretical framework for examining the ways in

which Border TYA explores border identities through the eyes of young protagonists and

the language they use to describe themselves and their sense of belonging. The process

of translanguaging combines both the sociolinguistic concept of language ideology with

border studies' framing of border identity to describe the language of the borderland as a

single linguistic system constructed from the language practices and ideologies which mark the border.

Translanguaging

Anzaldúa directly connects border identity with the language that marks the borderlands. For Anzaldúa, it is the literal words she uses, the language she speaks and the way others react to that language, that creates her resistant identity. Anzaldúa describes "Chicano Spanish" as an organic, living language, "a border tongue which developed naturally," (Anzaldúa 1987) because it is a language,

> For a people who are neither Spanish nor live in a country in which Spanish is the first language; for a people who live in a country in which English is the reigning tongue but who are not Anglo. (Anzaldúa 1987)

She argues that for people who cannot identify with either Castillian Spanish or Standard English, the only option left to them is to create their own language. By framing the language of the borderlands as an entirely separate semiotic system from those of Castilian Spanish and Standard English, Anzaldúa offers a means of examining Bilingual language as a single linguistic system, rather than the act of code-switching between two systems. This is the central concept of translanguaging.

In their book, *Translanguaging: Language, Bilingualism, and Education,* Ofélia García and Li Wei take this concept of border language and apply it on a broad scale by considering it within the context of language ideologies. According to García and Wei, the concept of bilingualism as the ability to speak two, autonomous languages is inescapably grounded in the concept of language as an ideological structure, indicative of

national belonging. By separating language from notions of nativism—that is, the concept that a specific language is "native" to a specific nation-state, García and Wei posit a concept of bilingualism that considers bilingual language as a single, holistic system, rather than two or more autonomous systems used together in specific contexts. García and Wei employ language ideologies to assert that societal forces (ie: schools, the government) enforce an interpellation through which bilingual speakers can only recognize and identify themselves as subjects that speak two languages, even though their systems of language are more complex and dynamic than that. Thus, bilingual speakers must act 'monolingually' in certain circumstances, and are not able to employ their full linguistic systems, but this is not to say bilingual speakers operate within monolingual systems all the time. In the same way borderlands emerge in the space between cultural conflict and resistance, translanguaged speech and writing emerges in the spaces between traditional concepts of nationalistic language to create an entirely separate system.

> Translanguaging provides this space sin fronteras—linguistic ones, nationalist ones, cultural ones. Translanguaging for us refers to languaging actions that enact a political process of social and subjectivity transformation which resist the asymmetries of power that language and other meaning-making codes, associated with one or another nationalist ideology, produce. (García and Wei 2014)

Translanguaging is not limited to those speakers and writers typically assigned the label, "bilingual." People, particularly young people, commonly translanguage in communication.

Understanding bilingualism as a single set of linguistic structures, rather than two autonomous systems in cooperation or opposition with one-another, allows for an entirely different understanding of Border TYA. Separating the language use in Border TYA from other forms of language use in plays for young people implies that bilingualism consists of two autonomous languages—in this case, English and Spanish—used in different contexts. If we, instead, understand Border TYA from the standpoint of translanguaging, then playwrights are employing a specific single linguistic system within the demands of ideological structures. By this reasoning, there is no such thing as "Bilingual TYA," as all TYA employs a single linguistic system within the demands of ideological structures. Rather, there is simply TYA, which explores the ideological frameworks pertaining to young people employing all the different sign systems with which young people communicate. What separates the plays I term "Border TYA" is the ways in which playwrights use translanguaging as a linguistic system to examine the ways in which young people inhabit the borderlands. Border TYA examines the tensions inherent inhabiting the borderlands, and the specific ways in which this ideological context shapes a young person's experience and understanding. This study explores and examines the ways in which plays with similar linguistic traits translanguage, and the ways in which that process of translanguaging reveals and comments on the ideological systems implicated by that process.

Translanguaging in Border TYA

All theatre translanguages because of the way visual cues such as gesture contribute to meaning-making. TYA, in particular, combines visual and textual systems

35

together to craft a single meaning. This reflects the ways in which young people commonly translanguage in speech and text. They combine images with text to create a single meaning, and they use gesture and expression to create complex systems of meaning. Border TYA utilizes images, gestures, and expression in the same ways other forms of TYA use these signs to form systems of meaning, but Border TYA has the added complexity of linguistically translanguaged sign systems. In Border TYA, playwrights create translanguaged dialogue by combining seemingly autonomous languages into a single system of communication. Translanguaged dialogue occurs anywhere playwrights use multiple aspects of different sign systems together as a single system to convey meaning. Because of translanguaging's fluid nature, it can be difficult to recognize and identify. García and Wei point out the difficulty of categorizing translanguaging when they introduce the concept in their book. Because translanguaging involves creating a new sign system, rather than code-switching between sign systems, it can take on a multitude of forms. This act of creating new systems of communication separates translanguaging from other ways of understanding bilingualism:

> Translanguaging is the inaction of language practices that use different features that had previously moved independently constrained by different histories, but now are experienced against each other in speakers' interactions as one *new* whole. (García and Wei 2014)

Translanguaging requires that language systems be viewed within their cultural and historical context, thus translanguaged dialogue in Border TYA is a reflection of, and a comment on the context in which it is written. Translanguaging is an act of social change. It goes beyond language to create complex understandings around ideological

36

structures, "Going *beyond* language refers to transforming the present, to intervening by reinscribing our human, historical commonality in the act of languaging," (García and Wei 2014). By examining bilingual speech patterns as new constructed systems of meaning, rather than as the act of moving between separate systems, García and Wei reinterpret bilingual speech as an act of reclaiming space for border identities. In Border TYA, playwrights use translanguaging as a means of examining the experiences of young people with border identities.

Although translanguaging looks very different in different cultural and historical contexts, Border TYA shares enough historical and cultural context that certain patterns emerge as commonalities for translanguaging in Border TYA. Because of the way translanguaging combines signs into a single system, it is impossible to assign a specific ratio of Spanish words to English words to determine what constitutes translanguaged speech. Rather, translanguaging depends on the act of combining signs into a single system, and Border TYA playwrights tend to accomplish this task in similar ways.

Translanguaging in Border TYA commonly involves the use of Spanish words or phrases to add meaning and complexity to English narration, as exemplified by this opening line from the play, *El Otro* by Octavio Solis,

> Romy: Barely enough time to love casi nada la Romy knows the way it goes mas
> que nada you come you kiss you die and that's the cuento only story we got time
> to tell 'cause there it goes, there goes my sun. (Solis 2010)

Here, Solis weaves Romy's English and Spanish together to form a single, poetic rhythm of speech. By layering signs in this way, Solis conveys the tension Romy feels between certainty and uncertainty. Solis uses words and phrases common in Spanish to add

37

emphasis, and layer tension into Romy's speech. Border TYA also uses separate sign systems side-by-side to create new systems of meaning. For example, the following line of dialogue from the beginning of the play, *Marisol's Christmas* by José Cruz González uses Spanish and English signs together very differently from Solis's character, Romy:

> Papi: You just wait and see. There's a future for us here. El futuro es nuestro. We crossed deserts and mountains to get here. Anybody who can do that deserves to live here, ¿que no? (González 1990)

Unlike Romy, Papi speaks in full sentences following different sign systems. He translanguages in his dialogue, as evidenced by the way he uses these sign systems together, and González uses this linguistic system convey the optimism and hope Papi has for the future. Evidence of translanguaging, then, involves any piece of dialogue which uses commonly autonomous sign systems: English, Spanish, visual gesture, image, etc. together to convey a single meaning.

Translanguaging in written text, as in the plays that form the corpus for this study, offers a layer of interpretation that translanguaged speech does not, because, as García and Wei argue, "Writers translanguage to make sense of themselves and their audience," (García and Wei 2014). Playwrights use translanguaging in Border TYA strategically for literary effect for its ability to convey complex, layered meanings in a single line of dialogue. Thus, translanguaging in literary contexts offers a means of examining of the ideological structures within which writers and their characters move. Playwrights also, however, use translation and monolingual English narration to ensure monolingual-English-speakers understand both the physical language that characters use, and the cultural contexts which impact characters. Thus, Border TYA struggles to balance its use

of translanguaging and translation for documenting the experiences of young people

border identities. While Border TYA uses translanguaging as a means of creating space

for characters to share their own cultural experiences, it uses translation to ensure

English-Speakers in the audience understand those cultural experiences. Even the text,

itself, in Border TYA provides monolinguals with a greater opportunity to learn and

understand linguistic practices and cultural experiences they do not share. Because

Spanish and English use the same alphabet system, Border TYA in Spanish and English

offers a more accessible reading experience than a translanguaged play using two

different alphabets would offer. Examining when Border TYA plays translanguage and

when they use forms of monolingual communication reveals social, political, and cultural

tensions around identity exploration and storytelling. The principle theoretical concept

that serves as the foundation for my analysis of Border TYA is that examining

translanguaging as a linguistic process of young characters with border identities in

Border TYA allows for the interrogation of the ideological structures that construct and

are constructed by plays which examine the border between Mexico and the United

States.

CHAPTER 3

TRANSLANGUAGING PROCESSES AS LINGUISTIC METAPHOR

Translanguaging serves as a powerful metaphorical tool in Border TYA because it serves as a structural metaphor for human experience, and allows for an examination of the underlying ideologies which define and limit that experience. Examining linguistic metaphor as an indicator of ideology is one of the organizing concepts of sociolinguistic theory. In *Metaphors We Live By*, George Lakoff and Mark Johnson assert that,

Metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature. (Lakoff and Johnson 1980)

Lakoff and Johnson argue that metaphor is not simply a poetic principle, but one of the ways in which we organize and document our experience. We reflect this use of metaphor in the language we use as a way of understanding ourselves and the world around us. Examining the ways in which we use metaphor in our language reveals larger patterns of thought.

Our conceptual system is not something we are normally aware of. In most of the little things we do every day we simply think and act more or less automatically along certain lines. Just what these lines are is by no means obvious. One way to find out is by looking at language. Since communication is based on the same conceptual system that we use in thinking and acting, language is an important source of evidence for what that system is like. (Lakoff and Johnson 1980)

Examining the way we construct metaphors in our language allowes me to examine the underlying ideologies which influence social, political, and cultural interactions and the

assumptions which guide those experiences**.** Translanguaging primarily functions as a structural metaphor, meaning its linguistic structures reflect a larger metaphorical concept. Translanguaging's creation of new systems reflects an ideological understanding of borders and border identities: borders are spaces where social, cultural, and political systems meet and collide, and people who cannot identify with ideologies on either side of the border must create their own unique system.

While linguistic metaphor can allow for an examination of ideology, studying linguistic metaphor requires careful, and detailed consideration, as metaphors can hide certain experiences, just as they reveal and call attention to others. Lakoff and Johnson offer a strong example of this in their introduction to metaphor. They present English argument language under the organizing structural metaphor, "argument is war." (Lakoff and Johnson 1980)

> This metaphor is reflected in our everyday language by a wide variety of expressions,
>
> Your claims are *indefensible*
>
> He *attacked every weak point* in my argument.
>
> His criticisms were *right on target*.
>
> I *demolished* his argument.
>
> You disagree? Ok, *shoot.* (…)
>
> It is important to see that we don't just *talk* about arguments in terms of war. We actually win or lose arguments […] Though there is no physical battle, there is a verbal battle, and the structure of an argument—attack, defense, counterattack, etc.—reflects this. (Lakoff and Johnson 1980)

The concept of war becomes a metaphorical structure for understanding argument in English, and language used to express argument reflects these metaphorical structures. The language we use to "win" or "lose" arguments reflects the Western perception that arguments are battles, and thus, the language we use in argument is culturally specific and linguistically bound—the product of underlying ideologies.

Examining the metaphorical structures in language reveals larger ideological concepts, for example that arguments are battles that are won and lost, but the very system that allows for an examination of a culturally-specific concept can hide aspects of that ideological frame.

> The very systematicity that allows us to comprehend one aspect of a concept in terms of another (e.g., comprehending an aspect of argument in terms of battle) will necessarily hide other aspects of the concept […] For example, in the midst of a heated argument, when we are intent on attacking our opponent's position and defending our own, we may lose sight of the cooperative aspects of arguing.
> (Lakoff and Johnson 1980)

Examining metaphor provides a means of examining the ideologies which construct that metaphor, but each metaphor must be carefully examined from multiple perspectives in order to understand not only the experiences it makes visible, but also the experiences it hides.

Border studies offers one theoretical means of examining metaphor in terms of human experience. Border studies understands the border as both a physical site and a metaphor for social/political/cultural conflict and activism. Border studies uses the border as a metaphor to examine the propensity for dominant ideologies to exclude and

marginalize certain populations, and reframe this marginalization as a reclamation of power. Border studies also examines the literal borders that define countries and the ways in which these artificial boundaries impact the lives of the people who move in and through them. In border studies, the literal border becomes a metaphor for human experience. My research draws on linguistic understandings of metaphor as a means of interrogating ideology, together with the structural metaphor of the border, drawn from border studies, to examine translanguaging as a structural metaphor in Border TYA.

Because Translanguaging involves a literal reorganization of signs to create new systems, it serves as a metaphor for the experience of reorganizing understandings of personal and cultural experience to create new ways of existing within and understanding ideologies. When playwrights use translanguaging to express characters' sense of identity, they negotiate existing linguistic systems to create new and/or different linguistic structures. Linguistic metaphors link abstract concepts to concrete ideas. The example above links the abstract concept, argument, with the concrete example, war, through specific linguistic practices. Border TYA explores the metaphorical concept, that, for people with border identities, belonging is negotiation, by negotiating linguistic structures in translanguaging. Playwrights use translanguaging to demonstrate the process by which young people with border identities negotiate belonging. In this context, negotiating different linguistic systems to create a single linguistic system offers a means of understanding the process of negotiating traditionally separate identities to create a single sense of belonging. Unlike the example above demonstrating the metaphorical concept, argument is war, in which linguistic practices reveal a metaphorical concept, playwrights' use of translanguaging in Border TYA creates an entirely new means of

understanding identity and belonging. Thus, translanguaging functions as a linguistic

new metaphor in Border TYA.

Lakoff and Johnson discuss the power of new linguistic metaphor to complicate

dominant ideologies,

> New metaphors have the power to create a new reality. This can begin to happen
>
> when we start to comprehend our experience in terms of a metaphor, and it
>
> becomes a deeper reality when we begin to act in terms of it. If a new metaphor
>
> enters the conceptual system that we base our actions on, it will alter that
>
> conceptual system and the perceptions and actions that the system gives rise
>
> to. Much of cultural challenge arises from the introduction of new metaphorical
>
> concepts and the loss of old ones. (Lakoff and Johnson 1980)

Lakoff and Johnson assert that new metaphors have the power to fundamentally change

the ways in which we understand ourselves and the world around us, but the process is

not an easy one, and involves cultural conflict. When playwrights use translanguaging in

Border TYA, they exemplify this metaphorical negotiation, as they simultaneously

celebrate the creation of new systems of belonging, and highlight the cultural tensions

which place demands on those who do not display conventional

belonging. Translanguaged Border TYA employs the literal creation of new systems of

speech as a metaphorical structure for new ways of being in and understanding the

world. As a metaphorical structure, translanguaging documents, celebrates, and at times

problematizes, the border identity. This chapter examines the linguistic structures

playwrights use to create translanguaged dialogue for characters, and the metaphorical

concepts those structures represent.

Structures for Translanguaging in Border TYA

In Border TYA, playwrights use translanguaging as a means of examining the experiences that people, particularly young people, with border identities share. Often, translanguaging serves a means of highlighting tensions border identities encounter in their daily lives. In this context, translanguaging serves as a metonym for border identity. Dramaturgically, translanguaging offers a metaphorical means of creating space for young characters who identify with borders and borderlands to share their stories by using alternative linguistic systems to create space, similar to Homi Bhabha's thirdspace or Anzaldúa's borderlands, delineated by the experiences of border identities. Because borders and borderlands are often marked by the cultural difference and cultural conflict which defines their edges, border identities constantly negotiate belonging. Through its creation of new systems out of existing structures, translanguaging in Border TYA serves as a metaphorical marker for border identities as sites of negotiation. In translanguaged Border TYA, playwrights use the process of creating new linguistic systems as a structural metaphor for creating and negotiating new concepts of belonging. Here, I examine translanguaging in Border TYA by identifying the ways in which playwrights use structures from both English and Spanish to create new, complex systems of meaning.

In Border TYA, playwrights most commonly craft dialogue for characters that translanguages by "interjecting" single Spanish words or phrases into otherwise English sentence structures. The use of these words and phrases modifies English linguistic structures to create new linguistic systems. This choice might be a product of Border

TYA's close association with bilingual education, which often follows an additive model: teachers "add" Spanish to curriculum as a means of creating a bilingual space (García and Wei 2014). Border TYA retains English as the primary mode of storytelling, utilizing translanguaged dialogue as a means of marking the borders and borderlands it explores. In this line of dialogue from *Tomás and the Library Lady* by José Cruz González, the use of English and Spanish together creates a sentence structure which combines both English and Spanish grammatical rules,

> 'Amá: Your 'apá can see muy bien because of the light of the full moon, and the
>
> headlights of the carro shine on passing road signs. (González 1990)

González's use of a Spanish adjective in 'Amá's dialogue modifies the sentence structure to create a new system which does not exclusively follow either English or Spanish rules, but rather incorporates aspects of both. Although this example uses both Spanish nouns and adjectives, Border TYA most commonly translanguages by interjecting Spanish nouns into English sentences (García and Wei 2014). In the plays I examined, Spanish nouns occurred twice as often as any other part of speech: verbs, adjectives, adverbs. Playwrights used Spanish nouns four times as often as they used Spanish insults. Only Spanish terms of endearment occurred with similar frequency. Perhaps playwrights translanguaged with Spanish nouns so frequently because they provide greater complexity of meaning-making. For example, in this excerpt from *Nerdlandia* by Gary Soto, Joaquin reassures his friend, Marty, by interjecting Spanish nouns into the sentence,

> Joaquin: You're still the same, Marty. I guess I gotta operate. Drop in a certified
>
> corazón de Aztlán. (Soto 1999)

Soto's use of the noun, "corazón de Aztlán," adds a layer of complexity to an otherwise straightforward sentence. Joaquin can only describe Marty's new heart with Spanish nouns, because while the phrase might not lose its basic meaning translated into English, it would lose its historical and cultural context. Through this translanguaged sentence, Soto indicates that Joaquin will fundamentally change Marty by giving him a greater sense of the historical and cultural contexts tied to his identity. The play further follows the layered complexities that this translanguaged dialogue produces by depicting this transformation as a literal medical operation. Soto uses translanguaged dialogue to examine Marty's feeling of distance from his culture and cultural history, infusing cultural negotiation into an otherwise silly scene. Translanguaged Border TYA uses adjectives, adverbs, and verbs in the same way to qualify and add meaning to sentences. Using Spanish adjectives, adverbs, and verbs modifies both the linguistic structure and sentence meaning to convey deeper complexity.

Border TYA playwrights use translanguaging as a means of exploring the negotiation of belonging which define characters' identities. Often, this negotiation manifests itself as longing and disappointment. Translanguaging offers playwrights a means of placing characters' search for belonging within a specific cultural context. In this dialogue from the beginning of the play *Mariachi Girl*, Roxanne Schroeder-Arce uses translanguaging in dialogue between the main character, Cita, and her mother, Carmen, to simultaneously express Cita's longing to be a Mariachi and her disappointment that, due to cultural tradition, her father will not allow it:

Cita: Mamá, will I ever get to be a mariachi like Papi?

Carmen: I don't think so, Cita. Your papi has already said no.

Cita: Pero, por qué?[…]

Carmen: No sé, Cita. But he has his reasons. Siempre. He, we, just wants what's
best for you.

Cita: It's because I'm a girl, isn't it?

Carmen: Cita, you know your papi…

Cita: If Danny wanted to be a mariachi, Papi would be happy. Y orgulloso.

