

CODESWITCHING IN ANTONIO MUÑOZ MOLINA'S  
*CARLOTA FAINBERG*: DETERMINER GENDER AND  
NOUN PHRASE STATUS

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**Resum.** El canvi de codi en *Carlota Fainberg* d'Antonio Muñoz Molina: gènere del determinant i estatus del sintagma nominal. El canvi de codi entre determinant i nom, allà on l'idioma del determinant senyala el gènere i el del nom no ho fa, ofereix una oportunitat per a un dels dos idiomes de demostrar-ne el domini. Malgrat els estudis que indiquen que l'ús de l'article masculí és el que s'usa per defecte en casos de determinant espanyol + nom anglès, el corpus d'aquest estudi demostra una preferència clara per una estratègia de traducció: el determinant en espanyol i altres modificadors concorden amb el gènere de la paraula traduïda a l'espanyol.

**Paraules clau:** canvi de codi, gènere gramatical, espanyol/anglès

**Abstract.** Codeswitching between determiner and noun in which the language of the determiner marks gender and that of the noun does not offers an opportunity for one of the languages in the pair to show its dominance. Despite reports of the masculine article's use as a default in Spanish determiner + English noun constructions, this study's corpus demonstrates a clear preference for a translation strategy: the Spanish determiner and other modifiers agree with the gender of the displaced Spanish word.

**Key words:** codeswitching, determiner gender, Spanish/English

## 1. Codeswitching in novels: literature review

Codeswitching in speech has been the primary concern of investigations into this phenomenon, but its presence in novels has not gone without notice. Literature from several different countries containing alternation between various languages has provided data on language contact. Timm's [25] syntactic analysis of Russian/French codeswitching in Tolstoy's *War and*

*Peace* is joined by Nassar's [21] examinations of English/Russian codeswitching in Nabokov's *Pnin* and *Pale Fire*. Azevedo [1, 2] provides a fascinating glimpse of the sociopolitical relationship of Catalan to Spanish in his work on Juan Marsé's *El amante bilingüe*, and on the novels of seven other authors writing during or after Francisco Franco's regime. Heinemann [12] also focuses on Spanish/Catalan codeswitching. Mackey [15, p. 18–19] gives special attention to the aesthetic effects produced by the visible representation of codeswitching, citing Claude Simon's *La Bataille de Pharsale*, in which the novelist "juxtaposes words and sentences in Italian, English, Latin, and Greek with his own French".

Several African novels reflect the prevalence of codeswitching on that continent. From Nigeria, Omole [22] studies Yoruba/English codeswitching in author Wole Soyinka's *The Interpreters*, and Bandia [3] mentions Chinua Achebe's use of English/Igbo in *Things Fall Apart*. Blommaert [5] discusses the use of English dialogue in a Kenyan popular novel, Rashidi Akwilombe's *Dar Imenihadaa* ('Dar has betrayed me'), in which English symbolizes disapproved of Western values. Miner [17, p. 199–203] studies Ugandan author Maria K. Okurut's use of English/Swahili codeswitching in dialogue written for Idi Amin, which serves to engage readers' associations of the latter language with political repression and police brutality.

Written codeswitching has sometimes been characterized as being inauthentic or unreflective of oral codeswitching (Valdés-Fallis [26, p. 37]; Keller [14, p. 263]). However, in an analysis of a corpus consisting of thirty texts, totalling 2, 954 pages — ten short stories and nine novels in which the base language was English and eight short stories and three novels in which the base language was Spanish—it was concluded that oral versus written is not a crucial factor in predicting the syntactic patterns of codeswitching (Callahan [8]).

## 2. Focus of this investigation

This paper will examine the Spanish/English codeswitching in Spanish author Antonio Muñoz Molina's novel *Carlota Fainberg* [19]. A description of the novel's general characteristics with regard to codeswitching as well as metalinguistic references will be followed by a focus on the problem of Spanish gender and English nouns. Two questions will be addressed: (1) what factors influence gender selection for Spanish determiners and adjectives modifying English nouns, and (2) what, if any, generalizations can be made to account

for counterexamples to a hypothesis advanced for question (1).