(Schroeder-Arce 2012)

This moment of dialogue contains many of the features common to translanguaged
Border TYA. Schroeder-Arce's use of English and Spanish together in Carmen and
Cita's dialogue creates new sentence structures which combine English and Spanish to
create meaning. While Cita and Carmen use few Spanish nouns, they do use Spanish
adjectives and adverbs as qualifiers to convey meaning. When Carmen tells Cita her
father "has his reasons. Siempre," her use of translanguaging adds a layer of
complexity. Her interjection of a Spanish adverb serves simultaneously to reassure Cita
and to contain her. Cita's last line uses translanguaging to further emphasize this concept
of containment. Cita qualifies the English word, "happy" with the Spanish word,
"orgulloso," indicating that her father would not only be happy if Danny were to become
a mariachi, but orgulloso as well, pointing to the ways in which her father's pride roots in
tradition. Cita's use of English and Spanish adjectives together emphasizes the ways in
which Cita and her father are both bound by tradition. Through Cita's translanguaged
sentence, Schroeder-Arce offers a structural metaphor for the young protagonist's
negotiation of cultural expectations—her father's expectations, grounded in mariachi

48

tradition, and her community's expectations, grounded in the USAmerican concept that any young person who works hard can achieve success.

Although single Spanish words and phrases constitute the most common form of translanguaging in Border TYA, playwrights also use full sentences in Spanish and English together in characters' dialogue to convey a single meaning. In these instances, although two sign systems seem to work autonomously, they are, in fact, working together to establish meaning. The bilingual version of *Salt and Pepper*, *Sal y Pimienta* by José Cruz González offers many examples of this version of translanguaging. In the following passage, El Viejo begs his daughter, Ana, not to take her sons with her when she leaves home.

> El Viejo: No, no te los lleva. You wanna go chase after some stupid dream then
>
> go, pero esos muchachos se quedan aquí conmigo. (González 2010)

Because González uses English and Spanish together in El Viejo's dialogue to create a single meaning, this constitutes an example of translanguaging. González's juxtaposition of Spanish and English demonstrates El Viejo's negotiation of his daughter's need to experience the world. González chooses to use English to emphasize El Viejo's inability to understand Ana's need to leave. He refers to her desire as a "stupid dream." When El Viejo discusses the future of Ana's sons, however, he speaks in Spanish. El Viejo uses Spanish to indicate his love for his grandsons, and English to indicate his lack of understanding for Ana and her need to leave home. Like Cita, El Viejo uses translanguaging to negotiate cultural expectations, in this case, his cultural expectations for Ana and her children. Although El Viejo uses full Spanish and English sentence structures, the way he uses those structures together shifts and adds complexity to the

49

sentences' meaning, making his dialogue an example of translanguaging. The fact that El Viejo translanguages in full sentences when speaking to his daughter might also indicate that he still views her as a child, as playwrights most commonly use this form of translanguaging in dialogue between adults and children in Border TYA. In Border TYA, adults tend to translanguage using single words when speaking to other adults, and children follow the same pattern when speaking to other children. There is an exception to this rule, however, around the use of terms of endearment.

Terms of endearment carry cultural connotations. A character using the word, "dude" has a very different cultural context than a character using the word, "simón." Similarly, a young character who refers to a father as "Papi" is speaking from a different cultural context than a character who uses the term, "Daddy." Terms of endearment carry important cultural information that informs analysis of translanguaged speech. Figure 1 compares playwrights' use of Spanish terms of endearment with the young protagonist's main language:

Percentage of Occurrences of Spanish Terms of Endearment

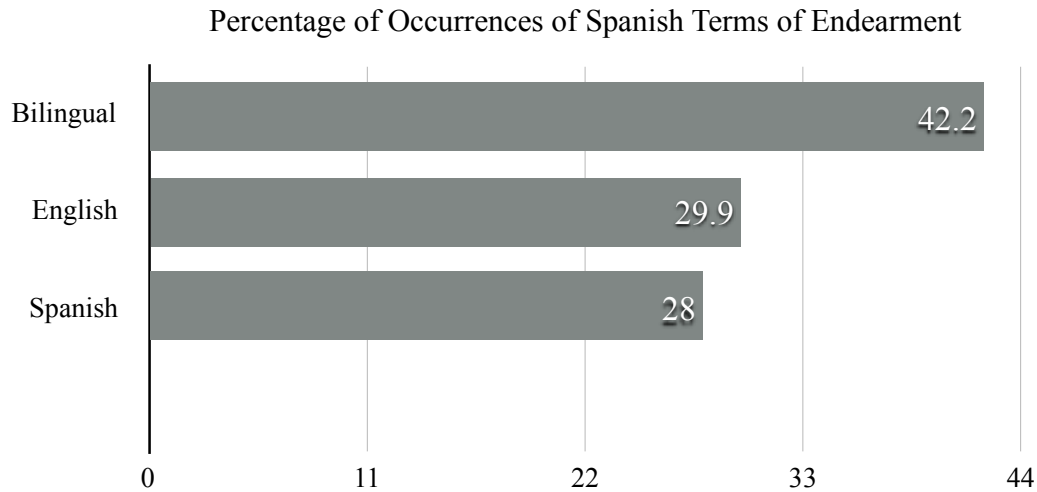|	
Bilingual	42.2
English	29.9
Spanish	28

0   11   22   33   44

Figure 1: Frequency of Spanish Terms of Endearment by Speakers

I determined protagonist's main language based on the way playwrights used dialogue to indicate a character's comfort with language. Most characters indicate whether they consider themselves English speakers, Spanish speakers, or Bilinguals during a play through their dialogue. For the few characters whose dialogue offered little or no information on whether English speakers, Spanish speakers, or Bilinguals, I determined I determined main language based on how often they translanguage. Characters who translanguaged most of the time were considered Bilingual, characters who spoke monolingually in English were identified as English speakers, characters who spoke monolingually in Spanish were identified as Spanish speakers. Characters who identify as bilinguals used Spanish terms of endearment most often. 42.2% of occurrences of Spanish terms of endearment were by bilinguals. 29.9% of occurrences were by Spanish speakers, and 28.0% of occurrences were spoken by English speakers. By contrast,

English terms of endearment were used very infrequently, and then, mostly by bilingual speakers, as demonstrated in figure 2.

Percentage of Occurrences of English Terms of Endearment by Speakers
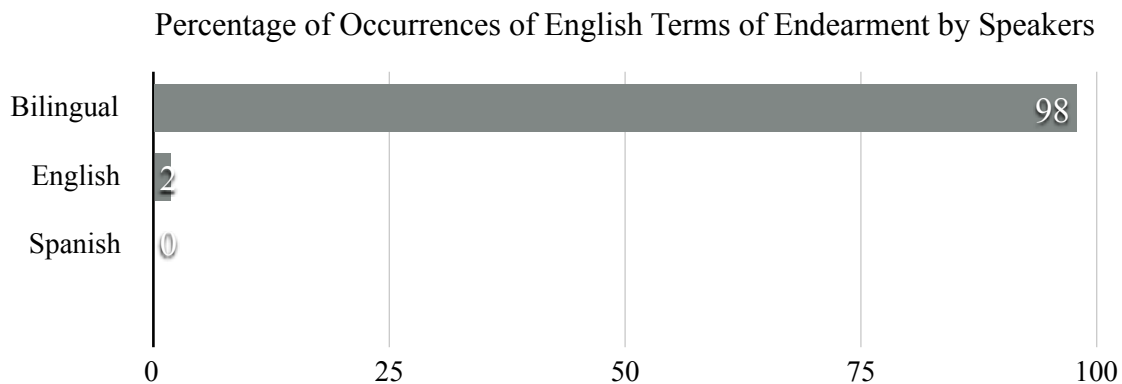

Figure 2: Frequency of English Terms of Endearment by Speakers

It is not surprising that Bilingual speakers use both English and Spanish terms of endearment, but it is surprising that English speakers do not always use English terms of endearment in Border TYA. Perhaps English speakers do not always use English terms of endearment because plays about English-speaking protagonists almost always involve a journey to learn Spanish as a metaphor for negotiating cultural identity and belonging. For example, In *Alicia in Wonder Tierra* by Sylvia Gonzalez S.*,* the main character, Alicia, demonstrates her resistance for embracing her Spanish heritage by refusing to learn Spanish, a circumstance her mother comments on early in the play. As part of her journey through Wonder Tierra, Alicia has to learn to speak Spanish. The young protagonist, Alex, goes through a similar journey in José Casas's play *La Ofrenda,* as does Cucha in *The Magical Piñata* by Karen Zacarías. All of these characters use terms of endearment like "mami" and "abuelita" for the adults in their lives. Their use of Spanish terms of endearment demonstrates the ways in which characters negotiate the

pressure to assimilate into American culture and their parents' expectation that they will retain a sense of cultural belonging. Because terms of endearment index cultural belonging, they act in the same way verbs, nouns, adjectives, and adverbs do to convey complex multi-layered meanings in text.

Use of terms of endearment also reveals interesting patterns in language use based on historical context, as figure 3 shows.

Percentage of Occurrences of Spanish Terms of Endearment by Year

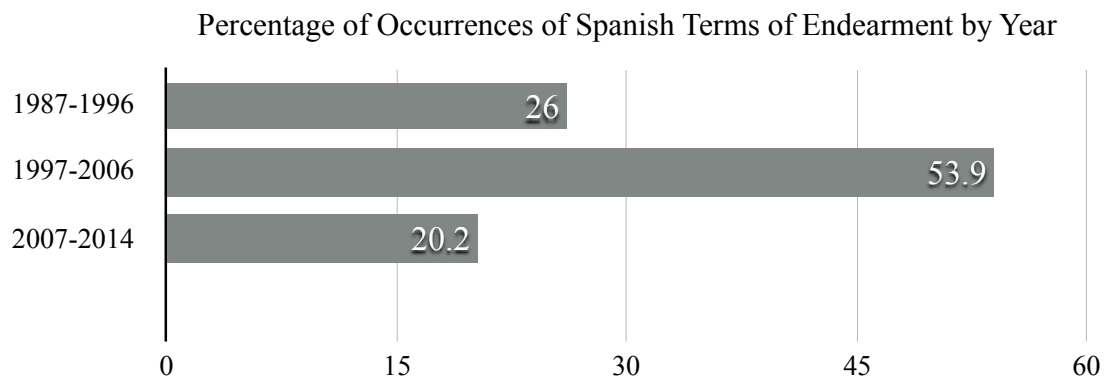

Figure 3: Frequency of Spanish Terms of Endearment by Year of Play Publication

Figure 3 demonstrates a jump in use of Spanish terms of endearment between 1997 and 2006, with 53.9% occurrences, compared to 26% in plays written between 1987 and 1996, and 20.2% in plays written between 2007 and 2014. Use of English terms of endearment demonstrate a similar rise in occurrence, as figure 4 shows:

Percentage of Occurrences of English Terms of Endearment by Year

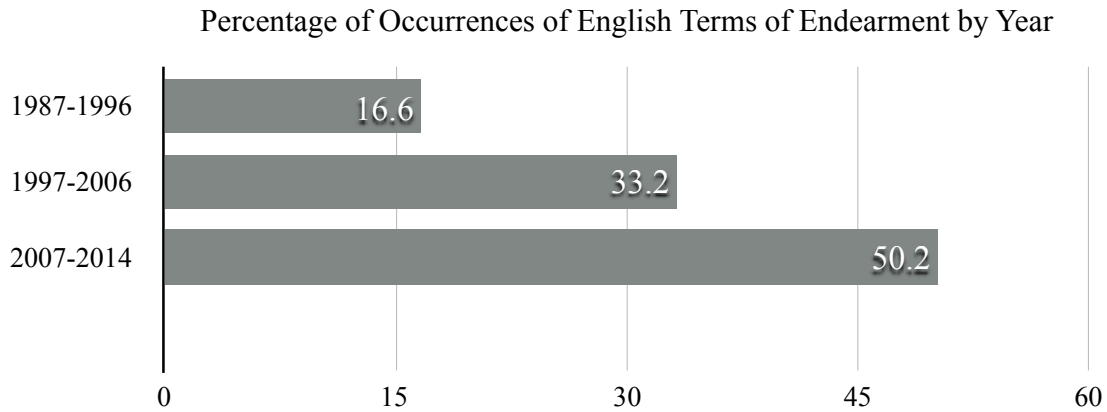|	
1987-1996	16.6
1997-2006	33.2
2007-2014	50.2

0   15   30   45   60

Figure 4: Frequency of English Terms of Endearment by Year of Play Publication

Figure 4 demonstrates a steady rise in use of English terms of endearment. There were only 16.6% of occurrences of English terms of endearment between 1987 and 1996, 33.2% between 1997 and 2006, rising to 50.2% between 2007 and 2014. Although I have normalized these percentages, one reason for the steady rise in terms of endearment starting in the late 1990's is simply that there were more bilingual plays written after 1997. These numbers, however, share a curious inverse relationship with trends in bilingual education, as identified by Carlos Ovando.[6] Ovando analyzes trends in bilingual education in the United States as waves of approval or disapproval. He marks the 1980's as the beginning of a wave where bilingual education met particular resistance in the United States, a period he terms, "The Dismissive Period," (Ovando 2003). According to Ovando, Reagan's presidency marked a downward trend in support for bilingual education, a movement which reached its zenith in the mid 1990's with the passage of a series of bills restricting education in languages other than English. In 1998,

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[6] I also used Ovando's waves of approval and disapproval as a basis for delinieating years in graphs.

California passed Proposition 227, which stated that, "English should be the primary medium of instruction for language-minority students," (Ovando 2003). Given the climate in which these plays were written, the strong rise in the frequency of use of Spanish terms of endearment in 1997 implies a connection between characters' use of language and the representation of translanguaged characters on stage as a political act. Depicting characters with border identities who use translanguaging serves an important political and ideological aim. They demonstrate young characters struggling with their identities and use translanguaging as a metaphorical tool to demonstrate the ways in which the tension between the pressure to assimilate and the need to retain a cultural identity marks the very language a character speaks. The rise in use of both Spanish terms of endearment and English terms of endearment demonstrates a link between translanguaging in Border TYA and theatre as a tool for social justice and social change.

The changing use of terms of endearment offers one means of examining the processes of translanguaging in Border TYA as structural metaphor. Examining the use of Spanish and English terms of endearment in Border TYA offers one means of examining the cultural negotiation characters engage in to feel a deeper sense of belonging. Both single word and full sentence translanguaging offer various interpretations of metaphors for cultural negotiation and belonging. Translanguaging is, at its heart, a process of negotiation. It requires taking apart established linguistic structures and remaking them to create a wholly new system.

Conclusion

Translanguaging is not necessarily a conscious process on the part of speakers. García and Wei use the term "translanguaging" to describe the processes bilinguals use when they speak. García and Wei offer translanguaging in direct opposition to the concept of code-switching, that bilingual speakers "code-switch" between languages (García and Wei 2014). As a concept, code-switching reinforces the idea that bilinguals speak two autonomous languages, whereas in reality, bilinguals translanguage, and choose specific signs from their whole linguistic system in various situations. Code-switching, however, is a pervasive concept, reinforced by many ideological state apparatuses—for example, schools which demand students speak only one language at a time, or require students to speak only English. People who translanguage constantly negotiate monolingual systems that reinforce the concept that communication always reflects monolingual linguistic structures. Because of this, translanguaging offers a rich, complex metaphorical structure for understanding cultural negotiation and belonging at the site of literal and figurative borders. In Border TYA, playwrights take these often unconscious processes and use them consciously as a metaphorical structure for examining the way people negotiate identity within physical and metaphorical borderlands. Fitting Lakoff and Johnson's concept of the new metaphor, translanguaging offers a new means of examining ideological forces which impact border identities. Examining translanguaging in Border TYA offers a means of examining the impact ideological structures have on young people who negotiate cultural belonging.

The next chapters examine playwrights' use of translanguaging as a structural

metaphor for cultural negotiation. I examine translanguaging as a structural metaphor in

two major contexts—translanguaging as a process of communication for subalterns, and

translanguaging as an act of transgression. Postcolonial theorists, Homi Bhabha and

Gayatri Chakravorty Spivak, discuss the subaltern as fundamentally on the margins of

Western dominant discourse (Spivak 1988; Bhabha 2006). I use the term, subaltern,

because it directly addresses voice in its categorization of populations who are socially

and politically outside of hegemonic power structures. As a process of communication

for subalterns, translanguaging uses structural metaphor to document the ways in which,

and places where subalterns communicate. Border TYA plawyrights use these structures

to examine the ways in which young people negotiate cultural belonging. As a structural

metaphor for examining cultural negotiation, translanguaging shares a complex

metaphorical relationship with the concept of transgression. Because translanguaging

resists ideological structures, ideological systems marginalize it as a communication

process. Using translanguaging in theatrical contexts, as in Border TYA, could constitute

an activist reframing of theatrical space by making a site for subaltern communication,

but translating translanguaged speech for monolinguals reinforces its

marginalization. Both the process of reframing space using translanguaging and

reinforcing ideological concepts about language through translation frame

translanguaging as an act of transgression. Chapters Four and Five examine these ideas

in more depth: translanguaging as an act of transgression which both resists and

reinforces ideologies, and as a process of communication for subalterns.

CHAPTER 4

TRANSLANGUAGING, TRANSLATION, AND TRANSGRESSION

I examine translanguaging in Border TYA as a dramaturgical tool. Through the

use of translanguaging, playwrights reframe the theatrical space to focus on marginalized

identities. I also use translanguaging as a metaphorical structure as a means of

interrogating playwright choice. Examining translanguaging processes in Border TYA as

a structural metaphor for negotiating identity construction and belonging reveals the

dominant ideological systems that act on border identities. According to Lakoff and

Johnson, while linguistic metaphors reveal some ideologies, they hide others, and as a

metaphorical structure, translanguaging hides the constant pressure by dominant

ideologies to conform to established concepts of identity and belonging.[7] This is

particularly visible in the way playwrights use monolingual narration and translation in

Border TYA as a tool for educating English-speaking audience members. Border TYA

uses both monolingual translation and translanguaging toward similar aims: to create

alternative linguistic spaces, and create complex layers of meaning to examine the

experiences of subalterns. Border TYA uses translanguaging to examine the construction

of identity in the borderlands and celebrate identities that are marginalized by cultural

conflict and cultural difference. Because it celebrates marginalized identities, Border

TYA also struggles with the perceived need to explain these cultural experiences to

people who do not share them. Border TYA relies on monolingual dialogue and

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[7] Chapter Five will examine translanguaging as a structural metaphor for identity
construction in more depth.

58

translation to explain young protagonists' cultural experiences to audience members who cannot identify with them, and in doing so, reinforces the othering of border identities. If translanguaging serves as a structural metaphor for negotiating identity and belonging, translation represents the pressure by dominant ideologies to conform to established ways of being and belonging. Monolingual dialogue and translation in Border TYA serve as teaching tools for English-speakers in the audience; by teaching English-speaking audience members to recognize specific Spanish vocabulary, plays also teach these audience members to recognize and understand specific cultural experiences.

Monolingual Dialogue in Border TYA

Border TYA playwrights use monolingual dialogue and translation as tools for teaching monolinguals to recognize the experiences of subalterns who do not share their language. When language serves as a teaching tool for monolinguals, it functions within traditional monolingual structures. Characters who translanguage in Border TYA also speak monolingually in either Spanish or English, as a means of teaching the audience vocabulary and demonstrating their cultural experience.

Border TYA playwrights often use specific linguistic constructions as a means of teaching audience members Spanish vocabulary through characters' dialogue. A character presents a word in one language, then translates it into another language. The character will follow this same pattern, with the same words, many times throughout the course of a play, effectively teaching the audience the new vocabulary word. Because characters speak in one language, and then immediately translate it to another, characters almost never translanguage when using their dialogue as a tool for teaching vocabulary. *Bocón!*

59

by Lisa Loomer offers an excellent example of language as a teaching tool. When we first meet the young protagonist, Miguel, his friends describe him for the audience,

> Cecilia: Ay, he's got a big mouth
>
> Rosíta: Bocón! (Loomer 1998)

Miguel loses his voice, and when he gets it back, his companion La Llorona comments,

> La Llorona: Ay, he's got a big mouth. Bocón, verdad? (Loomer 1998)

At the end of the play, Miguel refuses to be silenced by the judge hearing his story, warning that stories easily cross borders,

> Miguel: My story's spreading! It's catching— *(points to a girl in the audience)*
>
> She's got it, señor, and she's got a BIG MOUTH! *(to girl)* Una Bocona, sí?
>
> (Loomer 1998)

Characters in the play, *Bocón!* repeat the construction, "he's got a big mouth. Bocón" several times in similar contexts over the course of the play. Loomer uses these characters' dialogue as a tool to teach the audience the Spanish word, Bocón, a critical metaphorical concept in the play. By repeating the same translation in similar contexts, Loomer ensures that monolingual English-speaking audience members learn the critical vocabulary and can understand and participate in the metaphorical language of the play. Loomer uses this monolingual construction to create more opportunities for translanguaging later in the play. *Bocón!* offers a classic example of the use of dialogue to build vocabulary in Border TYA: Loomer uses translation to teach the audience a Spanish word that serves a specific narrative purpose, then repeats that translation in similar contexts over the course of the play.   Usually, as in *Bocón!,* playwrights use this pattern to teach Spanish words to the audience. Of the thirty-two plays I examined only

60

one, *Tomás and the Library Lady,* by José Cruz González, uses this repetition of translations as a tool to teach English vocabulary rather than Spanish vocabulary. As the Library Lady teaches Tomás to speak and read in English, she uses the same linguistic constructions plays use to teach Spanish vocabulary, the repetition of specific words in specific contexts, as a tool for teaching Tomás English. Playwrights employ characters like Tomás, who begin as monolinguals and learn another language over the course of the play, to teach audience members vocabulary. These characters use their own language learning to embed vocabulary within the dialogue of the play. In *Tomás and the Library Lady,* because Tomás learns English, not Spanish (unlike most protagonists in his situation in the plays in my archive, who learn Spanish as a means of connecting more deeply with their cultural identity), González embeds English vocabulary into his dialuge. Tomás also delivers Spanish vocabulary; he teaches the audience Spanish vocabulary as he teaches the Library Lady Spanish words. Bilingual characters, like Miguel in *Bocon!*, perform the role of translator and teacher throughout the play.

The frequency of occurrences of language as a teaching tool in Border TYA supports the theory that Border TYA uses its physical and metaphorical language as a tool for social change, particularly during hostile political periods for bilingual education. 36.2% of instances of use of language as a teaching tool occurred in plays written between 1987 and 1996. In 1997, coinciding with the passage of Proposition 227 in California, which made English the primary language of instruction in public schools, there was a slight fall in use of language as a teaching tool to 18.1%, followed by a sharp rise to 45.8% between 2007 and 2014, as demonstrated in figure 5:

Precentage of Occurrences of "Spanish as Vocabulary" Code by Year

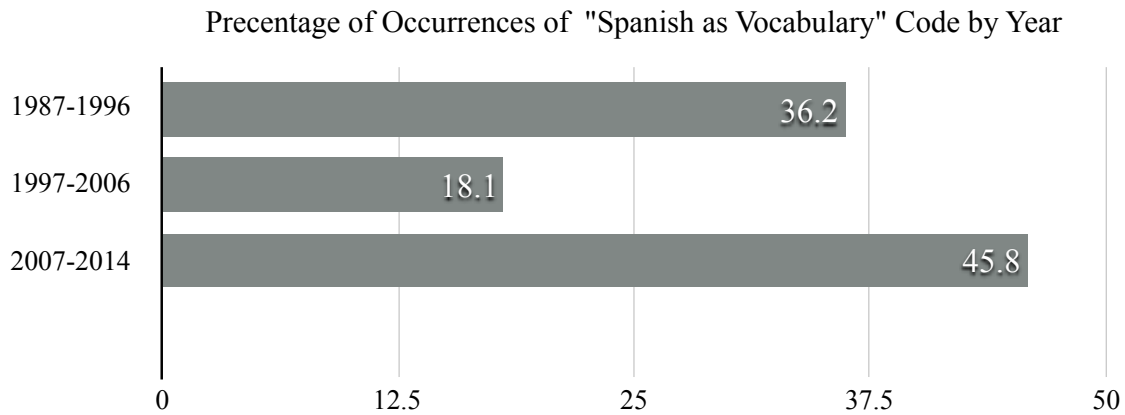| Year	Percentage
1987-1996	36.2
1997-2006	18.1
2007-2014	45.8

Figure 5: Frequency of Use of Language as a Teaching Tool by Year of Publication

The strong use of language as a teaching tool in the early 1990's, and again after 2007, indicates a consistent concern in Border TYA for using plays as a means of teaching audience members language. Interestingly, the slight drop between 1997 and 2006 coincides with a rise of use of both full sentence translation and untranslated Spanish dialogue. During this period, playwrights intentionally used monolingual Spanish and translation as a means of sharing cultural experience, rather than using dialogue to teach single vocabulary terms. Playwrights' use of monolingual Spanish and translation together to teach audience members to recognize vocabulary and/or cultural experiences indicates a strong link between linguistic usage in plays and educational policy in the United States.

While plays use different linguistic systems at different times as tools for educating monolingual English-speaking audience members, most of the plays in my archive use monolingual linguistic systems as tools to deliver information about characters' cultural experience. I used the verbatim code, "our stories," as a means of

tracking instances where characters narrated specific cultural experiences. I pulled

phrase, "our stories," from the play, *Señora Tortuga* by Roxanne Schroeder-

Arce. During the play, the young characters, Pedro and Claudia learn about their own

cultural heritage by listening to the mysterious Señora Tortuga tell stories grounded in

Mexican story-telling traditions. At the end of the play, Pedro makes a book of Señora

Tortuga's stories for his mother, Leticia.

> Leticia: *(Reading the Cover) Nuestros Cuentos*
>
> Pedro: Mamá, I know it's just stories but…
>
> Leticia: Pedro, I never want to hear you say, "just stories." These are our stories.
>
> (Schroeder-Arce 2007)

In these lines, Leticia places great importance on the stories that help define her and her

children's cultural identities. Any time characters tell a story, either a fictional narrative

that carries cultural importance, like the stories in *Señora Tortuga*, or a true story about

past experiences, they offer specific information about their cultural identities. In *Señora

Tortuga,* the audience learns about Pedro and Claudia's cultural experience as they hear

the stories that matter to them. Many plays, not just Border TYA use personal

storytelling as a means of helping audience members understand and identify with the

characters, but Border TYA uses personal storytelling to present specific cultural

experiences, and educate audience members who don't share that cultural experience.

Plays like *Luchadora!* (2014) by Alvaro Saar Ríos and *Calabasas Street* (1998), by José

Cruz González use flashback as a storytelling method to place a specific cultural frame

on a character's experience. Plays like *La Ofrenda* (2004) by José Casas, *Sangre de un

Angel* (2010) by Roxanne Schroeder-Arce, and *Esperanza Rising* (2006) by Lynne

Alvarez use traumatic experience as a means of exploring and examining a character's cultural values. Plays like *Somebody's Children* (2009) by José Casas and *Black Butterfly, Jaguar Girl, Piñata Woman, and Other Superhero Girls Like Me* (2000) by Luis Alfaro focus entirely on characters' personal experience through the use of monologue.

Although every play in my archive used personal storytelling in one way or another, many also used dialogue to mark the importance of those stories, as Leticia does above. Playwrights do choose to use translanguaging when characters share their cultural experience, but more often, playwrights choose monolingual English when discussing importance of personal stories and storytelling. When a character specifically refers to the importance of a story as defining his or her cultural experience they generally either speak in English or translanguage by interjecting English sentences with Spanish words which highlight important metaphors or themes. In the example above, Schroeder-Arces intentionally uses monolingual English when Leticia and Pedro begin talking about the importance of their stories, and many plays follow this example when characters discuss the importance of their cultural experience. Of the instances of characters defining the importance of their cultural experience through storytelling, coded as, "our stories," 61.2% also involved English narration, compared to 30.8% that involved translanguaged English and Spanish narration, and 8% that involved monolingual Spanish narration. By using English as the primary means of discussing the importance of culturally specific stories, the characters in these plays educate English-speaking audience members about their cultural experience and the importance of telling culturally-specific stories as a way of understanding cultural experience.   Given the way these plays frame cultural

experience as a teaching tool, it is, perhaps, not surprising that the code, "our stories,"

occurred more frequently between 1997 and 2006, in a period when plays had fewer

instances of language as a tool for teaching vocabulary, as Figure 6 demonstrates.

Precentage of Occurences of "Our Stories" Code by Year

Period	Percentage
1987-1996	18.7
1997-2006	53.9
2007-2014	27.3
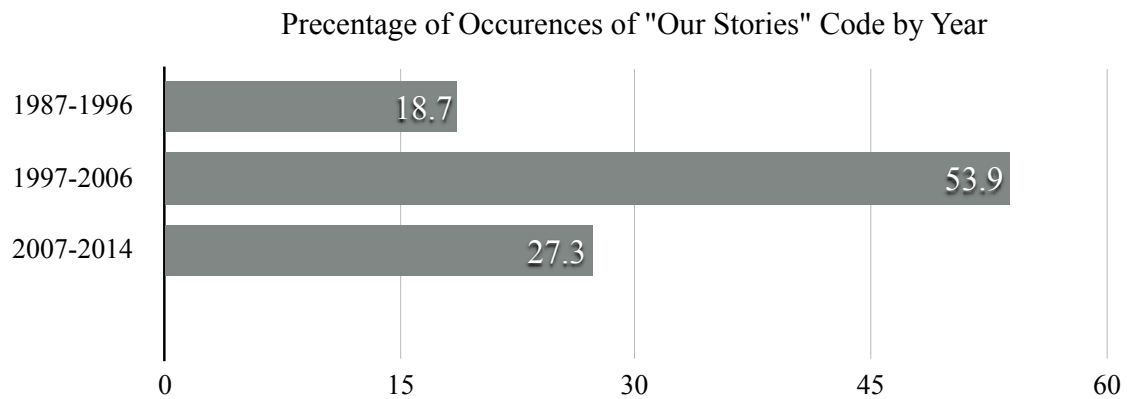
Figure 6: Frequency of "Our Stories" Code by Year of Play Publication

Figure 6 shows a sharp rise in the frequency of characters demonstrating, with their own

language, the importance of their stories between 1997 and 2006, 53.9%. Compared to

18.7% between 1987 and 1996, and 27.3% between 2007 and 2014, this demonstrates a

specific focus by playwrights on educating audience members about the importance of

listening to and understanding culturally specific stories. Figures 5 and 6 show variations

in trends in Border TYA's use of language as a teaching tool. Between 1987 and 1996,

and 2007 and 2014 Border TYA plays collectively focus more on teaching Spanish

vocabulary. Between 1997 and 2006, Border TYA plays focus more on using

storytelling as a means of educating audience members about the importance of

characters' cultural experience, and the need for cultural identity.

65

Linguistic conflict draws together language as a tool for teaching vocabulary and storytelling as a tool for teaching cultural experiences as a means of demonstrating the tensions that characters experience to both assimilate into USAmerican culture and retain their specific cultural identity. When characters experience linguistic conflict, they enter into direct arguments about language. Characters engage in linguistic conflict when they struggle to reframe their language system. Generally, linguistic conflict arises when monolinguals are thrust into situations where they are forced to learn a new language. Their struggle to learn a new language while simultaneously maintaining their old one offers a metaphor for the pressure to assimilate into American culture. Tomás's dream encounter with the Nightmare Teacher in José Cruz González's play, *Tomás and the Library Lady* based on the book about Tomás Rivera's childhood, offers a classic example of linguistic conflict in Border TYA.

> Tomás: ¿Maestra?
>
> Nightmare Teacher: How many times have I told you to speak English, young man?
>
> Tomás: ¿Qué dices?
>
> Nightmare Teacher: I'm putting a stop to this behavior once and for all!
>
> Tomás: ¡No entiendo!
>
> Nightmare Teacher: I won't stand for this in my classroom! Do you understand me?
>
> Tomás: ¿Maestra?
>
> Nightmare Teacher: Say it, Tommy, "I will not daydream, be lazy, or speak Spanish!" Say it, say it or I'll get you! (González 1990)

66

In Tomás's dream, he cannot speak English, and so cannot communicate with Nightmare Teacher. Nightmare Teacher's demand he speak English thrusts him into linguistic conflict, and González uses the conflict between monolingual languages as a dramaturgical metaphor for the cultural conflict Tomás experiences. Linguistic conflict plays a key role in educating audience members about both characters' language and cultural experience. In moments of linguistic conflict, characters specifically do not translanguage as a means of demonstrating conflict. Playwrights' use of linguistic conflict as a metaphor for cultural conflict reveals one assumption that drives the relationship between translanguaging and translation: that languages signify cultural and/or national belonging. Tomás cannot properly "belong" in the United States until he learns English because English has, ideologically, become the national language of the United States. This link of linguistic belonging with national belonging is particularly apparent in the way plays use translation as a teaching tool for monolingual English-speakers.

Translation as a Teaching Tool in Border TYA

Every Border TYA play I studied used translation at one point or another. Although translation involves speaking in two languages, it never constitutes translanguaging, because the languages retain their autonomy. Rather than combining linguistic systems together, translation presents them separately, side-by-side, as a means of helping monolinguals understand a language they do not speak. Border TYA plays used three types of translation, single word translation, where characters translate a single word from one language into another; full sentence translation, where characters translate

a full sentence from one language into another; and visual translation, where characters use physical gesture to translate language.

Single word translation also often involves vocabulary teaching, as the use of the repetition of the word Bocón from the play *Bocón!* demonstrates (described above). Single word translation ensures that monolingual audience members understand linguistic metaphors.

Single word translation is the only form of translation that does not bias toward either English or Spanish. Playwrights translated from Spanish to English (presenting a Spanish word, and then offering its English translation) 52% of the time, while they translated from English to Spanish (presenting an English word, then offering its Spanish translation), 48% percent of the time. Because plawyrights can embed single word translation in any kind of dialogue, monolingual or translanguaged, characters can move easily between translating from Spanish to English and from English to Spanish. Due to the fluidity with which characters switch between types of single word translation, playwrights can embed this monolingual form in translanguaged speech as a means of helping monolinguals understand the metaphorical layers of meaning characters create when they translanguage. Although single-word translation can move from either English to Spanish or Spanish to English, when playwrights embed it in translanguaged dialogue it almost always serves to translate Spanish terms for (assumed) English-speaking audience members. Characters interject Spanish words into their English sentences, and translate that interjection for English-speaking audience members. The following dialogue from the play, *Novio Boy,* by Gary Soto, demonstrates this use of translation.

68

Patricia: Hey, did you know that I cried exactly ninety-six tears when I broke up with Robert?

Alicia: Mentirosa. You're lying, girl!

Patricia: Cross my heart, flaca. Ninety-six lagrimas! (Soto1997)

Soto uses repetition to translate single words in two different ways in this conversation. The character, Alicia, repeats the English phrase, "You're lying, "immediately after she uses the Spanish word, "Mentirosa," effectively translating it for the English-speakers in the audience. Patricia uses repetition when she repeats the phrase, "ninety-six tears" as, "ninety-six lagrimas," simultaneously interjecting the Spanish word, "lagrimas," into her dialogue, and providing context, through repetition, so that English-speakers can understand the word.

Visual translation, like single word translation, serves to emphasize metaphors and layer meanings. Often, playwrights use visual translation to accompany single-word translation, as in this example from José Cruz González's play, *Marisol's Christmas:*

Papi: Once, there was a little girl named Marisol! (*Papi points to Marisol)*

Marisol: (*Points to herself)* Esa soy yo! (González 1990)

Through Papi and Marisol's use pointing, González enforces the translation of "yo." By layering visual translation onto single word translation, González reinforces the idea that the story Papi and Marisol are telling is about Marisol, herself, and thus, examines her cultural experience. Visual translation also translates important words in otherwise monolingual Spanish dialogue to transmit the overall meaning to someone who does not understand Spanish, as exemplified by this moment from the play, *Maggie Magalita* by

69

Wendy Kessleman. Here, Abuela sees Maggie for the first time in many

years. Kessleman's use of visual translation helps non-Spanish speakers understand

Abuela's astonishment and delight at seeing Maggie again after so much time.

> Abuela: Ay mi niña. Mi niña preciosa. Cuánto tiempo, cuánto tiempo sin verte.
>
> (*To Maggie's mother)* Ella era tan chiquita. *(gesturing at Maggie's change of*
>
> *height.)* Y ahora—mirala! (Kessleman 1987)

Abuela's gesture is easily recognizable and relatable. By using visual translation in this

way, Kessleman ensures that monolingual English-speaking audience members

understand Abuela's meaning, and can relate to her experience. Visual translation

provides a non-verbal means of transmitting meaning and metaphor, and because it can

accompany or replace single-word translation, it can also serve as a teaching tool for

helping audience members learn specific vocabulary.

Full sentence translation entirely focuses on transmitting meaning, rather than use

translation as a tool for teaching vocabulary. Full sentence translation, almost exclusively

translates language from Spanish into English, with a full 91% of occurrences involving a

character speaking a sentence in Spanish, and then another character translating the full

sentence into English. In this introduction to *Tomás and the Library Lady,* a male and

female actor narrate the story by translating full sentences of Spanish into English.

> Male Actor: Era medianoche
>
> Female Actor: It was midnight
>
> Male Actor: En una carretera larga y llena de baches.
>
> Female Actor: On a long and bumpy road.
>
> Male Actor: La luz de la luna llena seguía un viejo carro cansado.

Female Actor: the light of the full moon followed a tired old car.

Male Actor: Y una familia de campesinos dormía en la parte de atrás.

Female Actor: And a farm worker family slept in the back. (González 1990).

Translating the Male Actor's Spanish narration into English allows the characters to

narrate action in Spanish, while at the same time, ensuring English speakers understand

what's going on. Translation plays a critical role in plays like *Tomás and the Library

Lady,* because the main character, Tomás, and his family begin as monolingual Spanish-

speakers. By offering a narration that translates full sentences of Spanish directly into

English, José Cruz González creates a space that is simultaneously monolingual in

Spanish and English. He makes the events of the play understandable for English-

speakers, while also allowing characters to speak in their own language. Thus, González

uses translation as a monolingual system to create an alternative linguistic space, similar

to the way playwrights use translanguaging to create alternative linguistic spaces.

However, unlike translanguaging, translation creates an alternative space for monolingual

speakers.   Because it usually translates from Spanish into English, as in the example

above, full-sentence translation exclusively serves the English speakers in the

audience. It assumes an English-speaking audience, and allows characters to speak as

they normally would by using other characters as translators. This example reveals a

tension in Border TYA. Playwrights attempt to create an alternative space for audience

members who share characters' language and cultural experiences to experience

representations of their concerns, through their use of translanguaging. Through their use

of translation, playwrights simultaneously attempt to educate English-speakers who do

not share characters' cultural experiences. In their attempt to accomplish two different

tasks in two different languages at once, playwrights risk reinforcing the othering of border identities.

The use of full-sentence translation from Spanish to English indicates the strong focus in Border TYA on ensuring English-speakers comprehend, not just the actions in the play, but also the characters' cultural experiences. By using language as a teaching tool, however, plays undermine the work of translanguaging to create alternative spaces for representations of marginalized identities. By translating dialogue into English to ensure English-speakers comprehend complex metaphorical systems, plays reinforce the marginalization of translanguaged speech. This negotiation between representation and audience understanding is particularly apparent in the use of translanguaging to describe and mark literal and metaphorical borders.

Border Metaphors: Translanguaging as Metaphorical Borderland

In *Latino Dreams: Transcultural Traffic and the U.S. National imaginary*, Paul Allatson metaphorically links the concept of the "American Dream" with movement and mobility as a means of documenting the ways in which metaphorical concepts, like the "American Dream," take on the role of ideological borders.

> Unbounded mobility on the U.S.A.'s open roads is celebrated in cultural texts from film to literature and music, and enshrined in popular imaginings of the U.S.A., both within that state's borders and beyond them. Literal freedom of movement represents a significant material manifestation of the American Dream, and provides a powerful resilient metaphor of making good in the United States. (Allatson 2002)

By equating the "American Dream" with freedom of movement, Allatson provides a means of examining metaphorical narratives as figurative borders, means of "cultural containment," (Allatson 2002). In his examination of metaphors which define the borders of the United States, Allatson documents a discontinuity between narratives of equality and inclusiveness and colonial political action in the history of the United States. Narratives that assert the ideological importance of freedom and equality create a concept of the United States as a single, monolithic whole. This homogenization under the guise of equality effectively hides the invasiveness of the U.S. imaginary. In "American Dream" metaphors, the U.S. is invisible as a colonial power. Although Allatson does not make this connection, the use in English of the term, "native speaker" might offer support for the concept of the United States as a monolithic whole when examined as an indexical linking of language to identity. Identifying certain speakers as native indexes monolingual speech with national belonging. We tend to identify English-speakers as native to the United States, emphasizing the homogenization of national belonging. The use of the term, "native speaker" in the United States reinforces the othering that takes place as a result of delineating borders. According to Allatson, borders draw binaries between "insiders" and "outsiders" (Allatson 2002). Thus, the use of the term, "native speaker" indexes the ability to speak English with belonging in the United States. Taken together with Allatson's documentation of metaphors which hide U.S. colonial expansion, these metaphors reveal ideologies which emphasize and institutionalize racial distinctions. Allatson terms the racial distinctions and disjunctions drawn by the U.S. imaginary, particularly between Anglo and Latin Americans, as, "a key to national definition," (Allatson 2002). Thus, examining the ways language both

73

supports and pushes against metaphors of USAmerican cultural dominance provides a means of examining the borders that bound the United States, and their effect on people who cannot identify with either side of the border. Because translanguaging serves as a structural metaphor for border identity in Border TYA, it provides a means of examining the ways narratives around borders and border crossings encounter and resist constructions of the United States and national belonging.