A few switches to English appear in one of Muñoz Molina's earlier works, *Los misterios de Madrid* [18]; they follow the same morphosyntactic patterns noted for the present study. *Carlota Fainberg* is the first of this author's novels in which codeswitching is so pervasive; three quarters of its 174 pages contain at least one token. Thematic motivation for the language alternation comes from the experience of the fictitious narrator, who is originally from Spain but has lived for several years in the United States as a professor. Many of the codeswitches to English occur in semantic fields connected to North American academia. The first two thirds of the novel is set in an airport, where a stranger, a Spanish businessman, engages the narrator in conversation as the two wait for their flights delayed by a snowstorm. The final third of the story takes the narrator to Buenos Aires, where he is humiliated at a conference by a rival who later usurps his final chance for tenure back at his Pennsylvania college.

### 3. Codeswitches in *Carlota Fainberg*: overall texture

The codeswitches (see Appendix A) in *Carlota Fainberg* are quite uniform in regard to the phrase structure of English elements and the syntactic junctures at which they occur. Switches to English for the space of a single noun or partial noun phrase account for eighty percent (194) of the total number (241) of codeswitches in the novel. The discussion of nouns will be reserved for last, to be accompanied by the gender analysis. The remaining twenty percent of tokens is divided between single adjectives, adjective phrases and adverbs—collectively fifteen percent (36) of the total—and frozen phrases at five percent (11).

### 4. Adjectives

The thirty-six tokens of adjectives or adverbs are in their majority predicative and participial; here the surface structures of Spanish and English coincide (cf. Poplack [24, p. 247]):

El interior de la terminal [...] estaba tan insanamente *overheated* (47)<sup>1</sup>  
 Con una desenvoltura que me pareció *astounding* (148) El camarero  
 ascensorista estaba *blind drunk* (151)

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<sup>1</sup>None of the codeswitches is italicized in the book; all italics in this paper have been added to facilitate the analysis.

What attributive adjectives that there are follow Spanish word order, coming after the noun they modify:

la cama *queen size* (54) el tono inusualmente *polite* (74) su amante  
*Native American* (142)

## 5. Frozen phrases and flagging

Fixed or frozen expressions often behave as idioms do in codeswitching, occurring intact and unintegrated in discourse where other codeswitches may be limited to single words. Despite their greater length, however, such expressions in *Carlota Fainberg* follow a pattern similar to the noun, adjective, and adverb phrase switches in the novel. A flagging device serves as their connection to the Spanish discourse, and they often appear at the same syntactic junctures as the phrases whose function they fulfill. In the following examples, the English fixed phrases function as adverbials.

[...] temió encontrarse con Carlota *out of the blue* y no tener los reflejos suficientes para que su mujer no empezara a sospechar [...] (115)

[...] la había visto *in the flesh*. (138)

Pero por fin me he atrevido a lanzarme *out of the closet* [...]. (168)

Flagging devices belong to a subset of metalinguistic references that offer comments on the utterance they precede or follow. In this novel, flags qualify expressions in both Spanish and English, giving a justification for the use of a phrase either from English or from a particular dialect of Spanish:

As a matter of fact, *como dicen aquí* [...] (16) tan cheap, *para decirlo con crudeza* (17) una criada vieja, una mucama, *como dicen ellos* (57) de downsizing y uplifting, *para usar el vocabulario* (33) Su instinto de cazador, de skirt chaser, *para decirlo con más exactitud* (68)

## 6. Metalinguistic references

Metalinguistic references other than the flagging devices described above are those that make explicit mention of the characteristics of a certain language or of its actual or hypothetical use. Such references signal a heightened awareness of language. Although a comparative study of monolingual texts remains to be done, there is evidence of a correlation between the codeswitching and a high incidence of metalinguistic references (Callahan [7]). Of the

eight metalinguistic references —other than flagging— in *Carlota Fainberg*, one contains the narrator's critique of his native language's polysemy in regard to the word for 'sleep' and 'dream', two represent his interlocutor's comments on Argentinean Spanish, and five mention either the narrator's performance anxiety in regard to English or his assessment of his countrymen's linguistic abilities:

El [inglés] del señor Abengoa era, desde luego, decididamente helpless, pero él compensaba esa deficiencia con su desenvoltura envidiable, de la que yo aún carezco, después de todos estos años de vida en América y práctica cotidiana del inglés. Todavía me da miedo cuando he de usar una palabra de pronunciación difícil, y tengo observado que el desánimo o la melancolía afectan severamente a mi dominio del idioma. (29)

## 7. Determiners: generic gender or translation-specific?

Some researchers have reported codeswitches of the construction Spanish determiner + English noun or noun phrase minus determiner to show a default choice for the masculine article *el*, regardless of the biological gender of the noun's referent, in cases where this is animate, or of the grammatical gender of the equivalent Spanish word (Otheguy [23]).<sup>2</sup> Franceschina [10] cites the use of the masculine article as a default, but only by L1 English speakers of Spanish. In her data, native speakers of Spanish use the gender that would be triggered by the Spanish counterpart of the English noun used.