The play, *Bocón!,* opens with a poetic, translanguaged invocation. The playwright, Lisa Loomer describes this moment in a stage direction as, "a rhythmic spoken piece—an invitation and a challenge to the audience," (Loomer 1998). Actors use sticks, "beaten against each other, against the floor, in the air, or against the sticks of another actor," to create the literal border that Miguel, the main character, must cross (Loomer 1998).

> Chorus: Imagine a land—
>
> Actor #1: Fijate, imagine!
>
> Chorus: Jaguars, papagallos—
>
> Actor #2: Yellow corn in the fields—
>
> Chorus: Imagine a land—fijate, imagine!
>
> Actor #3: Oye marimba!
>
> Actor #4: Quieres sandias?
>
> Actor #5: Mira—Quetzal en las ceibas allí!
>
> Chorus: Imagine a place—WAR in the mountains
>
> Actor #1: There's war in the mountains!
>
> Actor #2: Fire in the sky!

74

Chorus: Imagine this place—not far from here…

Actor #3: *(Whispered)* Fijate, imagine—

(Faster now, imploring)

Actor #1: Cross the borders!

Actor #4: Take my story!

Chorus: Cross the borders—

Actor #5: Take my hand!

Chorus: *(Fading)* Take my story, take my story…Fijate, imagine…

(Night. The stage is bare and dark. Sound of helicopters. Miguel enters and begins to run from a border guard we do not see. The Chorus creates a border with their sticks stopping him. As soon as he speaks, The Chorus vanishes.)

(Loomer 1998)

In this opening scene, the chorus engages in several different metaphorical acts of border creation. They use translanguaged poetry to construct the world of the play and invite and challenge audience members to "cross the borders" into that world. They use repetitive movement and sound to emphasize the literal boundaries of the space they are creating. They even use their bodies and props, specifically their sticks, to create a physical border that the main character cannot cross. This complex combination of symbols use both verbal and visual metaphor to mark the site of a literal border. In this example, Loomer uses translanguaging, together with visual elements of performance, to mark the site of the border. Language moves fluidly between Spanish and English, creating a new system of signs and symbols, signifying the confluence and conflict of

75

ideologies at the site of the border. Actors emphasize the metaphorical border structure in their dialogue with physical movement.

The opening scene in *Bocón!* offers an example of the ways in which Border TYA uses translanguaging to mark literal borders. Border TYA playwrights often use translanguaging's ability to create space for new systems as a means of marking borders characters encounter. In the example above, Loomer uses translanguaging, both in the repetition of "Fijate, imagine," and in the recitation of sights and sounds to create a literal border. She uses a visual element—the Chorus's sticks—to call attention to this border creation and this visual element takes on a sign system of its own, perhaps adding a further layer of visual translanguaging. When Miguel encounters borders in *Bocón!,* both at the beginning and end of the play, Chorus members use these sticks to mark the border. This use of visual metaphor emphasizes the work translanguaging performs to create a borderland in the first scene of the play, but also ensures that audience members who do not understand the translanguaged dialogue can still participate in the creation of sign-systems that mark the site of the border. Like the use of monolingual English narration in sharing personal stories to ensure English-speaking audience members understand cultural contexts, these visual elements attempt to include monolingual audience members in the act of translanguaging. *Bocón!* further emphasizes this lesson in translanguaging by repeating the use of sticks to create a border when Miguel attempts to cross, "the border of lights." at the end of the play.

La Llorona: Correle, m'hijo. Fly!

(slowly she recedes upstage…Miguel turns to the border of Lights.)

Miguel: NORTH!

(He raises his arms in exultation and, in slow motion, starts to cross the

Border. We hear the sound of helicopters. His body goes from exultation to

fear. He starts to run. The Chorus runs on with their sticks, making the border.)

(Loomer 1998).

As before, a character, this time La Llorona marks the site of the border with translanguaged dialogue. The Chorus emphasizes this with the use of sticks, the visual translanguaged sign for borders in this play. This repetition of the use of two types of translanguaging together reinforces the metaphorical system created in the beginning of the play. Loomer further reinforces its use of translanguaging as a metaphor for the border in the last lines of the play as the chorus repeats, "Fijate, Imagine" together with "a triumphant beating of their sticks," (Loomer 1998). *Bocón!* creates the physical border through a metaphorical structure of linguistic negotiation and visual performance. In this context, language identifies the site of the border by serving as a metaphor for cultural conflict and negotiation, while visual elements like sticks and ritualized movement symbolize the physical border crossing. In *Bocón!,* Miguel physically performs resisting the border, by attempting to push through the sticks, creating a metaphorical structure for understanding his border crossing as an act of metaphorical resistance to the dominant ideologies which bind him.

Several plays in my archive use translanguaging to mark the site of the border. In *Marisol's Christmas* (1990) by José Cruz González*,* when Marisol, her Mami and Papi approach the border, Mami begins singing a Christmas carol in Spanish while Papi speaks to Marisol in English, creating a verbal border, but the actual border crossing is performed with sound and movement as in *Bocón!,* above. *Journey of the Sparrows*

(1998) by Meryl Friedman uses a similar structure. Each time characters approach a border in the play, they use translanguaged dialogue to discuss their border crossing, but perform the actual border crossing using visual elements and ritualized performance. Although Alicia in *Alicia in Wonder Tierra* (1996) by Sylvia Gonzalez S. crosses a metaphorical border, not the literal border between Mexico and the United States, Gonzalez S. marks the site of the border with a combination of translanguaged dialogue and visual representations of border crossings. The character, The Store Keeper, identifies the border Alicia crosses by interjecting single words, "Andale" and "Magia" into his otherwise English sentence structures. Once The Store Keeper marks the site of the border, Gonzalez S. calls for a shift in light and sound to signify Alicia's border crossing. José Cruz González's play *The Blue House* (2008), includes a similar metaphorical border crossing. When Maricela, the young protagonist, discovers that she died on her 13th birthday, she crosses into another world, signified by translanguaged dialogue and performative elements. González uses a combination of translanguaged dialogue and lighting changes to mark the site of the border. Each of these examples depend on a combination of linguistic and performative translanguaging to mark the site of the border. As a metaphor, translanguaging marks the border as a site of cultural tension and negotiation. These examples of translanguaging at the site of the border take dominant, often conflicting, linguistic systems, together with the visual systems of performance, to negotiate an entirely new means of communication. As a metaphorical structure, translanguaging in the context of the border equates linguistic systems with dominant ideologies, and identifies border crossing as a performance of resistance. By metaphorically placing characters in resistance to the borders that bind them, Border

78

TYA frames borders as sites of cultural difference, and border crossings as activist acts of claiming identity.

Bocón!'s use of translanguaging in marking the site of the border is deeply connected with metaphors concerning the reclamation of voice. Miguel's journey to the border of lights is a literal journey to find his voice after it is stolen away. He can only cross the border after he reclaims his voice, and yet, he crosses it silently. This contradiction highlights a potential consequence of framing the border as a translanguaged space. In using visual elements as a critical part of the metaphor of border crossing, playwrights teach monolingual audience members to recognize the border as a site of resistance. The use of visual translanguaging as a metaphor for border crossing serves to highlight border crossing as a symbol of resistance, but visual elements might also serve as cultural translation for audience members who do not share Miguel's experience. Translanguaging provides alternative ways of being in and thinking about the world, but by translating this experience using ritualized visual performance, playwrights risk unintentionally reinforcing the concept that there is only one "correct" way to belong in the United States. Using visual systems in the context of border resistance highlights the problematic nature of the concept of giving voice to the voiceless. As Allatson points out in *Latino Dreams,* identifying the subaltern as voiceless constitutes an act of privilege, because it assumes that voice only matters in certain contexts and disregards the places and spaces in which subalterns speak (Allatson 2002). This highlights a contradiction in the use of translanguaging. On one hand, by creating new systems, translanguaging in Border TYA offers a means of reframing theatrical space to reflect the language of the border, but if characters present this

79

reframing as an act of giving voice, they reinforce the problematic notion that subalterns cannot and do not speak on their own. Through its use of translanguaging and translation together at the site of the border, Border TYA risks reinforcing the artificial division of insiders from outsiders that borders create.

Border TYA's use of a combination of verbal and visual systems in marking the site of the border reinforces Allatson's assertion that linking the concept of movement and mobility to the "American Dream" emphasizes metaphors of a homogenized United States as free and equal, while hiding the role colonialism plays in establishing the United States' borders. As a metaphorical system, translanguaging emphasizes the negotiation of dominant ideologies at the site of the border, but hides the homogenization that also marks borders. Because this metaphorical system roots in negotiation between two dominant ideological systems, translanguaging as a structural metaphor assumes a single, homogenous United States and a single, homogenous "other." Border TYA's use of visual elements reveals an effect of this homogenization. Plays incorporate visual elements to include monolinguals in translanguaged border creation, conflating monolingual language with belonging on either side of the border. Translanguaging as a metaphorical structure for the border depends on the very problem it attempts to address—that monolingual language is a marker of national identity.

In the play *El Otro,* Octavio Solis capitalizes on this contradiction to use translanguaging as a commentary on the concept of the border as a site of cultural resistance. When the main character, Romy, her father, and stepfather attempt to cross from the United States into Mexico, Border Patrol catches them. The officer who interrogates Romy reflects on the experience,

80

Officer: I never caught anyone sneaking southward. Yearning for the other

side. It threw my compass. The whole world's turned on us. Black is white,

white, black, death life, life death, Donny Marie, Marie Donny. What the hell am

I guarding! A line! A dad burn line in the water! ¡Alto alto! ¡Un balazo por la

cabeza! Me need ver tu passport! ¡Muy impasaportante! Your no hombre, por

favor! ¡Aqui se habla ingles! Pais de los muertos, land of the deceased, mi casa es

su frickin casa! ¡Bienvenidos! (Solis 2010)

In this speech, the Officer draws on translanguaging's use of dominant linguistic systems

to mark the border as a site of cultural negotiation as a means of demonstrating the

artificiality of borders. He creates a metanarrative by employing a version of

translanguaging as a metaphor for the border to highlight the contradictions a border

raises. The Officer, however, does not translanguage in the same way other characters in

my archive do. The Officer is a monolingual English-speaker interjecting a made-up

Spanish, or, "mock Spanish," to use Jane Hill's term for the practice, into his English

sentences. In doing so, he mocks both the border itself, and the people caught within its

artificial boundaries. Because the Officer does not fully engage in the process of

combining established sign systems together into a single linguistic system, he does not

translanguage, rather he "mock translanguages" by using similar linguistic structures

to create an imitation of translanguaging. Mock translanguaging, like mock Spanish,

affirms, rather than resists, racist discourse. By repeating the mock translanguaged

phrases he has used in preventing border crossing, the Officer represents an image of the

border that stands in direct contrast to the resistant space *Bocón!* depicts. The Officer

uses mock translanguaged phrases to isolate himself from people who experience borders

and borderlands, identifying himself as an insider, and people with border identites as outsiders. Similar to the artificial border he protects, he draws an artificial line between himself and the people he encounters attempting to cross that border. In doing so, he participates in the othering border identities.

The officer's use of mock translanguaging stands in direct contrast to other characters' use of translanguaging in the play. When Romy, the protagonist, translanguages, her language symbolizes her complex understanding of her own identity. She uses translanguaging as a metaphor for identity construction the way many young characters do in Border TYA. When the Officer mock translanguages, however, he denies the resistant narrative Romy offers through her use of translanguaging. He mocks the processes by which she creates a sense of belonging and identity within the artificial space of the border. The Officer's use of mock translanguaging in *El Otro* emphasizes the ways in which speakers, and play scripts, can undermine translanguaging as a metaphorical structure for negotiating identity. As a metaphorical structure, translanguaging uses elements of dominant linguistic systems to create a wholly new linguistic system. As a metaphor for the border, it takes conflicting dominant ideologies concerning nation-hood and belonging and places them together in the artificial space of the border. It is all too easy, however, to dismantle the resistant identity narratives translanguaging helps to establish and affirm. In this example, the Officer uses a mock translanguaging to other and isolate Romy and her fathers, temporarily dismantling the alternative spaces of belonging they have built for themselves. The use of translation in Border TYA to educate audience members who do not share characters' experiences to recognize and understand those experiences runs the risk of performing a similar

function. By translating translanguaged speech, and characters' identity negotiation, Border TYA risks affirming the othering of these characters.

Through its use of translanguaging and mock translanguaging at the site of the border, *El Otro,* capitalizes on translanguaging's linguistic negotiation as a metaphor for cultural negotiation to emphasize the artificiality of the border and the consistent othering that border identities are subject to. In doing so, it offers an opportunity to interrogate the processes by which border identities experience othering.   This use of mock translanguaging offers an insight on the artificiality of borders and the othering of border identities that the majority of Border TYA fails to engage with. *Bocón!* offers an example. The play uses translanguaging as a linguistic system that negotiates existing linguistic structures as a metaphor for the border. *Bocón!'s* use of translanguaging frames the border as a site where existing ideologies meet and enter into conflict. It uses visual performative elements—the ritualized movements of the chorus, and the physical manipulation of sticks—to create a visual interpretation of the metaphor. In doing so, *Bocón!* simultaneously attempts to create a representation of the border as a site of cultural negotiation and translate that cultural negotiation for audience members who have not experienced it. *Bocón!'s* use of translanguaging and visual translation together at the site of the border reveals an inherent contradiction in Border TYA. Border TYA attempts to simultaneously create activist representations of marginalized characters through the use of translanguaging, but also attempts to translate those representations linguistically and culturally so that monolingual English-speakers in the audience understand the metaphorical systems. In doing so, Border TYA risks affirming, rather than resisting, the othering of border identities.

Conclusion

Translanguaging takes existing linguistic systems and uses them to create new systems. As a metaphorical structure, this act invites multiple interpretations. It can create alternative ways of understanding identity and belonging, create resistant narratives around identity construction and border crossings, identify the site of physical and metaphorical borders, and emphasize the artificiality of the border as a physical line between nations and a metaphorical divide between cultures and ideologies. Each of these metaphorical structures, however, assume that new systems can only be created by negotiating systems that already exist. This emphasizes the link between linguistic identity and national identity. If we can only create new metaphorical ways of understanding belonging and borders by restructuring dominant ideological systems, then new systems can only exist in negotiation with dominant ideologies. In a metaphorical system grounded in negotiation, translanguaging remains an illegitimate, unrecognized method of communication. In Border TYA, this contradiction manifests itself in the desire to translate translanguaged dialogue for monolingual English-speaking audiences. Translating translanguaged speech ensures English-speakers understand characters' cultural experiences, but using translation as a cultural teaching tool can unintentionally marginalize translanguaged methods of communication by reinforcing the concept that speaking English equates with national belonging in the United States. Chapter Five further examines translanguaging and its implications on belonging and identity in translanguaged Border TYA through a discussion of translanguaging as a structural metaphor for cultural negotiation.

CHAPTER 5

STRUCTURAL METAPHORS FOR IDENTITY AND BELONGING IN BORDER TYA

Translanguaging is a complex process. It requires a very different approach to language than most monolinguals experience. The act of making a new linguistic structure provides a rich structural metaphor for examining ideology and cultural negotiation, but the process of translanguaging can look different in different contexts. Examining translanguaging as a structural metaphor for cultural negotiation within the context of Border TYA allows for an examination of ideologies concerning specific border sites—the physical border between Mexico and the United States, and the metaphorical borderlands of cultural difference created by the pervasive colonial expansion of USAmerican ideologies. In Border TYA, translanguaging processes provide a means of documenting the ways in which and places where subalterns encounter, resist, and remake ideologies. Examining translanguaging as a structural metaphor for cultural negotiation in Border TYA allows me to examine the ideologies which subalterns negotiate in the specific contexts these plays reflect.

Translanguaging processes provide insight into the ways in which subalterns communicate through new metaphorical structures. Translanguaging offers a powerful new structural metaphor for cultural negotiation, and in Border TYA, this metaphorical system manifests itself as an examination of identity. In Border TYA, translanguaging processes provide insight into playwrights' framing of their characters' identity, and the processes by which characters build new structures for belonging.

Border TYA playwrights often use translanguaging's ability to manipulate metaphor and make ideologies explicit as a device for delivering plot. Playwrights use translanguaging to move plot forward by using its metaphorical properties to mark important turning points. Translanguaging processes in Border TYA create complex systems of meaning to offer commentary on events in the play and characters' role within the larger story.

I examine translanguaging as a device for moving the plot forward by examining three types of plots: the identity play, the hero journey, and the social justice play. These plot types describe the main action of the play, as defined by the protagonist's primary objective. All three categories emerged through coding and analysis based on common features plays shared. Plays which contained high frequencies of codes concerning belonging, cultural negotiation, and linguistic conflict dealt specifically with a character's exploration of his or her own identity, and thus were labeled "identity plays." Hero journey plays contained high frequencies of codes documenting aspects of the hero journey, such as "hero's call," "adult as guide," or "hero's test." Social justice plays contained high frequencies of codes documenting use of language to further social agency, including use of language to mark borders and border crossing. I note that, while all three of these plot types emerged out of coding and analysis of the plays that form my corpus, they are not particular to Border TYA or even simply to TYA, but rather could apply to many different types of theatre. Most young characters in TYA explore and examine their own identities within plays, and identity exploration plays an important role in Border TYA. The hero journey pervades Western theatre, as does use of theatre to promote social activism and social justice. What sets the plays in my archive apart is the

86

way they use language ideologically, both through translanguaging and monolingual

translation, to examine specific cultural identities and experiences through these iconic

plot types. I examine the identity play, the hero journey play, and the social justice play

as a means of examining the ways in which translanguaging provides playwrights

processes for subaltern characters to communicate information about the way they

negotiate identity and belonging in Border TYA.

Structural Metaphor in Identity Plays

An identity play's primary action examines a character's identity through their

need to achieve a sense of belonging. By nature, all TYA explores young identity in one

way shape or form, but what sets these plays apart in terms of plot is the exclusive focus

on identity examination. In TYA this often manifests itself as a coming of age story, a

young character's journey to adulthood through self-realization. While Border TYA does

examine young characters on their journey to adulthood, the primary plot often revolves

around characters' struggles with understanding their cultural identity. In Border TYA,

identity plays examine characters balancing two cultural identities, and the need to retain

their cultural identity while simultaneously managing the pressure to assimilate to a new

cultural perspective. In these plays, translanguaging's metaphorical complexity offers a

unique means of demonstrating a character's journey to self-realization. Playwrights use

translanguaging to mark important shifts in characters' perception of their own identity as

they learn to balance and embrace various aspects of belonging. While playwrights use

translanguaging in similar ways to mark shifts in identity, because each character engages

in his or her own unique identity exploration, it is difficult to identify a single means by

which translanguaging serves to advance the plot forward in identity journey plays. Each

character follows a different path to understanding belonging, and because of this,

translanguaging plays multiple roles in establishing and marking a character's

relationship to his or her cultural identity. Instead of examining a single plot pattern, and

the ways in which translanguaging advances it forward, I examine three different stages

of belonging common to identity journey plays—"belonging nowhere," "seeking

belonging," and "finding/creating belonging"—and the ways in which translanguaging

serves to mark each of them. Characters experience these stages in different orders

depending on their story, but plays use translanguaging in similar ways when characters

experience similar stages of belonging.

Every protagonist in identity journey plays at one point or another expresses the

feeling that they do not belong in their community, whether their community constitutes

their home and family, their school or place of work, the town or city they live in, or even

the physical and metaphysical boundaries of the United States. Often, playwrights frame

characters' experience of not belonging in their communities as a result of physical

displacement: characters' identities are strongly connected to a sense of "home" and

when they leave or are taken from that home, they lose their sense of belonging. For

these characters, displacement causes isolation—when they find themselves in unfamiliar

places among unfamiliar people and cultures, they feel disconnected from both the world

and themselves. Translanguaging marks characters' emotional experience of isolation by

serving as a metaphor for a character's sense of displacement. Doodle, the protagonist of

The Transition of Doodle Pequeño by Gabriel Jason Dean, experiences this sense of

disconnect early in the play, when he finds out that, due to work, his mother will not be able to take him trick-or-treating.