Agreement, as opposed to the use of the masculine as default, is also noted by Tasseva-Kurtchieva in Bulgarian-English codeswitching (in Franceschina [10]), and by Fuller and Lehnert [11] for two German-English corpora. In an analysis of Ukrainian-English word-internal switching, Budzhak-Jones [6] posits agreement versus use of the default masculine as a criterion to distinguish borrowed material from codeswitches. If this criterion were applied to the present data, most of the English words in the novel would be considered to be borrowings into Spanish. This possibility has been rejected on the basis of lack of a feature inherent by definition to borrowings: membership in the lexicon of monolingual speakers of the recipient language. If access to the word in question would be limited to speakers with at least some bilingual

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<sup>2</sup>Otheguy's findings may be dialect-specific. Those in attendance at his presentation offered anecdotal counterexamples, and I can offer several more. For example, on a Mexican telenovela, characters used the feminine article, in accordance with the gender of the Spanish translation of the English codeswitch: *la happy family* and *la babysitter* (Otheguy reports hearing *el babysitter*, even when the referent is female).

competence, it was considered to be a codeswitch. If a word of English origin appeared in a standard monolingual Spanish dictionary, it was counted as a borrowing.

The majority of the codeswitches in *Carlota Fainberg* follow a pattern of agreement. Sixty-seven percent (130) of the total number (194) of codeswitches involving nouns contain at least one element marked for gender: most frequently a definite or indefinite article, in some cases an adjective either as the sole element so marked or else in addition to the article, and in one case a direct object pronoun (mi *paper* no *lo* escuchó casi nadie [...] 142). Of these, in fifteen percent (19) the masculine gender is used where the Spanish equivalent noun would take the feminine. A total of twelve different nouns are responsible for these nineteen tokens; *blizzard* or *blizzards* and *party* or *parties* each occur four times, and *check in* occurs twice. The other nouns that occur with the masculine article contrary to expectation are: *standing*, *onion layers*, *shopping*, *arousal*, *score*, *take over*, *tenure*, *cutting edge*, and *mortgage*. Two of these are accompanied by the narrator's translation into Spanish, which in both cases bears the feminine article:

[...] los signos, en definitiva, *los onion layers* del significado, término este que a mí me da un poco de reparo traducir por “*las capas de cebolla*” [...] (37)

[...] *el tenure*, *la plaza fija*, como yo le había traducido a Marcelo Abengoa. (126)

For the remaining ten, the most common equivalent noun in Spanish would be feminine. *Blizzard* = tormenta de nieve; *party* = fiesta; *check in* = recepción; *standing* = categoría; *shopping* = compras; *arousal* = excitación; *score* = partitura; *take over* = compra; *cutting edge* = vanguardia; and *mortgage* = hipoteca. A few of these cases admit variation with respect to their hypothetical Spanish language equivalent; instances in which such variation could yield a masculine noun are discussed below.

In regard to *el blizzard*, it should be noted that *la snowstorm* also appears, although only once compared to four tokens of *blizzard* with the masculine article. In a fifth instance, *blizzard* appears as an implicit quote, with no determiner, while in the same sentence the narrator uses one of the feminine Spanish equivalents for snowstorm:

En un televisor el anchor de un programa de la CNN hablaba ya de *la tormenta de nieve* llamándola *Blizzard '94* [...] (47)

The use of the masculine article for *blizzard* in the same text with Spanish equivalents clearly marked as feminine prompts its placement in a category apart from those English nouns preceded by a determiner in concordance with their Spanish counterpart. The question is: what type of category? What factors determine that a noun be analyzed apart from the others, i.e. the others for which determiner gender does match the displaced Spanish noun?