>Doodle Pequeño: I hate this stupid place so much! We haven't even unpacked yet! I've been wearing the same underwear for three days! I am not paying rent. *(finds his devil horns, tail, and bow tie. As he speaks he rips them up.)* Y no voy a ir a stupid trick-or-treat o usar estos cuernos estúpidos, estúpidos! (Dean 2013)

When Doodle reaches the height of his frustration, he translanguages, interjecting his Spanish with an English phrase, "stupid trick-or-treat." Dean uses this phrase in Doddle's dialogue because he cannot express this phrase in Spanish. While the words exist,[8] they do not carry the same cultural meaning in Spanish as they do in English. Doodle translanguages out of necessity, because he cannot express himself in either English or Spanish alone, and, thus, uses a different system to make new meaning. By translanguaging in this context, Dean demonstrates Doodle's sense of isolation. He feels alone, not just because his mother is not home, but also because he feels removed from his home and his cultural experience. By infusing Doodle's dialogue with translanguaged speech, Dean clarifies the metaphorical connection between Doodle's mother's absence, and his larger sense of isolation. Translanguaging advances the plot forward by identifying an area of cultural tension, and its connection to the character's life experience. Playwrights use this same translanguaging technique to demonstrate moments where characters seek belonging.

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[8] There are various ways to say "trick or treat" in Spanish, including, truco o trato, dulce o truco, dulce o travesura, and treta o trato.

While translanguaging marks moments of cultural tension by offering metaphorical commentary on a character's situation, it also marks critical shifts in a character's self-perception. Playwrights use single word or phrase translanguaging to mark moments where characters seek belonging by attempting to move towards balance in their lives. For example, in *Sangre de un Angel* by Roxanne Schroeder-Arce, the young protagonist, Angel, spends the majority of the play pulled between his need to belong in school, among his friends, and his family's demands on him. He resents his family, particularly his older brother, Juan, for attempting to influence his self-perception, and he seeks a sense of familial belonging in a gang instead. When Angel's brother is killed, Angel realizes the importance of his family, and learns to balance social demands with familial demands. The following quote demonstrates Angel's moment of realization.

> Angel: I just want you to know that I know I will never be like my brother. He was…he is an angel. But, I plan to stick around, and try to be the man he was trying to help me be. If you let me, Lyssa, Jaimito, Amá, Julia…Juan would have wanted us to be together, as a family. Pueden darme otro chance? (Shroeder-Arce 2010)

Angel demonstrates his thought processes to his family in English, but when he must ask for permission to return to the family, a necessary step to achieve the balance he wants for himself, he uses Spanish. Angel seeks belonging by asking his family for forgiveness. When he does so, he interjects an English word, "chance" into a Spanish sentence, just as Doodle does above. Like Doodle, Angel uses his own linguistic system out of necessity; he cannot express his desire for balance any other way. Schroeder-

90

Arce's use of translanguaging in Angel's monologue serves as a metaphor for his need to balance his desire to please his friends and his desire to please his family by creating an entirely new way of being–just as he creates an entirely new system of speech. Here, translanguaging both literally and metaphorically advances the plot forward. Schroeder-Arce uses translanguaging to ask the critical question, "Pueden darme otro chance," which will help Angel achieve the sense of belonging he has been searching for (Shroeder-Arce 2010). Metaphorically, Schroeder-Arce's use of translanguaging adds a layer of complexity to the audience's understanding of Angel's conception of his own identity—he uses aspects of his identity to create a new identity system, just as he uses aspects of the languages he speaks to create a completely new language.

If single word and phrase translanguaging marks moments where characters negotiate aspects of their identity, full sentence translanguaging marks moments where characters express their own sense of belonging. When characters use full sentence translanguaging to indicate their sense of belonging, their speech often also involves monolingual translation. By combining translanguaging and translation playwrights resist happy ending narratives. No character achieves perfect balance in their search for identity, even characters who express belonging also express tension through the use of translanguaging and translation together. In *Sal y Pimienta* by José Cruz González, Sal's grandfather, El Viejo, offers an excellent example of the way playwrights use translanguaging and translation simultaneously to express belonging. While El Viejo is not the protagonist of the play, his conception of his own identity plays a large role in the young protagonist, Sal's own search for belonging. Here, El Viejo describes his childhood to demonstrate how his perception of himself has changed,

91

El Viejo: Times were hard when I was a muchacho. My papá didn't believe

schoolin' was important. Asi que él me llevó a trabajar. And that's all I've ever

known. But he was wrong. I've been ashamed all my life 'cause I couldn't read.

And I've ruined everythin' I ever loved because of it.

Sal: Not everythin' Tata.

El Viejo: Me enseñarás a leer? Will you teach me to read? (González 2010)

Here, El Viejo demonstrates a shift in his self-perception by describing his sense of

identity as a child. González uses full sentence translanguaging to mark El Viejo's

earlier sense of identity by interjecting Spanish into his English sentence structure as

when El Viejo comments, "Asi que él me llevó a trabajar."   González uses

translanguaging as a metaphor for El Viejo's understanding of himself by interjecting his

English narration with this Spanish sentence, demonstrating the balance of shame El

Viejo feels at his own ignorance and pride in his work ethic. El Viejo's daughter and

grandsons challenge his understanding of himself, creating tension for El Viejo between

his established sense of self and his need to be a good father and grandfather. Sal

inadvertently demonstrates this when he asserts that el Viejo has not ruined everything,

directly contradicting his grandfather, even as he tries to reassure him. For El Viejo,

learning to read symbolizes the competing expectations he has for himself, his children,

and grandchildren. He struggles with competing ideological understandings of the

importance of "schoolin." Rather than use translanguaging to mark the negotiation El

Viejo must engage in around competing concepts of the importance of specific kinds of

knowledge, González uses full sentence translation when he asks for his grandson's help

in learning to read. The combination of translanguaging and translation in El Viejo's

92

monologue creates a metaphorical tension, marking El Viejo's unfinished identity work. Even as an old man, he encounters experiences that challenge to his self-perception.

The young character, Maggie, in *Maggie Magalita,* by Wendy Kessleman, also uses translanguaging and translation together to mark a point of tension in her established perception of self. Unlike Doodle, who's sense of identity is challenged by physical displacement, Maggie's sense of identity is challenged by someone else's physical displacement: her grandmother, who she calls Abuela. When Abuela comes to live with Maggie and her Mother, Maggie struggles to understand Abuela's refusal to assimilate to life in the United States. This tension between cultural identity and assimilation resonates in Maggie's speech. Although Maggie speaks exclusively in Spanish with Abuela in flashbacks, she speaks exclusively in English with Abuela in the present. When Maggie shifts her understanding of her own identity later in the play, Kesselman demonstrates that shift by giving Maggie full-sentence translanguaged dialogue, using a new speech system as a metaphor for Magie's new understanding of herself. In the moment of dialogue below, Maggie finds a sense of balance by taking Abuela to the ocean, a significant place for both of them.

> Maggie: Look, Tata, the ocean! Just look at it! Ven conmigo, ven!… Tata, tú te
> acuerdas—remember our house with the blue windows? Where the mountains
> went right down to the waves? (Kessleman 1987)

Maggie interjects her English sentences with a Spanish sentence, translanguaging as she expresses her excitement. As in El Viejo's monologue above, Maggie's translanguaging marks a point of balance; her use of translanguaging serves as a metaphor for balance in her sense of identity and belonging. However, when she refers to the past, Maggie uses

93

translation, indicating, perhaps, a lingering tension between Maggie's old and new self-perception. Maggie's translation might also serve a specific cultural purpose: by translating "te acuerdas," to "remember," Kessleman frames Maggie's cultural experience of living with her grandmother in Mexico, the memory she recalls here, as something that requires translation. This serves two purposes, it demonstrates the ways in which Maggie still struggles to balance her sense of cultural identity with the need to assimilate to life in the United States, and it also serves as cultural translation indicating to people in the audience who do not share Maggie's experience the importance of this memory in establishing her cultural identity.

Just as the protagonists struggle to balance between the cultural demands on their identities, identity plays struggle to balance the faithful representation of cultural experience with audience understanding. In identity plays, playwrights use cultural translation to ensure that audience members who have not, themselves, experienced the kind of cultural tension Border TYA often depicts can still relate to characters' experience. Playwrights often use linguistic translation as a marker for cultural translation in the same way they use translanguaging as a marker for cultural experience. The play, *Luchadora!* by Alvaro Saar Ríos offers an example. *Luchadora!* Is told in flashback as a grandmother tells her granddaughter her story, and thus, has two young protagonists, Lupita—the grandmother as a young woman in the flashback, using her experience to tell her granddaughter about her own journey to self-discovery—and Vanessa—the granddaughter who listens to her grandmother's story as part of her development of her own cultural identity. Lupita commonly uses single word translanguaging in her dialogue with her granddaughter, Vanessa. When the audience is

94

first introduced to Lupita, she uses translanguaging to playfully chide Vanessa for startling her,

> Nana Lupita: Ay, hijita. Don't do that. What? You think that's funny?
>
> Vanessa: I didn't mean to scare you, Nana.
>
> Nana Lupita: You don't know how lucky you are. I almost threw a chankla at you. (Ríos 2014)

Lupita's casual interjection of the Spanish term, "chankla," into her English sentence as she teases Vanessa offers a metaphorical window into their relationship. By using translanguaging in this context, Ríos offers insight into the relationship Lupita and Vanessa have both to each other, and to their shared cultural experience. Lupita has already created a new linguistic system, and Lupita and Vanessa are already accustomed to translanguaging together. Lupita's use of translanguaging reveals a level of comfort with her cultural identity at the beginning of the play that characters like Maggie and El Viejo struggle to achieve. By using translanguaging in the context, Ríos indicates that Lupita has already created a new system of belonging for herself and her family, and Lupita shares her story with Vanessa to help her granddaughter continue identity development that Vanessa has already begun. Unlike Doodle or Angel, Vanessa is not an unwilling pupil, she insists on hearing her grandmother's story when Lupita expresses reluctance to tell it, "because it's a long story, not something I can share in ten minutes," (Ríos 2014).

Because Vanessa is a willing participant in examining different aspects of the cultural identity she shares with her grandmother, she does not offer Ríos the same opportunity for cultural translation that characters like Doodle and Maggie offer

95

playwrights. Instead, Ríos uses characters in Lupita's story of self-realization to educate

the audience concerning her cultural experience. Here, one of Lupita's friends in

flashback, Liesl, asks for a translation of the term, luchador.

Liesl: What does Luchador mean?

Boy: It means "wrestler"

The Mask Maker: A luchador is much more than just a wrestler, mijita, a luchador

is a real-life superhero." (Ríos 2014)

By asking for a linguistic translation of the term, luchador, Liesl provides an opportunity

for the Mask Maker to offer cultural translation of the term for people in the audience

who, like Liesl, do not share Lupita's cultural experience. The Mask Maker serves as

cultural translator for the larger concept of Lucha Libre. Cultural translators, like the

Mask Maker, are often adults. In these plays, adults carry cultural knowledge, which

they impart to both the young characters and the audience, while the young characters

engage in the work of understanding and interrogating cultural identity. *Luchadora's* use

of translanguaging and translation together reveals a larger negotiation taking place

within the structure of the narrative. The play alternates between providing space for

Lupita to communicate her cultural experience in her own language, and translating that

cultural experience for a monolingual, English-speaking audience.

The burden of ensuring audience understanding is often placed on the adult

characters in identity journey plays, and this is particularly evident in the way characters

tell culturally-specific stories. In *Luchadora!* The mask maker helps Lupita understand

her cultural identity by encouraging her to explore and examine her relationship to Lucha

Libre. Nana Lupita, in turn, uses her cultural experience to help her granddaughter,

96

Vanessa, understand and examine her own cultural identity. The character, Señora Tortuga performs the same function in the play, *Señora Tortuga,* by Roxanne Schroeder-Arce. Señora Tortuga tells culturally specific stories as a means of helping the young characters, Pedro and Claudia, claim their own cultural identities. Characters usually deliver these culturally-specific stories monolingually as translation or English narration, partly to ensure that monolingual-English speaking audience members understand the importance of these personal stories in identifying cultural identity and belonging. In *Señora Tortuga,* Leticia, Pedro and Claudia's mother, offers a concise description of the importance of personal storytelling, "Pedro, I never want to hear you say, 'just stories.' These are our stories," (Schroeder-Arce 2007). I took Schroeder-Arce's phrase, "Our Stories," and used it to create a verbatim code to describe instances where characters use personal storytelling to translate their experience for the audience, as discussed in Chapter Four.

Identity plays negotiate competing expectations the same way their characters do. They use translanguaging to provide characters with their own means of communicating their cultural experience and negotiate expectations, but characters cannot use translanguaging to communicate their experiences to monolingual English-speakers. Playwrights use translation to ensure monolingual English-speaking audience members understand characters' specific cultural experiences. Hero journey plays also use translanguaging as a metaphorical structure for examining identity, but in these plays, characters engage in identity exploration through a narrative that follows Joseph Campbell's hero's journey. Translanguaging plays an important role in describing young characters' identity negotiation within the structure of the hero journey. Like identity

plays, hero journey plays also negotiate characters communicating their own cultural experiences in their own language through translanguaging and the perceived need for educating monolingual English-speaking audience members through linguistic and cultural translation.

Translanguaging and Translation in Hero Journey Plays

In the thirty-two plays I examined, only *El Otro* by Octavio Solís used translanguaging in the context of sharing cultural stories. This opening line of dialogue, quoted in Chapter Two, offers an excellent example:

> Romy: Barely enough time to love casi nada la Romy knows the way it goes mas que nada you come you kiss you die and that's the cuento only story we got time to tell   'cause there it goes, there goes my sun. (Solis 2010)

Romy's narration uses translanguaging as a poetic device to mark the tension Romy feels between certainty and uncertainty. Unlike other characters who describe their cultural experience, Romy does not make the connection between her experience and her cultural identity explicit. Perhaps this is because *El Otro* is one of the few plays in my archive which was not written with a young audience in mind. While it fits the criteria I used to limit my archive–it has been published and performed in the United States, contains Spanish and English, and revolves around a young protagonist (Romy is a teenager)–it differs from other TYA in one significant way: it is not concerned with education. Unlike other Border TYA, El Otro does not use the protagonist's identity journey as a teaching tool to offer a means of understanding and interpreting border identity. In *El Otro,* Solís focuses, instead, on the language itself, using poetry and poetic

98

translanguaging to create a complex system of metaphor through which Romy tells her own story.

El Otro also defies categorization as Romy's story contains elements common to both identity plays and hero journey plays. As the narrator of her own story, Romy engages in a complex interrogation of her own cultural identity, similar to Doodle, Angel, Sal, and Maggie. Like these young protagonists, Romy struggles to reconcile her need to retain her cultural identity and the pressure to assimilate, represented by the competing demands placed on her by her father and her stepfather. Unlike other protagonists of identity plays, Romy also embarks on a hero journey. Romy's father (who tells her he wants to give her a birthday present) call her on her journey. Like many heroes, Romy initially refuses the call by refusing to accompany him, but once she embarks, she engages in a series of trials as she journeys with her father and stepfather across the border between Mexico and the United States to the house she was born in. Romy's story is simultaneously an identity play and a hero journey, as her hero journey is an explicit journey of self-discovery. Like the protagonists of identity plays, Romy's main objective is to find belonging, and she uses translanguaging to mark shifts in her understanding of herself. Unlike the protagonists of identity plays, she embarks on a literal, not just a figurative, journey of self-discovery.

Romy follows the typical trajectory of a hero in a hero journey play: she experiences a call to action which requires her to embark on a journey that will take her away from her known world and into the unknown, she encounters a series of trials which initiate her as a hero, and as a result she gains new knowledge of herself and society, which she must bring back to her known world. Romy's journey requires her to cross a

physical border, the border between Mexico and the United States, and also requires her to cross a metaphysical border, an internal examination of the competing aspects of her identity. Romy differs from other hero journey protagonists in one critical aspect: her journey focuses exclusively on self-understanding. Unlike other hero journey protagonists, Romy's journey directly links to her examination of identity, while other protagonists engage in self-examination and discovery as a result of embarking on a journey with an external, not internal objective. Unlike identity journey plays, in hero journeys protagonists generally have an external objective, for example to reunite with a family member, but achieving that objective requires self-examination. The protagonists in these plays actively seek to solve a problem presented to them, and in order to succeed, they must reflect on and interrogate their own identities.

The hero journey, like the examination of identity, is not unique to Border TYA, or to TYA. Hero journeys permeate western storytelling. Border TYA uses the recognizable plot formula of the hero journey as a means of hailing and celebrating young characters with border identities. Often, these plays involve physical and metaphorical border crossings. Like Romy in *El Otro,* characters who embark on hero journeys in Border TYA claim their identities as heroes through this journey across physical and metaphysical borders. By focusing on the border crossing, Border TYA re-centers the focus of the hero journey on the physical and metaphorical space of the border. Border crossing plays an important role in Joseph Campbell's "monomyth," (Campbell 1949)[9] The hero's journey, according to Campbell, has three phases:

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[9] Campbell claims his hero journey is universal. I do not make that claim, nor do I argue that all heroes embark on hero journeys that follow this format. Rather, I use it as a

- *Departure,* where the hero, reluctantly, leaves the relative safety of home to answer a call to adventure, accompanied by a guide who offers aid in the form of both council and physical objects to assist the hero in trials.

- *Initiation,* where the hero crosses into the realm of the unknown and undergoes a series of trials which test his/her heroism. The hero faces these trials alone, and thus, in initiation, the guide abandons the hero.

- *Return*, where the hero returns home (again crossing a threshold between the unknown and the known), carrying the physical and/or metaphysical boon awarded for bravery and valor in initiation. (Campbell 1949)

Both the Departure and the Return, in Campbell's hero's journey, involve a border crossing between the known and the unknown world. In the Departure, the hero journeys from the known to the unknown, and in the Return, the hero journeys from the unknown back to the known world. Border TYA uses this format to create narratives that focus on young characters crossing physical and metaphorical borders. The format of the hero journey reframes the young character's border crossing as an act of heroism, a remaking of the borderland into a space of belonging.

Border TYA that follows a hero's journey uses translanguaging to mark each phase of the hero journey, similar to the way it uses translanguaging as metaphor to mark phases of identity exploration in identity plays. Dramaturgically, translanguaging offers metaphors around tension and balance that provide insight into a character's progress

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template to examine the narratives around heroes in a very specific context: in plays, written and performed in the united states, containing both Spanish and English language, and centering around a protagonist under the age of 18.

along the journey. Each of Campbell's phases, Departure, Initiation, and Return contain

common elements, and Border TYA incorporates many of them. Heroes in Border TYA

are called to action, often initially refuse the call, then (once they accept), receive the help

of a guide, generally an adult. Once they embark on the journey, heroes in Border TYA,

like the heroes of Campbell's Monomyth, encounter a series of trials, and if they succeed

in these trials, receive the "ultimate boon," the reward, which can take the form of either

a physical or metaphorical gift. In Campbell's monomyth, the return involves a literal

journey home, but the characters in Border TYA often cannot return home, by nature of

their border crossing. Instead, they establish a new home, physically and metaphorically,

and charge the audience to carry the boon into the world.

The play, *Bocón!,* by Lisa Loomer, offers an excellent example of the Border

TYA hero journey. Loomer introduces the audience to Miguel, the young protagonist, as

he moves through a normal day in his village, a critical part of the Departure. The

audience experiences Miguel's everyday life as he plays with friends, and talks with his

parents. When his parents are literally stamped out by the boot of oppression, Miguel

loses his voice (and thus, his ability to stand up for himself, his family, and his

community). He departs on a journey to find his voice and cross the border of lights,

assisted by the comic adult character, La Llorona[10]. In Initiation, Miguel's journey

requires him to pass a series of trials, in the form of encounters with characters like the

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[10] Although La Llorona is typically a tragic figure, in *Bocón!,* Loomer exaggerates her
sorrow to the point of melodrama, creating a comic character based on the tragic original.
In *Bocón!,* La Llorona functions as a protector for children like Miguel by frightening
them into finding safety in dangerous times. When she discovers she cannot send Miguel
home, she chooses to protect him by accompanying him on his journey, becoming his
guide (Loomer 1998).