## 8. Discussion and conclusion

This paper, which examines a single novel, is intended to serve as a pilot study for an analysis of the same variable in a larger corpus. At this stage, some preliminary hypotheses can be ventured. One is that English nouns preceded by a Spanish masculine article, despite having in some cases a feminine Spanish counterpart, represent concepts less often expressed with a single noun or NP in Spanish. An example from the native speaker survey (see Appendix B) done for this study is *el check in*. *Check in*, which can be used as either a noun or verb to refer to the act of registering at a hotel, was translated as a verb by eight of the nine respondents. Six gave *registrarse*, one *registrarse en recepción*, and one *ir a la recepción del hotel*. In Spanish just as in English verbs can be nominalized; in such cases the infinitive provides the nominalized form and the resulting noun is always masculine in gender: *el registrarse*. For three of the words two respondents each reported no equivalent: *blizzard*, *cutting edge*, and (musical) *score*. If we assume that article gender is in fact conditioned in most cases, as in the present data, by the gender of its Spanish counterpart, it would follow that the absence of a Spanish equivalent would cause speakers to assign the masculine, which is the grammatically unmarked option, i.e. the default.

Let us return to the two questions stated in Section 2, reproduced here:

1. what factors influence the gender of Spanish determiners and adjectives modifying an English noun, and
2. what, if any, generalizations can be made to account for counterexamples to a hypothesis advanced for question 1.

In regard to the first question, a case has been made for gender determination's being driven by the host language equivalent noun. As for the second question, there is preliminary evidence for the use of masculine gender as default when the speaker cannot access an equivalent noun. This would be

the case for English words for which Spanish has no ready counterpart, where there is either a lack of cultural correspondence or a difference in the part of speech used to encode similar referential meaning. It would also be the case for speakers with an incomplete Spanish lexicon, such as the Spanish L2 speakers cited by Franceschina [10] above.

Numerous approaches to codeswitching rest on the assumption of a dominant language whose grammar controls the morphosyntactic features of mixed language utterances (Joshi [13]; Belazi, Rubin, and Toribio [4]; DiSciullo, Muysken, and Singh [9]; Woolford [27]; Myers-Scotton [20]). MacSwan [16, p. 234] however, argues against constraints specific to codeswitching, proposing that its patterns can be accounted for instead by the requirements of each individual language's grammar. Budzhak-Jones [6], working with a Ukrainian-English corpus, considers the conformance of English origin nouns to Ukrainian gender selection criteria as evidence that they are borrowings rather than codeswitches. As stated in Section 7, the English nouns in the present study have been classified as codeswitches based on their absence from the monolingual Spanish-speaker's lexicon. The fact that the majority still follow Spanish rules of gender marking offers support for the existence of a dominant language in a codeswitching pair.

## Appendixes

### A. Codeswitches by category, in order of appearance

#### Single nouns and NPs

mi *first name* 16  
 me envuelve mi capullo cálido de *comfortable privacy* 18  
 mi imprescindible *lap top* 18  
 un *ride* 20  
 los *weather forecast* de la radio ya se mostraban...infalibles. 21  
 el *blizzard* iba a ser de los que... 21  
 llamándola *Blizzard '94* 47  
 los *blizzards* más tremendos 59  
 El *blizzard* amainaba 124  
 del *blizzard* y del invierno 125  
 del *check in* 21  
 del *check in* 163  
 mi *paper* 23,  
 mi *paper* 24,  
 un *paper* titulado 53  
 en nuestros *papers* 82



la lectura de nuestros *papers* 137  
 mi *paper* 137  
 mi *paper* no lo escuchó casi nadie 142  
 qué *papers* escribes? 168  
 su último *paper* 171  
 aquel *spring semester* 23  
 hasta conseguir un *go ahead* 24  
 esos pequeños *disappointments* que malogran...25  
 en un sospechoso *oak bar* 25  
 del ficticio *oak bar* 27  
 un prudente *milk shake* 26  
 en los *parties* 26  
 en el *party* 31  
 hacia otra esquina del *party* 31  
 todos los *parties* 136  
 una curiosa *intertextuality* 26  
 mi *absentmindedness* 27  
 los dos *quarters* correspondientes a mi Pepsi 27  
 la máquina expendedora de *soft drinks* 28  
 no sólo en un bar o en un *counter* de venta de billetes 29  
 aquella mezcla...de recio noventayochismo y de *freudian slip* 30  
 un *e-mail* muy afectuoso 30  
 un puesto de *visiting professor* 30  
 las equivalencias entre *authorship* y *authority* 32  
 todo *semantic field* es en realidad un *battlefield* 32 Q  
 un *oilfield* 32  
 “de alto *standing*” 33 Q  
 su cargo dentro de la compañía, *Strategical Advisor* (apposition, no det) 33 Q  
 planes rigurosos de rehabilitación y viabilidad, de *downsizing* y *uplifting*, 33 F  
 su *strategical advisory* consistía en una tarea ...33  
 por el *fitness* pero también por la paella 35  
 se aplica en la cara un *tanning* torrefacto 35  
 un *frame of mind* tan robusto 35  
 el *jet-lag* 35  
 sin rastro de *jet-lag* 70  
 a causa del *jet-lag* 76  
 indiferente al *jet-lag* 90  
 los *onion layers* del significado 37 F  
 el grado de corrección o de *kindness* con que eran tratados 38  
 no clientes ni huéspedes, sino *guests* 38 Q, F  
 esa nada española afición por *la accuracy* que descubrí en él 38  
 todos los síntomas del autodidacta, del *self-made man* 38  
 el *input* y el *output* y el *cashflow* que para mí habrían sido ...tan incomprensibles 39  
 entré en el *hall* 40  
 o en el *lobby* 40 F  
 En el *lobby* 67  
 en el *lobby* 67  
 en sus *late forties* 45  
 las *t-shirts* 46