Voice Picker, who represents the divisiveness of war and oppression, the Voice Keeper, who symbolizes the silencing of dissenting voices, and the Calavera, dressed in a military jacket and giant boots, a symbol of erasure, who Miguel must defeat to reclaim his voice. When Miguel finds his voice and successfully crosses the Border of Lights, (having been abandoned by La Llorona who cannot cross the border), he is arrested for crossing the border illegally, and brought before a judge. Miguel uses his boon—his voice—to charge the audience with carrying his story out into the world, thereby sharing the boon with society. Through this sharing, Miguel establishes a new home, a community, together with the audience, fulfilling the Return.

Bocón! uses translanguaging to mark phases of Miguel's hero's journey. When Miguel's parents are stamped out by The Boot, Cecilia, the mother of one of his friends, calls Miguel to action,

> Cecilia: You have to run, Miguel—the Soldiers will be back! They'll make you join up with them, or they'll make you disappear—Here—take this. A hundred dollars my daughter sent to me from Los Angeles. Al norte! Sí! They don't got Soldiers there, they got—angels! That's where my daughter went, y tú tambien, that's where you'll go. The Soldiers don't want us here, Miguel—we're not wanted in our own home. You tell the people in Los Angeles—we just want to work our land in peace! M'entiendes? (Loomer 1990)

Cecilia uses a great deal of single word and phrase translanguaging in her call to action. By interjecting Spanish words and phrases into Cecilia's dialogue, Loomer adds layers of meaning. She emphasizes Miguel's importance by using Spanish words to refer to him directly. Cecilia's translanguaged speech also adds an additional layer of meaning

103

to the place name, Los Angeles, when she emphasizes the difference between "here" and "Al norte." By using Spanish and English together to draw emphasis to this dichotomy, Loomer turns Los Angeles into a translanguaged phrase, which she further emphasizes with translation. Through Cecilia's translanguaged call to action, Loomer effectively shifts the concept of Los Angeles for the audience from a recognizable city to destination of Miguel's hero journey, a journey into the unknown.

In her play, *Heart of Earth, a Popol Vuh Story,* Cherrie Moraga also uses translanguaging to mark the call to action. *Heart of Earth* offers a feminist reimagining of the exploits of the hero-twins in Popol Vuh, focusing on the roles the women of the story play in establishing and encouraging the two generations of hero-twins. In *Heart of Earth,* two generations of twin brothers journey to Xibalba to challenge the Lords of Death to a ball game. The first generation fail and must remain in Xibalba, but their actions cause Ixquic, the Blood Woman, to gain her freedom from death. She bears two twins, and when the time comes for the second generation to complete the task of the first, Ixquic's mother, Ixmucane calls Ixquic's sons, Ixbalanque and Hunahpu, to action. In this scene, Ixbalanque discovers that his grandmother, Ixmucane has planted and tended the corn that will indicate to the women left behind whether Ixbalanque and Hunahpu are successful in their quest.

> Ixbalanque: Grandmother, you've already planted the corn. You've known all along, haven't you la jornada that lays before us.
>
> Ixmucane: I am not ignorant of fate, as I have already suffered the loss of your father and uncle.
>
> Ixquic: And now I, too, understand your destiny.

104

Ixmucane: Go, now, the Lords of Death await you. *(Blessing them)* In the name

of el Tiox, los mundos, y Nantat. (Moraga 2000)

Ixbalanque's use of the term, "jornada" signals his acceptance of Ixmucane's implicit call

to action. Moraga's use of single-word translanguaging in this dialogue indicates that

Ixbalanque has already begun to restructure his understanding of the world and his place

in it as part of his departure into the unknown.

Translanguaging marks the hero's call by using its structure to communicate a

border crossing. Characters use translanguaging to frame the call to action within the

context of the border: the new linguistic system becomes a structural metaphor for the

hero's restructuring of his or her concept of belonging as they begin their journey. When

heroes undergo trials in Border TYA, translanguaging plays a critical role in marking the

site of the physical and metaphysical borders they journey towards. In *Marciela de la*

Luz Lights the World, by José Rivera, the young protagonist, Maricela, and her brother

Riccardo, embark on a journey to save their world from the sudden intervention of the

Snow Woman, who causes the world to freeze. They encounter several heroes from

Greek mythology and whom they must save. Each time, translanguaging plays a critical

role in their problem-solving. In the scene below, Marciela and Riccardo defeat the

Hydra by confusing it, taunting it from opposite directions.

Marciela: Hágalo! Así! Yo, Hydra! You big, stupid floating hunk of SEWAGE,

come and get me!

Riccardo: Marciela, Por Dios!

Marciela: Ahora—hágalo!

Riccardo: Este… yo, Hydra yo—lunch meat! (Rivera 1998)

Marciela and Riccardo's actions cause the Hydra to fight itself, as its various heads

cannot agree which direction to go. Their translanguaged speech plays an important role

in their problem-solving. Each time Marciela demands Riccardo take action, she does it

by translanguaging, interjecting Spanish commands into her English sentences. Marciela

figuratively uses her border identity as a weapon, wielding her ability to create new

systems against the Hydra.

In *Heart of Earth,* Moraga also uses translangauging as a tool for problem-

solving. Having defeated the Lords of Death in a ball game, the twin brothers,

Ixabalanque and Hunahpu, must find a way to exit the realm of death, however, as

Ixabalanque reminds Hunahpu, "We can defeat death only by surrendering to it,"

(Moraga 146). They draw strength through translanguaging to finally defeat death

(Blood Sausage is one of the Lords of Death),

> Blood Sausage: But aren't you hungry?
>
> Ixbalanque: It is the mouth of that fire pit that is hungry for us.
>
> (*Los Gemelos race up to the top of the pyramid, which is now the edge of the fire
> pit. They turn to each other, wrap their arms around each other.*)
>
> Ixbalanque: Como cuates…
>
> Hunahpu: Y hermanos eternos, we enter and exit this world (*They dive headfirst
> into the oven.)* (Moraga 2000)

Ixbalanque and Hunahpu use Spanish words and phrases when they refer to each other,

but Hunahpu uses English words and phrases when he refers to their final act of defiance

of death: defeating death by embracing it. By using Spanish words to refer to each other,

but English words to refer to their actions, Moraga creates a new system of

understanding. Hunahpu claimes his cultural identity while simultaneously taking action

in the language of his opposition. Through this translanguaged dialogue, Hunahpu draws

courage for himself and his brother through his translanguaged identity.

In *Bocón!,* because Miguel's quest involves the reclamation of his voice, and

therefore a reclamation of his identity as a bocón, he undergoes his trials silently, using

gesture, rather than speech, to convey his meaning. Because Miguel does not layer

gesture onto speech, but uses it in place of speech, he works monolingually in his trials,

unlike heroes like Marciela or Hunahpu. When Miguel regains his voice, however, and

thus reclaims his identity, Loomer uses translanguaging to mark his success:

> Miguel: I did it! Yo gane! Tango mi voz! My voice! Chance barranca ojitos de
>
> laurel! Vamanos—apurete—to the city of Angels. Got to tell the people there—
>
> we can stop the Soldiers! Got to tell our story so loud—so the angels can hear it in
>
> the sky! (Loomer 1990)

This is the first time Miguel speaks after regaining his voice. Miguel's use of

translanguaging marks the critical moment where he reclaims and redefines his identity.

Loomer weaves Spanish and English words together, organically, as Miguel claims his

victory, creating a unique system of speech. This serves as a metaphor for the way

Miguel weaves various components of his cultural and social experience to form a new,

defiant identity, the identity of the bocón.

When Miguel reframes his identity and takes on the role of the bocón, he

completes his trials and receives his boon. He then enters the Return phase of his

journey. Like many heroes in Border TYA, however, Miguel cannot return

home. Instead, he calls on the audience observing his story to carry his message out into

the world. Miguel does not invite the audience into the translanguaged borderland he has created for himself. He uses monolingual English narration and translation to signify a metaphorical Return to the world as it is. At the end of the play, Miguel sings a song his father sang to him at the beginning of the play, passing his message of peace, hope, and belonging out to the audience. The stage directions indicate clearly, that by translating the song from Spanish into English, Miguel is creating a new community.

> (*Miguel sings Luis's song, translating for the people in his new village.)*
>
> Miguel: Brazos para trabajar—*(Spoken)* Arms to work, eh Papa *(Sung)* Corazon para amor—*(Spoken)*—And a heart to love —*(Sung)* Semillas para plantar— *(Spoken)* seeds to plant—*(Sung)* Esta voz para gritar! *(Spoken)* And a voice to cry out and sing (Loomer 1990)

By translating this song for the audience, Miguel invites monolingual audience members to share his experience and carry his story out of the theatre into the world. Through this strategic use of translation, Loomer hails the audience and implicates them in Miguel's story, creating a Return that carries Miguel's story out into the "real" world beyond the physical and metaphorical borders of the theatre. As in other instances of translation, here, Loomer uses translation at the end of the play to provide cultural context and education for people in the audience who do not share Miguel's experience, so that they may still receive the boon of his journey.

José Cruz González's play, *The Sun Serpent,* a retelling of the Conquista through the eyes of two brothers who take opposing sides, uses a similar strategy to charge the audience with the hero's return. Tlememe, the older brother, remembering the violence the Aztecas brought on his family, murdering his mother and father, sides with the

conquistadors. His younger brother, Anáhuac, witnesses the conquistadors murder his grandmother and sides with the resistance. Anáhuac embarks on a hero's journey to find his older brother, in the process discovering his own strength. Anáhuac completes his hero journey and finds his brother, but he is unable to reconcile with him and they remain on opposing sides of Conquista. Anáhuac's boon is his memory. By remembering his family and his community, he retains his cultural identity, even as Cortez endeavors to erase it. At the end of the play, he gives his memory to the audience as a gift, charging them to carry it into the world. Anáhuac uses English narration to gift his memory to the audience in the form of a book.

> Anáhuac: This book is my account of what happened.
>
> It belongs to the future
>
> So that our songs may be sung
>
> And our stories remembered
>
> I soar through the sky
>
> Remembering. (González 2014)

Through Anáhuac's poetic narration, González indicates the importance of memory in retaining Anáhuac's cultural identity and invites the audience to engage in the process of remembering, and reclaiming, Anáhuac's culture. Like Miguel, Anáhuac uses monolingual English to enter into community with the audience, so that the real world may benefit from his boon.

In both *Bocón!* and *The Sun Serpent,* Loomer and González infuse Miguel Anáhuac's charges to the audience with hope. Miguel rejoices in the idea that his story will spread into the world. Anáhuac finds comfort in the idea that his story will be

109

remembered. By approaching the Return with hope, these characters reframe their stories as celebrations of cultural identity and experience. When Miguel and Anáhuac charge the audience with carrying their stories out into the world, they frame this task as a joyful act of defiance. In doing so, Loomer and González reframe the border identity as an activist identity, infused with strength. Both translanguaging and translation play critical roles in this reframing of identity. Translanguaging provides the metaphorical space for Miguel and Anáhuac to claim pride in their identities, and translation ensures that monolingual English-speaking audience members understand and are invited into that space alongside the heroes.

There is, however, a very real danger that, by choosing monolingual narration and translation as the tool for entering into community with the audience, these plays reinforce the marginalization of translanguaged speech and border identities. When Miguel points to a member of the audience and says, "She's got [my story] señor, and she's got a BIG MOUTH! *(to girl)* Una Bocóna, sí?" he uses translation to invite an audience member into community with him by reinforcing the importance of the identity of the bocón (Loomer 1990). His words seem inclusive, he translates "Bocóna" to ensure everyone in the audience understands both the literal and figurative significance of the word, but by using translation, not translanguaging, to create a new community, Miguel isolates himself. His new community is not a translanguaged one, it is monolingual, and it is inclusive only in that it ensures monolingual English speakers understand the nuanced linguistic and cultural signs he uses. In this way, Miguel's use of translation to charge the audience with bringing his story into the world reinforces the marginalization of his border identity. Rather than use the translanguaged space he has created to bring

110

his activism into the world, Miguel resorts to translation to ensure the audience hears and understands his message. Loomer may use translanguaging to reframe Miguel's border identity as an identity of resistance, but when it comes time to spread that message to the world, she chooses translation and monolingual narration, not translanguaging, as the tool for disseminating their message. By using translation as the call to action, Loomer fails to extend the space Miguel creates for himself through translanguaging to members of audience who share his experience. This tension between reframing of the border identity, and ensuring monolingual English-speakers can understand and participate in calls to action calls into question the intended audience of the play. Although *Bocón!* centralizes a young hero examining his border identity, the play is not necessarily intended for young people who share Miguel's experience, rather it is intended as a teaching tool for young people who have no experience of borders and border identities. The use of translanguaging and translation together can create tension between representation and inclusion.

In hero journey plays, as in identity plays, translanguaging plays a critical role in advancing the plot forward by marking transitional points in the hero's journey to self-discovery. Translanguaging, as a structural metaphor for identity and belonging, creates a literal space for subalterns to communicate their experience, but, in translating translanguaged dialogue for monolingual English-speaking audience members, it also confines subalterns to that space. Social justice plays use translanguaging and translation together in a similar way as a means of marking injustice and inspiring social change.

Negotiating Audience Understanding in Social Justice Plays

A social justice play's primary purpose is to promote awareness of and activism for a specific cause or social message. Like identity plays, social justice plays often examine the experiences of young people who identify with borders and border identities, but unlike identity journey plays, that exploration and examination of identity serves a larger call for activism. Social justice plays often involve and incorporate highly symbolic imagery and language. Objects that carry cultural connotations become characters, and the protagonists present their experiences as part of larger social and political tensions, rather than individual struggles for self-realization. Plays with specific social justice messages sometimes use non-linear plots as a means of making activism visible and obvious. Social justice plays use collections of monologues to present a variety of points of view on a single issue, or incorporate flashes forward and backward in time to present systemic problems. These plays use metaphorical techniques, including translanguaging, to examine cultural conflict and discrimination as a means of calling for change, and, like hero journey plays, they use monolingual dialogue and translation to transmit their social justice message to monolingual English-speakers as representatives of dominant ideologies in the United States.

I identified social justice plays based on their presentation of cultural conflict. I classified plays with high levels of codes concerning cultural conflict and discrimintation, but lower frequencies of codes concerning individual belonging and hero journey narratives, as plays that examined social justice. Linguistically, plays present cultural conflict through both translanguaged dialogue and monolingual narration, often in the

same line of dialogue. Thus, playwrights use language metaphorically to mirror cultural conflict that occurs in the script.

In *Simply Maria, or The American Dream,* by Josefina López, the main character, Maria, crosses the border between Mexico and the United States with her mother to join her father. The play follows her as she imagines what will happen as she grows up, and struggles with expectations placed on her by her family, her community, and the United States. These conflicts are equally represented through translanguaging and monolingual narration. The passage below documents Maria's father, Ricardo's, crossing into the United States. López uses monolingual dialogue in Spanish, as well as translation, and English narration to present the border as a literal and figurative site of cultural conflict.

Statue of Liberty: Give me your tired, your poor, your huddled masses yearning to

breathe free… *(At the bottom of the Statue of Liberty appear three Mexican*

people [Ricardo is one of them] trying to cross the border. They run around

hiding, sneaking, and crawling, trying not to get spotted by the border patrol)

Ricardo: Venganse por aquí!

Mexican Man: Y ahora qué hacemos?

Mexican Woman: What do we do now?

Mexican Man: Vamanos por alla!

Ricardo: Let's go back. *(They hide behind the European Immigrants. The Statue*

of Liberty composes herself and continues.)

Statue of Liberty: I give you life, liberty, and the pursuit of happiness, for the

price of your heritage, your roots, your history, your family, your

language…conform, adapt, give up what is yours, and I will give you the
opportunity to have what is mine. (López 1996)

In this passage, Ricardo and the immigrants come into literal conflict with the Statue of
Liberty, the figurative representation of the United States and the demand for
assimilation. López mirrors this conflict in the language. While the migrants speak in
full Spanish sentences, with the critical phrase, "What do we do now," translated into
English, the Statue of Liberty speaks only in English. They do not understand each other,
both culturally and linguistically. Presenting the Statue of Liberty's demand for
assimilation in English also ensures that English-speaking audience members understand
the message. *Simply Maria, or The American Dream's* use of monolingual narration and
translation stands in stark contrast to hero journey plays like *Bocón!* which use translation
to charge audience members, particularly English-speaking audience members, with
bringing the hero's boon into the world. Unlike *Bocón!'s* use of monolingual narration
and translation to include English-speakers in the audience, *Simply Maria or The
American Dream uses* monolingual narration and translation for their ability to isolate
characters and their experiences. In *Bocón!,* Loomer uses translation to invite English
speaking audience members into community with Miguel. In *Simply Maria, or The
American Dream,* López purposefully does not invite audience members into community
with Ricardo. Rather, audience members are forced to stand on one side of the cultural
divide. The play uses its monolingual language to implicate audience members in the
conflicts it depicts around the artificial space of the border, thus creating a strong need for
action.

In *Simply Maria or The American Dream,* López also uses single-word translanguaging to depict cultural conflict. Maria, now a teenager, argues with her mother, Carmen, and her father, Ricardo, about the simultaneous pressures to conform to cultural expectations and assimilate to life in the United States. Maria has expressed a desire to go to college and study theatre. Ricardo argues that to do so would be to deny her heritage and her dictated role in the family. He says, "I didn't know you had to study to be a puta." (López 1996) Unlike in the previous passage, where cultural conflict is represented by symbolic characters and monolingual narration, here the intercultural conflict produces a gender-based intracultural one, through the voice of the protagonist's father. Rather than use monolingual narration to present his opinion on Maria's choice, Ricardo uses single-word translanguaging. When he interjects the word, "puta" into his sentence, he reinforces the expectations he places on his daughter. This is one of the few examples, in the thirty-two plays I studied, where the interjected word is an insult. By using this insult, Ricardo sends a clear message to both Maria and the audience concerning what he considers appropriate and acceptable. This stands in direct opposition to other messages Maria receives in the play concerning her worth. Translanguaging highlights this tension through linguistic metaphor. López's use of the insult "puta" employs linguistic tension to emphasize the tensions between the different expectations placed on Maria. Later, after her father storms out, Maria presents these opposing views to her mother,

> Maria: Mamá, I consider myself intelligent and ambitious, and what is that worth if I am a woman? Nothing?

115

Carmen: You are worth a lot to me. I can't wait for the day when I see you in a

beautiful white wedding dress walking down the aisle with a church full of

people. That is the most important event in a woman's life.

Maria: Mamá, we are in los Estados Unidos. Don't you realize you expect me to

live in two worlds? How is it done? Can things be different?

Carmen: No se. That's the way your father is. Ni modo.

Maria: Ni modo? Ni modo! Is that all you can say? Can't you do anything? *(gives*

up and explodes at Carmen) Get out! Get out!!! (López 1996)

This passage offers an excellent example of the way social justice plays use both

monolingual narration and translanguaging together as metaphors for cultural tension and

cultural conflict. Maria and Carmen each present their opposing views in English,

monolingually. This serves a metaphorical purpose as well as a practical

one. Metaphorically, the use of English narration, rather than translanguaging

emphasizes the site of the metaphorical border. By speaking monolingually, Maria and

her mother enter into cultural conflict by specifically resisting the creation of the activist

space that translanguaging creates.   Practically speaking, their use of English narration

ensures that monolingual English-speakers understand the basic conflict between

them. When Carmen and Maria come into direct conflict with one another López uses

single-word translanguaging to emphasize the internal cultural tensions they face. By

interjecting "ni modo" into English sentence structure, Maria's language mirrors and

symbolizes the internalization of the opposing expectations she experiences. In this

example, translanguaging is isolating, rather than inclusive. Maria does not use

translanguaging to share her experience with the audience the way characters in identity

116

plays or hero journey plays do. Instead, she uses translanguaging to emphasize the way

she experiences cultural conflict internally and individually. She does not create space

with her translanguaging, rather she uses it to emphasize the ways in which she is

marginalized by cultural tension and conflict.

    Somebody's Children by José Casas also uses translanguaging to isolate

characters and emphasize sites of cultural conflict. The play does not follow a single

protagonist, but rather uses monologue and short scenes to present young people's

experience of discrimination and cultural conflict. In *Somebody's Children*, one

character uses single-word translanguaging to simultaneously create space for himself

and others who share his experience, and to set himself apart from characters in the play

who do not share his experience. Here, Alex explains to Tariq why he feels Tariq

shouldn't go out with a girl he likes.

> Alex: her mom would kill her if she brought a black dude home. don't you get
>
> it? you can't understand where she's coming from. you're not raza. you can
>
> never be one of us. no matter how hard you try. (Casas 2009)

Alex's injection of the term "raza" emphasizes the conflict between his perception of

belonging and Tariq's perception of belonging. Casas uses translanguaging as a

linguistic metaphor to emphasize the cultural space Alex carves for himself. But, in his

use of translanguaging, Alex also prevents Tariq from participating in that cultural

space. By separating himself from Tariq linguistically, Alex emphasizes the ways in

which he cannot share his experience with Tariq, and thus, emphasizes a site of cultural

conflict.

Social justice plays use monolingual dialogue heavily in portraying the violence that cultural conflict perpetuates. Luis Alfaro's play, *Black Butterfly, Jaguar Girl, Piñata Woman, and Other Superhero Girls Like Me,* offers an excellent example of the way monolingual language can be used to emphasize cultural conflict. Like *Somebody's Children, Black Butterfly, Jaguar Girl, Piñata Woman, and Other Superhero Girls Like Me* is a collection of monologues and short scenes presenting a group of young people's experiences and stories. In this monologue, entitled "Girls Shouldn't," Dolores tells a story about her parents' reaction to a time she was beaten up by a boy she is dating. The story takes place during a family dinner. The parts of Dolores's family are played by other young people.

> Dolores: I sat down ready to eat, when my dad began to command,
>
> Raquel: Las tortillas. El tenedor. Mi carne.
>
> Dolores: My mom moved swiftly getting each one and quickly placing them in front of my father. My mom put my plate down and then she was busy serving my brothers. I got up to get my fork, and then my dad said,
>
> Raquel: Traeles tenedores a todos tus hermanos.
>
> Dolores: I brought the forks, and then I took the tortillas from my mom and put them on the table, like she told me. When we were done, my brothers went out to play. My dad started to yell at my mom and all she said was,
>
> Sylvia: Pues si.
>
> Dolores: Like he was right and she was nothing. That's how I feel like, nothing. I know I shouldn't fight with boys, but if I get married, I'm going to hit him back, not like my mom. I'll be ready for Tuttie next time. I'll get the bat and I'll get him

118

from behind and he'll see that he better not hit me again. So what if I'm a girl.

(Alfaro 2000).

Dolores's parents speak in Spanish, while Dolores speaks in English. This monolingual dialogue mirrors the way many young people speak with their families, especially when the language they speak at home is different from the language they speak in school. This adds a layer of realism to the scene, but in this context, it also emphasizes the cultural divide between Dolores and her parents. Dolores and her parents literally and figuratively do not speak the same language. Alfaro's use of linguistic metaphor calls attention to the ways in which cultural conflict perpetuates violence.

Journey of the Sparrows by Meryl Friedman, adapted from the novel by Fran Leeper Buss offers a complex linguistic metaphor for the connection between violence and cultural conflict. The play tells the story of a young woman, María, who immigrates to Chicago with her brother and sister to escape persecution. Friedman uses some single-word translanguaging, but in much of the dialogue uses monolingual Spanish and/or English. Friedman's use of monolingual dialogue emphasizes cultural conflict and the violence it perpetuates through linguistic metaphor. Adding an additional layer of complication to the monolingual dialogue, Friedman chose to present "suggested" Spanish text in English surrounded by brackets. These brackets offer suggestions for lines that can be delivered in Spanish if the cast is bilingual, as a note describes,

With bilingual casts, we encourage any suggested use of Spanish words and sentences enclosed in brackets to be spoken in Spanish. Additional Spanish can and should be added as needed in the rehearsal process. (Friedman 1998)

119

This use of suggested Spanish implicates the performers in the same way *Bocón!'s* use of

monolingual translation implicates the audience. Where Miguel's direct address of the

audience makes audience members active participants in meaning-making by presenting

a monolingual and translated version of his story to carry out into the world, in *Journey*

of the Sparrows Friedman makes performers active participants in meaning-making by

requiring artistic teams to make decisions concerning use of Spanish and English in the

play. In the following passage, María's boss sexually assaults the protagonist as she is

working. The optional Spanish provides two different options for the role linguistic

metaphor plays in depicting the cultural conflict, and resulting violence, María

experiences.

> Boss: *(Quietly, to María)* Leave your machine and come with me now. *(he leads*
>
> *her to another part of the stage and corners her, she struggles and tries to break*
>
> *away.)* Don't fight it, mijita, you're illegal and I can do anything I want…
>
> María: *(twisting away)* [No! Don't…stay away from me…stay away!] (Original
>
> emphasis and punctuation) (Friedman 1998)

There are many ways to interpret this scene and present it to an audience. The Boss's use

of the word, "mijita" might constitute translanguaging, in which case, he uses

translanguaging as a means of attempting to manipulate María into believing he

empathizes with her experience. "Mijita," however, does not carry the significant

symbolic weight that "puta" carries in the example above from *Simply Maria or the*

American Dream, or "raza" carries in the example from *Somebody's Children*. The

Boss's use of the English term, "illegal," is much more significant to the establishment of

cultural conflict. The Boss uses the term "illegal" similarly to the way Ricardo uses the

term, "Puta," as an indicator of his perception of María's value and worth. The use of the word, "illegal," dehumanizes María. The Boss's use of English in this sentence is, perhaps, more significant than his use of Spanish, as it highlights the way he objectifies María. Artistic choices concerning the language María uses to respond can drastically change the linguistic metaphor María uses to emphasize the cultural conflict she experiences in this scene. If María responds to the Boss in Spanish, her response stands in stark contrast to the Boss's use of English. Her language offers a layer of linguistic metaphor emphasizing the cultural divide between María and her Boss. If María responds in English, she implicitly rejects the Boss's duplicitous use of translanguaging by responding in his own language. In both cases, her monolingual response serves as metaphor for her experience, but the linguistic choice an artistic team makes changes the way her language symbolizes her experience.

These examples demonstrate the ways in which plays which deal with social justice themes use language as metaphor for cultural conflict. In these plays, translanguaging still serves to create space for marginalized identities, but the space it creates is intentionally limited and often not extended to the audience. Plays that examine social justice themes as their primary objective also heavily use monolingual language as linguistic metaphor. Where hero journey plays use monolingual language for inclusion, and in the process, unintentionally isolate their protagonists' experience, social justice plays intentionally use monolingual narration and dialogue as a metaphor for exclusion. In social justice plays, playwrights deliberately do not invite the audience to share in characters' experience. These plays take the concept of monolingual English and translation as tools for teaching linguistic and cultural lessons and use them to create

121

awareness around the ways in which border identities are marginalized. Their use of both translanguaging and monolingual narration as metaphor for the borders which mark cultural conflict implicates the audience in that cultural conflict. Like hero journey plays, social justice plays use language to demand the audience take action. Where the characters in hero journeys use language to charge the audience with carrying their stories beyond the confines of the theatre, social justice plays use language to demand audience members examine their own participation in systems which perpetuate oppression through cultural conflict.

All three play types—identity plays, hero journey plays, and social justice plays—use language as metaphor for the larger themes they explore and examine. Identity plays use translanguaging as a way of marking the experiences of young people who identify with borders and border identities, and use monolingual narration and translation to ensure English-speaking audience members understand those experiences. Hero journey plays use translanguaging to mark phases of the hero's journey, and use monolingual narration and translation to charge the audience with completing the protagonist's quest. Social justice plays use translanguaging, translation, and monolingual narration to emphasize sites of cultural conflict. Each of these play types uses translanguaging as a means of creating a thirdspace for border identities. This space can either be inclusive, and welcoming to audience members, or exclusive and alienating.   In these contexts, translanguaging becomes a metaphorical borderland, a transgressive act of redefining social and cultural relationships.

Translanguaging as a Structural Metaphor for Identity Construction

In Border TYA, translanguaging creates metaphorical structures to describe different types of belonging. Border TYA examines young border identities as simultaneous sites of cultural tension and cultural balance, taking the activist stance that dwelling in the borderlands requires creating new systems of understanding the world. Translanguaging mirrors this process of system-creation, tension, and balance, providing a structural metaphor for identity. The code, "Aren't you Bilingual," offers, perhaps, the clearest example of translanguaging as a structural metaphor for identity. "Aren't you bilingual?" is a line of dialogue from *Alicia in Wonder Tierra* by Sylvia Gonzalez S.. A character asks this question of the young protagonist, *Alicia,* when she fails to understand Spanish. In this scene, a character questions Alicia's linguistic identity, indexing her linguistic systems with her cultural belonging. I use this code to describe moments where characters refer to their linguistic systems, or question others' linguistic systems. Often, these specific references to language also index cultural belonging, and the idea that a person's language either marks them as belonging to or not belonging to a specific cultural and national identity. When playwrights use translanguaging to comment on linguistic systems, they create a multilevel, structural metaphor for belonging by using dialogue to mark actual moments of negotiating linguistic belonging, while simultaneously negotiating that linguistic belonging in translanguaged structure. Cherrie Moraga's *Heart of Earth* offers an example of cultural negotiation through commentary on language. The first-generation twins, Vucub and Hunahpu, have been interrupted in their ball game by their parents, Ixpiyacoc (their father), and Ixmucane, (their mother).

123

Vucub: C'mon, Rematch

Hunahpu: You're on *(to Ixmucane, as the twins ascend the pyramid)* ¡Ay te watcho, jefita!

Ixmucane: *(Starts to respond chola-style)*. Ay…*(stops)*. No hablas así *(to herself)*. I don't know where they pick up that barrio slang. (Moraga 2000)

Moraga has both Hunahpu and Ixmucane translanguage in full-sentences. Hunahpu uses English and a version of Spanish common in U.S. Southwest, moving fluently between the two. Similarly, when Ixmucane comments on Hunahpu's language, she does so in translanguaged dialogue using full sentences. Hunahpu's translanguaging offers a structural metaphor for his understanding of identity. He achieves belonging by balancing cultural expectations, just as he balances the use of Spanish and English. Though Ixmucane scolds Hunahpu for his choice of language, she still translanguages in the same way, balancing her Spanish and English. However, Ixmucane uses a different Spanish, offering a different concept of cultural belonging. Hunahpu and Ixmucane's dialogue offers an excellent example of translanguaging as a structural metaphor. Each character translanguages using the same structural metaphor where linguistic balance equates with a balanced identity, however, they use different systems to create their structural metaphors, indicating the ways in which balance is achieved through constant negotiation. Although Hunahpu and Ixmucane each use translanguaged speech, they engage in negotiation when that translanguaged dialogue is taken in context.

Negotiation between linguistic systems often happens in the face of linguistic conflict, as in the example below. In this moment of dialogue from *Maggie Magalita* by Wendy Kessleman, Maggie, Abuela, and Elena negotiate how they will speak together.

Maggie: You have to get used to it, Abuela. We had to.

Abuela: Pero porqué ella no me habla en español?

Maggie: Because you have to speak English now, Abuelita. English, English, English. From now on that's all you can speak.

Abuela: No se lo olvidó el español, Elena? No me digas que se lo olvidó!

Elena: No, Mamá, no te preocupes. She remembers her Spanish, believe me.

(Kessleman 1987)

This conversation happens early in the play. Abuela has just arrived at Elena and Maggie's house, and cannot speak English. This conflict between Abuela's inability to speak English, and Maggie's unwillingness to speak Spanish features heavily in the play. Here, Kessleman introduces this linguistic conflict through both monolingual and translanguaged dialogue. Maggie equates her assimilation to culture in the United States with her ability to speak English, both by speaking monolingually, and by telling Abuela, "You have to speak English now." Abuela, not understanding her, responds monolingually in Spanish, fearing Maggie has forgotten her Spanish. Through the use of monolingual English and Spanish, Kessleman indicates that for both Maggie and Abuela, the ability to speak a specific language equates with belonging to a specific culture. Elena offers an alternative concept of belonging, her restructured translanguaged speech mirroring her concept of belonging in two worlds. Like Hunahpu and Ixmucane, she speaks using full-sentence translanguaging, literally and figuratively balancing her

125

desire for Maggie to retain her Latina identity and to belong in the community in the United States where they currently live. She projects her own concept of linguistic and cultural balance onto Maggie by asserting, in both Spanish and English, that Maggie retains her Spanish fluency. In this example, linguistic conflict, and translanguaging as a metaphor for balance exist side by side. Elena attempts to resolve conflict through a translanguaged reassurance, and her choice of linguistic systems offers a metaphorical window into her own concept of belonging. Later in the play, when Maggie reconciles with Abuela, she uses the same type of translanguaged dialogue. The excerpt below appeared in a previous section's discussion of translanguaging in Identity plays. It clearly illustrates Maggie's restructured metaphor,

> Maggie: Look, Tata—the ocean! *(she breaks away from Abuela and runs*
>
> *forward.)* Just look at it! *(she turns back to Abuela)* Ven aquí conmigo. Ven.
>
> (Kessleman 1987)

Just like her mother, Maggie uses full sentence translanguaging in this dialogue. Kessleman uses translanguaging to indicate the shift in Maggie's thinking about her own identity. Maggie's language balances and negotiates between English and Spanish, serving as a structural metaphor for the negotiation between different cultural identities, and the balance she has achieved.

Linguistic conflict plays a critical role in establishing structural metaphors for negotiating belonging. Like the example above, linguistic conflict is often expressed monolingually, generally because two characters cannot or will not speak the same language. These instances of conflict, grounded in linguistic misunderstanding, offer structural metaphors for cultural conflict and cultural difference. In José Cruz

González's *Tomás and the Library Lady,* the Nightmare Teacher's demand that Tomás speak in English offers an example of a classic linguistic conflict based on the essential concept that neither character can understand the other. Here is one example of their interaction with each other.[11]

> Nightmare Teacher: I won't stand for this in my classroom! Do you understand me?
>
> Tomás: ¿Maestra?
>
> Nightmare Teacher: Say it, Tommy, "I will not daydream, be lazy, or sapeak Spanish!" Say it, say it or I'll get you! (González 1990)

The Nightmare Teacher creates conflict with Tomás because she demands he speak in a language he doesn't understand, and Tomás cannot meet her demands. This linguistic conflict is deeply rooted in cultural conflict. The Nightmare Teacher denies Tomás belonging by denying him the use his language. She equates linguistic understanding with cultural belonging. Their conflict necessitates monolingual dialogue, but this monolingual dialogue also offers a structural metaphor for the conflict. González gives The Nightmare Teacher long, monolingual English sentences, while he writes Tomás's responses as single words in Spanish. Structurally, The Nightmare Teacher's English silences Tomás's Spanish, a metaphor for the way she culturally silences and excludes Tomás. While translanguaging in the examples above demonstrates ways in which playwrights use linguistic structure as a metaphor for cultural balance, the use of monolingual dialogue in linguistic conflict problematizes the idea that a balanced cultural

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[11] See Chapter Four to read this scene in its entirety

identity equates with happiness and satisfaction. By bringing language in direct conflict, erasing the possibility of translanguaged balance, Border TYA calls attention to the way cultural conflict marginalizes certain identities. Balancing language is not easy, and creating new systems does not automatically lead to "better" understandings of belonging and identity. Through the use of both translanguaged commentary on linguistic systems and monolingual linguistic conflict, Border TYA offers a structural metaphor for identity as a constant negotiation of cultural expectations and cultural conflict.

Monolingual dialogue, like the example above, plays a critical role in establishing translanguaging as a structural metaphor. Monolingual dialogue, particularly monolingual dialogue as a result of linguistic conflict, offers a structural foil for translanguaging. In the example above, the Nightmare Teacher denies Tomás the possibility of translanguaging. Metaphorically, she denies him a sense of belonging, and the possibility of creating new systems of belonging. When Tomás encounters the Library Lady and begins to have positive experiences learning English, he begins to translanguage. In the example below, Tomás reads a story to his family. He negotiates English and Spanish before restructuring his sentences into translanguaged speech:

Papá Grande: ¡Ándale todos! Gather around! Tomás is going to read en inglés!

Tomás: The big, hun…gry tiger hun…ted in the migh…ty jungle. *(confidently)*

The big hungry tiger hunted in the mighty jungle.

(A tiger is heard prowling through a jungle. He growls loudly.)

Enrique: ¡Ay! What was that?

Tomás: ¡Un tigre grande! It hunted for its prey.

Enrique: ¿Qué es eso?

128

Tomás: I think el tigre is searching for something to eat.

Enrique: I better "pray" it don't eat me!

Tomás: He searched everywhere until he found a little monkey playing by himself.

Enrique: Oh no!

Tomás: El tigre leaped to eat him, but the little monkey got away.

Enrique: Hurray!

Tomás: But el tigre grande still searches for something else to eat. (González 1990)

Here, Tomás's ability to read in English, while still carrying on conversations with his Spanish-speaking family provides him an opportunity to translanguage. González interjects Spanish nouns and adjectives into Tomás's English storytelling, creating new linguistic structures. Through Tomás's linguistic negotiation, González offers a structural metaphor for identity negotiation. This structural metaphor is all the clearer because the linguistic conflict Tomás encountered earlier equated linguistic understanding with cultural belonging. Thus, as Tomás translanguages, negotiating new linguistic systems, he also reexamines his identity, creating new systems of cultural belonging.

This conflation of language with cultural identity is not unique to Border TYA. In English, we sometimes use structural metaphors that perform a similar function. When we speak of someone as a "native" English-speaker, we equate language with nationalistic belonging. Border studies addresses this structural metaphor by examining the ways in which language marks physical and ideological borders. Gloria

Anzaldúa calls attention to the metaphorical concept that language signifies cultural

identity when she terms language a, "homeland," (Anzaldúa 1987).   Using this concept,

Anzaldúa describes the language of the border as a cultural negotiation. It is a language

for people who do not belong, linguistically or culturally. Anzlaldúa equates linguistic

negotiation with cultural negotiation, describing the translanguaged language of the

border as an activist restructuring of cultural identity. This negotiation, however, comes

at a cost.

> Deslenguadas. Somos los del español deficiente. We are your linguistic
>
> nightmare, your linguistic aberration, your linguistic mestizaje, the subject of your
>
> burla. Because we speak with tongues of fire we are culturally
>
> crucified. Racially, culturally and linguistically somos huerfanos—we speak an
>
> orphan tongue. (Anzaldúa 1987)

While Anzaldúa describes the language of the border in activist terms as a negotiation of

cultural difference, she resists labeling this translanguaged speech as a homeland. For

Anzaldúa, border language has no homeland.

Border TYA encounters this contradiction in its use of translanguaging and

translation. While Border TYA uses translanguaging as a structural metaphor for

negotiating cultural identity, thereby creating space for new structures of cultural

belonging, it also betrays a need to translate this belonging for monolingual English-

speaking audience members. The example above from *Tomás and the Library Lady*

demonstrates this. Tomás only translanguages after introducing both the English word,

"tiger" and the Spanish word, "tigre" separately. He uses embodied translation to clarify

that "tiger" and "tigre mean the same thing, and only uses the word "tigre" in

130

translanguaging after he has clarified its meaning. Tomás engages in identity negotiation, structurally signified by his translanguaging, but also ensures that monolingual English-speakers in the audience can still understand his speech. Like many Border TYA plays, *Tomás and the Library Lady* intentionally uses translation to ensure monolingual English-Speakers understand the cultural context, even as Tomás negotiates a new linguistic and cultural system for himself.

Conclusion

Translanguaging, as a structural metaphor for identity formation, is a constant negotiation between balance and tension, but this negotiation process hides the need to explain oneself to people who do not share that experience. Translanguaging uses new systems to create space for new understandings of cultural identity, but it can never create a space entirely separate from dominant identity constructions. New identity structures always exist in negotiation with existing ideological understandings of belonging.

Border TYA actively engages in negotiation around border identity, as exemplified in its use of both translanguaged and monolingual dialogue. While the process of negotiating identity and belonging rises out of conflict between ideological understandings of belonging, ultimately, the plays in my archive frame the negotiation of a border identity as an act of hope. This is particularly apparent in the way playwrights frame their protagonists. The vast majority of playwrights use dialogue to describe their protagonists as "dreamers." Of the thirty-two plays I studied, twenty-seven included instances where either protagonists expressed hopes and dreams for the future, or were labeled as "dreamers" by others. Sometimes this label is pejorative. In the example from

131

Tomás and the Library Lady above, The Nightmare Teacher instructs Tomás not to daydream, equating it with laziness (and his inability to speak English), but Tomás continues to dream and imagine, and his hopes cannot be crushed, even by a metaphorical representation of linguistic and cultural oppression.