y *t-shirt* de manga corta 47  
 dos cosas tan distintas como *sleep* y *dream* 46  
 bañándose en *topless*... 46  
 signos de *delayed* o *cancelled* 47  
 el *anchor* de un programa 47  
 de la *CNN* 47  
 uno de esos *megahits* 47  
 del grandioso *show biz* norteamericano 47  
 un *ice cream* casi tan montonoso como ella 47  
 de la *snowstorm* 48  
 de una *Polaroid* 48  
 hacer el *shopping* 48  
 la *junior high school* 49  
 con corpiño, o *top* 49 F  
 alguna *faculty* de feminismo 49  
 acusarme de *verbal harrassment* o de *male chauvinism* 49  
 las tremendas *gender wars* 49  
 sus *snapshots* de familia 52  
 los *Hispanic Studies* 53  
 al *room service* 56  
 los *devices* narrativos 57  
 los *weather men* ( y *women*) 59  
 un *case study* 59  
 un *twist* narrativo 61  
 con *sneakers* de colores reflectantes 65  
 uno de los *whole wheat sandwiches* 65  
 en los *snack bars* de los aeropuertos 65  
 la euforia del *lunch* —modesto pero sustancioso— 65  
 en el *desk* de recepción 67  
 los *desks* 163  
 un *barman* 68  
 Su instinto de cazador, de *skirt chaser* 68 F  
 su *self esteem* 75  
 un discreto *arousal* 77  
 el *score* musical de su relato 79  
 el *pun* revelador formulado 80  
 no sin *embarrassment* 81 tras un instante de *embarrassment* 102  
 sobre su *performance* 81  
 de esas *adult movies* que ahora están empezando a estudiarse 81  
 tesis de Andrea Billington sobre una posible *textual ejaculation* 82  
 sus *tricks* narrativos 100  
 “un *take over* con dos cojones” 104  
 al *newstand* más próximo 112  
 de mi *raincoat* 112  
 un expositor de *best-sellers* 112  
 Apreté el *handle* del maletín de mi computer 112  
 esos *stickers* que se llevaban antes las ventanillas 119  
 interés en la *story* de Abengoa 120  
 en su *discourse* 120

atrapado en una *suspension of disbelief* 120  
 'the sense of an ending' 124 Q  
 los *writing workshops* de las universidades 124  
 el *boarding* para el vuelo a Miami 124  
 acompañe a Abengoa hasta la *gate* que le correspondía 124  
 incluyendo unos *semesters* no muy afortunados 126  
 de los *Spanish departments* 126  
 los *Spanish departments* 136  
 del *Spanish department* 165  
 el *full professorship* 126  
 mi ascenso a *full professorship* 164  
 el *tenure*, la plaza fija 126 F  
 ningún cabrón de *chairman* 127  
 Ahora es mi *chairman*. 127  
 mesa de *chairman* 170  
 un par de *gin tonics* 130  
 la *conference* 131  
 la *conference* 136  
 tantas *conferences* y *seminars* 137  
 del *lunch break* 131  
 uno de esos *steaks* maravillosos a los que llaman .....bifes de chorizo 133  
 los *waiters* americanos 134  
 ese líquido infame al que llaman *coffee* en América 134  
 la *keynote speech* 135  
 la *Terminator* del *New Lesbian Criticism* 135  
 del *Faculty Club* 136  
 una *catnap* de veinte minutos 136  
 el *badge* plastificado 137  
 todos los *scholars* 137  
 del *lectern* 138  
 del *lectern* 146  
 la *lecture* 138  
 mi *lecture* 158  
 ante la iracunda *Terminator* 140  
 contra su *notebook* 142  
 una *rattlesnake* 142  
 Había llamado a Borges *dead white male trash* 142 Q  
 su amante *Native American* 142  
 una perfecta accuracy 143  
 del *five o'clock tea* 145  
 un *double scotch* 147  
 apuró su *scotch* ...y se sirvió otro 148  
 otro *scotch* 151  
 de *carelessness* más bien encanallada 148  
 presumir de *background* 153  
 por los *good old times* 153  
 el *lunchtime* 154  
 los *lawn mowers* 164  
 las promesas del buen tiempo como las del *american way of life* 164