Playwrights use their characters to demonstrate the importance of hope in many ways. Often, other characters label the protagonist as a "dreamer," as in the example above. This also occurs in *Bocón!* (1998)*, Señora Tortuga* (2007)*,* and *Two Donuts* (2007)*,* among others. In plays like *Mariachi Girl* (2012)*, Barrio Grrl* (2009)*, Sal y Pimienta* (2010)*, Two Donuts* (2007)*,* and *Marciela de la Luz Lights the World* (1998)*,* protagonists engage in imaginative play as a means of examining and negotiating identity and belonging. Most often, however, characters express their status as dreamers by describing their hopes for the future. Almost every young protagonist in the thirty-two plays I studied talked about hopes for the future during the play. For many protagonists, this manifests as an explanation of what they want to be when they grow up. In *The Sun Serpent*, José Cruz González introduces the young protagonist, Anáhuac, for the first time by describing what he wants to be when he grows up,

> Young Anáhuac: My name is Anáhuac. My people are the Totonacs. I dream of
> being a sky dancer. (González 2014)

By introducing Anáhuac this way, González frames Anáhuac's hopes for the future as an essential part of his identity. Identifying young characters by their hopes for the future frames them as inherently optimistic. In the context of these hope narratives, translanguaging becomes an act of hope and a celebration of the resilience of the border identity. It frames the creation of new systems of language, and therefore new systems of

132

identity, with the ability to retain optimism in the face of difficult circumstances. The equation of the term "dreamer" with the experiences of young immigrants extends beyond Border TYA. In the United States, we refer, politically, to young people who came to the United States, illegally, as babies as "dreamers," and use the acronym "DREAM" to refer to legislation that grants young undocumented immigrants conditional residency (the Development, Relief, and Education for Alien Minors Act). Border TYA echoes one of the narratives around immigration in the United States when it equates the experiences of young people with border identities with optimism and hope for the future.

There is a danger in equating translanguaging with hope for the future. Framing celebrations of border identity through the hope for success in the future might conflate the concept of successful cultural belonging with the "American Dream," the culturally bound concept that, with hard work, anyone can achieve greatness. Equating translanguaging as identity negotiation with this optimism for the future frames identity negotiation as an act of hope, but it hides the fact that, in order to achieve this optimistic future, the individual has to assimilate to achieve success. Border TYA, therefore, engages in the same negotiation Anzaldúa calls attention to in *Borderlands/La Frontera: The New Mestiza.* While translanguaging serves as a linguistic, structural metaphor for the process of restructuring cultural identity to create new systems of belonging, it constantly encounters resistance from dominant ideologies, and exists only in negotiation with dominant concepts of cultural belonging.

The use of both translanguaging and translation together in Border TYA creates a tension between providing space for alternative representations of belonging and ensuring

133

that monolinguals understand the purpose of those spaces. Does the act of translation dismantle the alternative spaces translanguaging creates? This is the lingering question raised by this work. The final chapter explores this question as a means of documenting the findings of this research and examining areas where further research is needed.

CHAPTER 6

TRANSLANGUAGING, TRANSLATION, AND UTOPIAN PERFORMATIVES

I began this research with the question, how do the languages, Spanish and

English, function to construct and reflect ideological frameworks in Border TYA. In

some ways, this question is limiting. It assumes that Spanish and English function

autonomously and independently, whereas I have found that plays translanguage, taking

the syntactic structures common to Spanish and English and using them to create a new

linguistic system. Through this process, Spanish and English create space for

representations of young people who live in physical or metaphorical borderlands to

examine their own identities and experiences in their own language. Translanguaging

functions in Border TYA as a structural metaphor. Creating new linguistic systems out

of existing structures offers a new structural metaphor for cultural negotiation. Border

TYA uses translanguaging as a structural metaphor for cultural negotiation to examine

identity, belonging, and borders. Translanguaging provides subaltern characters a

process for communicating their experiences, examining their identities, and describing

encounters with borders in their own unique linguistic system. Because translanguaging

documents experiences with borders in a border language, it creates an alternative space

of belonging for young people who share similar experiences with the physical and

metaphorical borders that define the United States.

Border TYA, however, does not exclusively translanguage. Border TYA also

incorporates monolingual dialogue and translation, and in these instances the languages,

Spanish and English, function autonomously. Border TYA often uses monolingual

dialogue to document linguistic conflict. In monolingual linguistic conflict, characters

link their perceptions of linguistic belonging with cultural and/or national belonging, and linguistic conflict becomes a metaphor for cultural conflict. Monolingual linguistic conflict, like translanguaging, offers a metaphorical means of examining cultural negotiation, but unlike translanguaging in Border TYA, which uses subaltern communication processes to reclaim and reframe the space of the border, monolingual linguistic conflict reinforces cultural conflict at the site of the border by pitting autonomous languages against one another.

Unlike monolingual linguistic conflict, which isolates the physical and metaphorical space of the border, translation in Border TYA often attempts to create inclusion by translating monolingual Spanish or translanguaged dialogue for monolingual English-speaking audiences. Translation functions as a teaching tool in Border TYA by providing characters a means of teaching audience members specific vocabulary and syntactic structures. Because Border TYA links language with cultural belonging, both through translanguaging and monolingual narration, translation also provides playwrights a means for characters to teach audience members about their cultural experiences. This use of language as a tool for teaching audience members to recognize cultural experience, however, undermines the power of translanguaging processes to create activist spaces of belonging for young people who experience physical or metaphorical borderlands. In translation, the languages Spanish and English reinforce dominant ideologies surrounding nation-hood and belonging in the United States.

If translation reinforces the link between autonomous, monolingual languages, cultural belonging, and citizenship, it could potentially dismantle the alternative spaces of belonging that translanguaging creates. In order to properly examine whether translation

136

dismantles translanguaging's activist spaces of belonging, we must first examine the nature of this alternative space. In Border TYA, translanguaging creates the opportunity for a performative utopia, a temporary space, within the confines of theatrical performance, where audience members enter into community to imagine and perform new ways of being in and thinking about the world. Performance studies theorist, Jill Dolan describes the performative utopia in her book, *Utopia in Performance,*

> The very present-tenseness of performance lets audiences imagine utopia not as some idea of future perfection that might never arrive, but as brief enactments of the possibilities of a process that starts now, in this moment at the theatre. (Dolan 2005).

For Dolan, the theatre is a space where audience members rehearse the enactment of utopian thought through a shared sense of community and intense emotion. In describing performative utopias as sites that enact a potential, hopeful future in a temporary present, Dolan draws on the theoretical concept that social change is grounded in a utopian potentiality. Entering into conversation with Ernest Bloch and José Esteban Muñoz's assertion that utopian thought offers the potential for hope, Dolan sees utopian performance as a site where there is potential for social change, though rarely is social change a direct result of utopian performance. Border TYA imagines a potential, hopeful future by creating the potential for a temporary space for audience members to share language, and through that language, empathy, with young protagonists. This sense of empathy offers audience members the opportunity to engage in shared experiences, which produce the sense of communitas critical to imagining new potentials for social

change, as it invites audience members to become participatory publics. According to Dolan, in participatory publics,

> Audiences form temporary communities, sites of public discourse that, along with the intense experiences of utopian performatives, can model new investments in and interactions with variously constituted public spheres. (Dolan 2005)

Translanguaging in Border TYA offers an important means of imagining and enacting new potentials for belonging at the site of the border. This enactment of a potential, hopeful future invites audience members into communitas to imagine new possibilities for social change. In this context, Border TYA's tendency to frame young protagonists as dreamers who hope for a better future might push against rather than reinforce dominant ideologies, as this frame allows young protagonists to model utopian performatives.

There is a limit to the utopian performative, however. While Utopian performatives allow for the temporary enactment of possibility, they do not necessarily translate directly into social change. Jill Dolan resists the binary of performance and reality in her discussion of performative utopias.

> Perhaps instead of measuring the utopian performative's "success" against some real notion of effectiveness, we need to let it live where it does its work best-at the theatre or in moments of consciously constructed performance wherever they take place. The utopian performative, by its very nature, can't translate into a program for social action, because it's most effective as a *feeling.* (Dolan 2005)

It would be a fallacy to assert that translanguaging, as a process of creating the potential for utopian performatives, has the power to enact social change. Rather, translanguaging

138

has the power to create the *possibility* of social change. In asserting that performative

utopias exist in potentiality, Dolan provides a strong link to Lakoff and Johnson's

concept of the new metaphor. New metaphors, like performative utopias, offer the

potential for social change by providing an opportunity to imagine new ways of being in

and thinking about the world. As a new structural metaphor, translanguaging provides a

powerful means of examining and imagining possibility.

Taking these concepts—the utopian performative and the new metaphor—

together, the act of translation in Border TYA retains a problematic quality. By

translating language for monolingual English-speaking audience members, playwrights

ensure that these specific audience members can share in the experiences of their young

protagonists, thereby providing monolingual English-speakers with the potential for

communitas. Translation cannot, however offer new structural metaphors for belonging,

and thus, monolingual English-speakers cannot participate in characters' hopeful

future. Translation offers the illusion of empathy, the potential for individuals to

"understand" a set of circumstances they do not share, but because monolingual English-

speaking audience members cannot directly participate in the formation of new

metaphors, translation can only offer an unrealized potential for a utopian

performative. Translation offers the illusion of, rather the enactment of, possibilities for

social change.

The contradiction between translanguaging and translation in creating possibility

for social change reveals assumptions about Border TYA's audience. Border TYA

intends to present the stories and experiences of young people who live in physical or

metaphorical borderlands for those same populations. Translanguaging provides the

139

possibility for young people with border identities to form participatory publics through empathetic relationships with characters who communicate similar experiences in similar languages. Because Border TYA also uses translation and monolingual narration to "teach" monolingual English-speakers about the experiences of young people with border identities, Border TYA also assumes an audience of monolingual English-speakers. This assumption is particularly obvious in the way Border TYA approaches narration and storytelling. Playwrights deliver critical moments of storytelling, such as the sharing of personal stories (as documented in the "our stories" code), or the transmission of messages (the "return" in hero journeys or the call for social change in social justice plays), in monolingual English using English narration or translation. Thus, while Border TYA uses translanguaged dialogue to imagine the possibility of social change, the actual language of storytelling remains English, and plays assume that the majority of audience members will be English-speakers. Even the way scripts present the language itself reflects this assumption. None of the plays in my archive used translanguaging in stage directions, using monolingual English as the linguistic system for this text. The focus on teaching as a goal of Border TYA might be a product of the market in which plays written in Spanish and English in the United States are produced. Touring TYA in schools in the United States provides a major source of revenue, and thus, plays which can point to direct connections to curriculum have a greater possibility of seeing production. Given the focus on monolingual English education in schools and school systems in the United States, performing plays which present alternative linguistic structures constitutes, in and of itself, an enactment of the possibility for social change. In these contexts, translation might not undermine the potential of

140

translanguaging to create possibilities for social change, because the very presence of a new structural metaphor provides an opportunity for imagining new possibilities. As a performance of possibility, however, translanguaging remains transgressive, and translating translanguaged dialogue reinforces the marginalization of translanguaging as a subaltern communication process. Border TYA presents translanguaging as a language of activism, but it does not legitimize it as an existing linguistic system.

Possibilities for Further Research

This research intends to create conversation. I offer these questions, and my answers to them, as potential sites for entering into conversation as a field about the way we, as artists, scholars, teachers, and activists, use language in our work. Examining the way linguistic structures function in Border TYA offers an opportunity to examine the potential for language to reveal, react against, or reinforce ideologies. I offer this research as a means of continuing and deepening conversations concerning the representation of young people in theatrical contexts. Bringing this conversation into the context of producing Border TYA constitutes an important next step in continuing and deepening conversations about the purpose and potential of representations of young people in performance. In future research, I intend to examine translanguaging in Border TYA in performance by researching productions and interviewing producers, playwrights, directors, actors, and audience members who participate in the creation of actualized interpretations of translanguaged Border TYA. Working directly with the people who produce and experience Border TYA would allow me to examine the ways in which translanguaging functions as a communication system in rehearsal and

141

performance, as well as the ways in which rehearsing and performing a play impacts the structural metaphors translanguaging constructs. Researching translation and translanguaging in performance would also allow me to examine the actual and assumed audiences for Border TYA, and interrogate the assumption that English-Speakers constitute a core audience for Border TYA.

In examining language in Border TYA, I found that Spanish and English both function autonomously, through monolingual narration and translation, and as elements of a new linguistic system through translanguaging. This raises the question, what might translanguaged Border TYA that does not reflect existing understandings of languages as autonomous structures, look and sound like? Is it possible to create a translanguaged Border TYA that refuses translation and resists "teaching" monolinguals vocabulary and cultural experience? In addressing this question, it is important to remember that translanguaging is not particular to Border TYA. Border TYA translanguages in a particular way, but translanguaging permeates speech. Young people commonly combine sign systems in their everyday lives to form new communication structures. I argue that we should not limit examinations of translanguaging processes to Border TYA. It is important to examine what translanguaging looks like in other theatrical contexts. Broadly speaking, how does TYA use translanguaging to create representations of young people?

I have examined language function in Border TYA as both a radical act of reclamation through the use of translanguaging, and as the mechanism by which borders, and the cultural differences that mark them, are reinforced through monolingual narration and translation. My work, however, focuses on an examination of language as it appears

in published scripts. Truly understanding the language in Border TYA requires examining it in rehearsal and performance, as well as in scripts—in the places where these potentials are actualized.   My research examines potentialities: the potential for language to create performative utopias or reinforce the imaginary of the United States as a monolithic whole. When we realize these potentials in performance, they become actions that can have real impact on young people's lives. This work examines the language in Border TYA to expand and deepen conversations about how we represent young people on stage, specifically young people who experience and interact with physical and metaphorical borders, under the assumption that expanding and deepening understanding of representation has the potential to create real impact when those representations are actualized in performative contexts. My hope is that this research opens new doors for discussions about the potential for translanguaging to transform the way we create representations of young people on stage as means of examining and pushing against the dominant ideologies which define and reinforce conceptions of youth.

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144

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APPENDIX A

ARCHIVE OF PLAYS

Plays are listed in alphabetical order by the playwright's last name. Citations for plays
are included in the "References" section, for full bibliographic information, see
references.

Playwright	Play Title	Publisher	Year
Luis Alfaro	*Black Butterfly, Jaguar Girl, Piñata Woman, and Other Superhero Girls, Like Me.*	Playscripts Inc	2000
Alvarez, Lynne	*Esperanza Rising*	Plays for Young Audiences	2006
José Casas	*La Ofrenda*	Dramatic Publishing	2004
José Casas	*Somebody's Children*	Dramatic Publishing	2009
Gabriel Jason Dean	*The Transition of Doodle Pequeño*	Dramatic Publishing	2013
Ramon Esquivel	*Luna*	Dramatic Publishing	2011
Meryl Friedman	*Journey of the Sparrows*	Dramatic Publishing	1998
José Cruz González	*The Blue House*	Dramatic Publishing	2008
José Cruz González	*Calabasas Street*	Dramatic Publishing	1998
José Cruz González	*Highest Heaven*	Dramatic Publishing	2002
José Cruz González	*Marisol's Christmas*	Dramatic Publishing	1990
José Cruz González	*Sal y Pimienta*	Dramatic Publishing	2010
José Cruz González	*The Sun Serpent*	Dramatic Publishing	2014
José Cruz González	*Tomás and the Library Lady*	Dramatic Publishing	1990
José Cruz González	*Two Donuts*	Dramatic Publishing	2007

Playwright	Play Title	Publisher	Year
Sylvia González S.	*Alicia in Wonder Tierra or, I Can't Eat Goat Head*	Dramatic Publishing	1996
Hudes, Quiaria Alegría	*Barrio Grrl!*	Dramatic Publishing	2009
Wendy Kessleman	*Maggie Magalita*	Dramatic Publishing	1987
Lisa Loomer	*Bocón!*	Dramatic Publishing	1998
Cherrie Moraga	*Heart of Earth, A Popul Vuh Story*	University of Arizona Press	2000
Josefina López	*Simply Maria or, The American Dream*	Dramatic Publishing	1996
Alvaro Saar Rios	*Luchadora!*	Dramatic Publishing	2014
José Rivera	*Marciela de la Luz Lights the World*	Dramatic Publishing	1998
Roxanne Schroeder-Arce	*The Legend of the Pointsettia*	Anchorage Press Plays	2008
Roxanne Schroeder-Arce	*Sangre de un Angel*	Achorage Press Plays	2010
Roxanne Schroeder-Arce	*Señora Tortuga*	Dramatic Publishing	2007
Roxanne Schroeder-Arce	*Mariachi Girl*	Dramatic Publishing	2012
Octavio Solis	*El Otro*	No Passport Press	2010
Gary Soto	*Nerdlandia*	PaperStar by Penguin Putnam Books	1999
Gary Soto	*Novio Boy*	Harcourt	1997
Karen Zacarías	*Cinderella Eats Rice and Beans: A Salsa Fairytale*	Dramatic Publishing	2008
Karen Zacarías	*The Magical Piñata*	Dramatic Publishing	2001

APPENDIX B

CODES AND CODE CATEGORIES

This appendix documents the codes and code categories I generated in research by coding cycle and represents a complete list of the categories, sub-categories, and codes I examined.

Cycle 1: Preliminary Coding

Language Mechanics

Language: Spanish

Spanish Only

Spanish Noun

Spanish Verb

Spanish Adjective

Spanish Term of Endearment

Spanish Insult

Spanish As Vocabulary

Broken Spanish (in the dissertation, I refer to this category by its sociolinguistic term, Mock Spanish)

Spanish Only

Language: English

English Narration

English Only

English Term of Endearment

English, Single Word

Language: English and Spanish

Spanish Sentence, English Interjection

English Sentence, Spanish Interjection

Spanish and English, Full Sentences

"Aren't You Bilingual?"

Translation

Translation: English-Spanish

Translation: Spanish-English

Translation: Single Word

Translation: Phrase

Translation: Full Sentence(s)

Translation: Spanish-other language

Translation: English- other language

Visual Translation

Cultural Translation

Language as Plot

Wanting/Desiring: English Plot Point

Hero Journey

Hero as dreamer

Hero's Call

Call Refusal

Hero's Test

Hero as Problem-solver

Adult as Problem-Solver

Totem or Magical Tool

Hero's Guide Abandon's Hero

Hero's Return

Adult as Hero's Guide

Language as Metaphor

Dwelling in the Borderlands

Pulled from Home

Border Crossing

Border Identity

Object/Idea as Metaphor

Good and Evil

"Our Stories"

Elder as Story Keeper

Story as Foreshadowing

Cultural Information Conveyed Through Language

Cultural Stereotype

Cultural lesson learned

Cultural Lesson Denied

Cultural conflict

Cultural tradition

Cultural violence/erasure

Cultural Reference

Belonging

Seeking belonging

preventing belonging

Belonging Nowhere

Finding/Creating home

Cycle 2: Translanguaging and Translation

Translanguaging

Single Word Translanguaging

Full Sentence Translanguaging

Translanguaging: Youth to Youth

Translanguaging: Youth to Adult

Translanguaging: Adult to Youth

Translanguaging: Adult to Adult

Translation

Single Word Translation: English-Spanish

Single Word Translation: Spanish-English

Full Sentence Translation: Spanish-English

Cultural Translation

Visual Translation

Play Type: Identity

Translanguaging to Convey Cultural Information

Translanguaging and Cultural Reference

Translanguaging and Cultural Tradition

Translanguaging marking identity

Translation to Convey Cultural Information

    Translation and Cultural Lesson

Monolingual (English) Story-telling（"Our Stories"）

Translanguaging to Convey Belonging

Play Type: Hero Journey

    Translanguaging and the Hero Journey

        Translanguaging and Initation

        Translanguaging and Departure

        Translanguaging and Return

    Translation and the Hero Journey

        Translation and Initiation

        Translation and Departure

        Translation and Return

Play Type: Social Justice

    Translanguaging and Borders

        Translanguaging and Border Crossing

        Translanguaging and Preventing Border Crossing

    Translanguaging and Representation

        Translanguaging and Migrant Experiences

    Translation and Education

        Translation for cultural education

        Translation and exploitation

    Monolingual English and Social Message

Translanguaging as Metaphor

Translanguaging as Identity Negotiation

Translanguaging and Border Creation

158