bajo los grandes *chestnuts* del campus 164  
 en *shorts* 164  
 la *answering machine* 164  
 todo un pelotón de *terminators* 166  
 tú no tenías a *ghost of a chance* 167  
 el número de *mentions* 167  
 en los *journals* más respetados 167  
 en el *closet* de mi propio rencor 168 F  
 esa cara de *self pity* 168  
 una *footnote* 169  
 un *approach* innovador 169  
 la *Queer Theory* 169  
 el *cutting edge* 169  
 sobre *drag queen epistemology* 169  
 y *cross dressing* 169  
 de *gay bashing* 170  
 cierto *race bias* 170  
 de *white supremacist* 171  
 la *race* 171  
 el *gender* 171  
 esa *mark* tan baja 171  
 taller de *race sensitivity* 172  
 me desearon angelicalmente *a good day* 173  
 una *letter of resignation* 173  
 el *mortgage* de mi casita 173  
 el *spring semester* 173

## Single adjectives and AdjPs

Si alguien así, tan *cheap*, 17 F  
 ya me siento incómodo, o más exactamente, *embarrassed* 17  
 el apretón de manos, inusualmente *warm*, 24  
 dos gordos tristes y ostensiblemente *redneck* bebiendo cerveza  
 con un españolismo que visto a distancia ya me parece algo *disgusting* 27  
 El [inglés] del señor Abengoa era, desde luego, decididamente *helpless* 29  
 No era alto, sino más bien *stocky* 34  
 De una manera que me pareció más bien *old-fashioned* 45  
 Los horarios y destinos de vuelos junto a los que parpadeaban signos de *delayed* o *cancelled*  
 47  
 El interior de la terminal ...estaba tan insanamente *overheated* 47  
 Cuando vuelve a España ya encuentra algo *upsetting* que las mujeres se pinten los labios...  
 para hacer el shopping 48  
 eso si, de gran lujo, la cama *queen size* 54  
 está teniendo problemas en su departamento, radicalmente *non smoking* 63  
 seguro de que se habría sentido *disappointed* 65  
 el tono inusualmente *polite* que había empleado con ella 74  
 lo cual...no deja de ser un poco *childish* 120

Morini...puede ser tan abusivamente *tightfisted* 133  
 un prestigio ...un tanto *overrated*, pero inatacable. 136  
 tal como estaba *scheduled*. 138  
 su amante *Native American*. 142  
 enseguida fui como envuelto o *abducted* por ella 143  
 ordené un double scotch, yo que apenas bebo, y además lo pedí *straight* 147  
 con una desenvoltura que me pareció *astounding* 148  
 el camarero ascensorista estaba *blind drunk* 151  
 Tenía los ojos *bloodshot* 151  
 Se miró las puntas de las uñas, perfectamente *polished* 166  
 ...es lesbiana. Más del diez por ciento de este país es *gay* y *lesbian* 167  
 No seas *narrowminded* 168  
 una persona como tú, tan macho español, tan *blatantly heterosexual* <impossible to tell if  
 last word is E or S 168  
 los viejos varones europeos muertos, y desde luego, eso sí, todos *straight* 169  
 no pueden soportar que su gran héroe fuese en realidad completamente *queer* 170  
 Esta chica *african-american* 171  
 una de ellas *african-american* 172  
 y la otra china, perdona, *chinese-american* 172

### Single adverbs

a los que llaman, algo *misleadingly* para un español, bifes de chorizo 133

### Frozen phrases

*As a matter of fact* 16 F  
*By the way* 30  
 "Congratulations, Mr. Eco" 31 Q  
*he meant business* 41 F, Q  
*(quote)(unquote)* 59  
*right to the point* 60  
*out of the blue* 115  
*everything is OK* 134 Q  
*in the flesh* 138  
*out of the closet* 168  
*off the beaten track* 169

### Flagging

As a matter of fact, *como dicen aquí* 16  
 tan cheap, *para decirlo con crudeza* 17  
 ya estaban instalados, o apalancados, *como se dice ahora en España* 25  
 de downsizing y uplifting, *para usar el vocabulario* 33  
 ni clientes ni huéspedes, sino guests, *¿se pronuncia así?* 38

entré en el hall, o en el lobby, *como le dicen en inglés* 40  
 he meant business, *como dicen aquí* 41  
 con corpiño, o top, *según creo que llaman a esa prenda* 49  
 una criada vieja, una mucama, *como dicen ellos* 57  
 Su instinto de cazador, de skirt chaser *para decirlo con más exactitud* 68  
 “un take over con dos cojones”, *para decirlo, no sin sonrojo, con las palabras literales del propio Abengoa* 104  
 el full professorship, el tenure, la plaza fija, *como yo le había traducido a Marcelo Abengoa* 126  
 “para que veas por dónde van los tiros, *como dicen ustedes en la madre patria, siempre tan belicosos*” 136  
 Tenía los ojos bloodshot, inyectados en sangre, *como se dice en España* 151  
 ¿Tomará otro trago, otra copita, *como dicen ustedes en España?* 153  
 preferí encerrarme, *por usar su propio vocabulario*, en el closet de mi propio rencor 168

## B. Native Speaker Survey

Participants by sex and country of origin: Argentina 2 (M); Chile 2 (M/F) ; Mexico 1 (F); Peru 1 (M); Spain 3 (F). Participants' ages range from 24 to 42. All have a university level education and all have lived in the U.S. from 3 to 15 years.

¿Cómo traducirías las siguientes palabras al español?

	M noun	F noun	Verb or PrepP	No equivalent named
1. an arousal (physical)		9		
2. a blizzard	2	5		2
3. check in (the act of checking in at a hotel)		1	8	
4. The cutting edge (of a movement or theory)	4	2	1	2
5. a mortgage	1	8		
6. a party (for a distinguished guest)		9		
7. a score (musical)	1	6		2
8. standing (reputation; class)	3	6	1	
9. shopping (noun; as in 'doing the shopping')		9		
10. a take over (of a company or business)	2	5	2	

Participants' responses (numbers refer to how many participants listed each option; par-  
 enthetical references are participants' own):

- 1 erección; 1 erección (masculina); 1 una erección; 6 excitación
- 1 nevada; 1 una nevada; 1 tormenta de nieve; 1 una tormenta; 1 vendaval (?); 1 ventarrón; 1 ventisca; 2 no response

3. 1 entrada (al hotel); 1 ir a la recepción del hotel; 6 registrarse; 1 registrarse en recepción
4. 1 bordes; 1 estar en el meollo; 1 el punto clave; 1 lo último; 1 “lo último” 1 a la vanguardia; 1 vanguardia / una teoría de avanzada; 2 no response
5. 1 dividendo; 1 cuota; 4 hipoteca; 1 la hipoteca; 2 una hipoteca
6. 1 recepción; 1 la recepción; 1 una recepción; 1 una reunión; 1 una fiesta en honor de; 1 fiesta —recepción; 1 fiesta / homenaje (si es más formal); 2 fiesta
7. 1 nota; 1 nota (?); 1 número; 2 partitura; 1 una partitura; 1 la pieza musical; 2 no response
8. 1 la calidad; 1 categoría; 1 de lujo; 1 estatus; 1 estatus, posición; 1 buena reputación (clase); 1 rango (alto, bajo) hotel de x estrellas; 1 reputación; 1 reputación, buena / mala posición
9. 1 compra; 2 compras; 2 de compras; 1 “de compras”; 1 hacer la compra (ir al super); 1 hacer las compras; 1 ir de compras
10. 1 apropiación; 1 comprar la compañía; 1 la compra de una compañía; 1 fusión (eufemismo, claro), absorción; 1 hacerse cargo / tomar el control; 1 hacerse cargo, reemplazar; 1 tomar a cargo; 1 pasaje; 1 traspaso

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