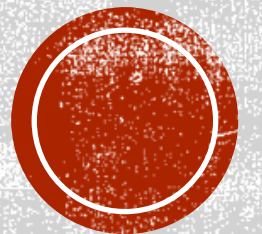


TRANSLANGUAGING IN LITERATURE AND LEARNING LANGUAGES

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MAIN TOPICS

- Translanguaging and transbordering
- Multilingualism in the BA at UAEMEX (an adding pattern)
- Translanguaging and migration in Chicano and Latino Literature
- Learning languages and transforming identities, the role of literature
- Some other examples of translanguaging in literary works
- Final reflection

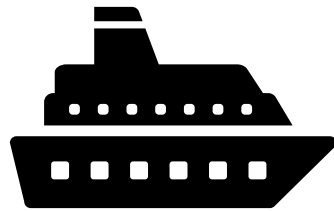
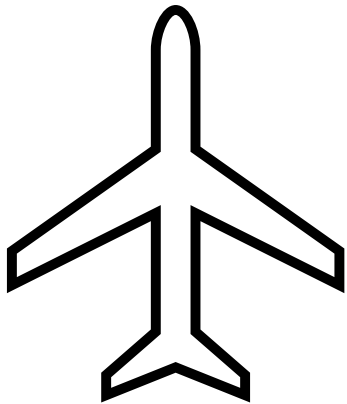


TRANSLANGUAGING AND TRANSBORDERING

- *Transbordering* is not the same as *transboarding*, even though both refer to going from one place to another. Crossing borders is never a neutral action because it leads to hybridation. *Transboarding* is a type of mobility that focuses on the final destination rather than on the personal processes of those who are impelled to cross borders.
- Translanguaging also corresponds to the linguistic experience of trans bordering. It occurs when bicultural communities have a wide linguistic spectrum made of basically two languages. Ofelia García explains that in the United States translanguaging consists of a linguistic continuum in which speakers use resources from both Spanish and English. Translanguaging makes it clear that speakers create the best out of two languages. At the same time, they can feel frustrated when they identify a lack of resources in one language or another.



MULTILINGUALISM IN THE BA AT UAEMEX (AN ADDING PATTERN)



- Most students at the Faculty of Languages in the Autonomous University of the State of Mexico add one, two or more languages to the dominant one (usually Spanish), that is, they develop multilingualism adding more languages to the socially dominant one.
- Second, third or fourth languages are seen as a means of opening gates to a much more diverse experience of the world. From this view learning languages is commonly seen as a joyful process. There use to be a positive expectation related to this cognitive effort: travelling, getting a better job, educational achievements, etc.



TRANSLANGUAGING IN CHICANO AND LATINO LITERATURE

- There are some literary works in which translanguaging reveals the complex interaction between Spanish and English in Chicano and Latino communities. I would like to mention some examples to highlight that Spanish denotes the cultural units without equivalence in American English and cultural main-stream references.
- Cristina García (1992) writes the novel *Dreaming in Cuban* –the protagonist is curious about her Cuban roots and decides to travel to the Island to meet her grandma. The lives of a three-generation family are amusingly told. Of course, Spanish is used to describe the *santería* rituals and magical objects needed to its practice, as well as words taken from the Yoruba culture, which is the origin of the *santería* in Cuba. So, another ingredient is added here because of the African antecedents of these traditional practices.



LATINO WRITERS, THE EXPERIENCE OF MIGRATION

**CRISTINA GARCÍA, La Habana,
1958**



**JUNOT DÍAZ, Dominican Republic,
1968**



CHICANO AND LATINO LITERATURE

- Spanish as an expression of strong emotions:
 - The *Brief and Wondrous Life of Oscar Wao* (2008), by Junot Díaz: Yunior, the main character created by Díaz, tells how he went into a riot with a bunch of fucking *morenos* (Díaz, 2007, p. 167). Humor is a tool to face the terrible stories that took place during the dictatorship known as “El Trujillato”.
 - The *House on Mango Street*, by Sandra Cisneros: Spanish is only used from time to time, but when a word pops out, it creates a complete image or cultural reference. Example: For instance, when kids are playing, they are also creating wordplays to describe friends or siblings, “Jean, Geranium and Joe” are “cold frijoles”, which are not tasty because they are usually eaten as warm dishes. So, these children are producing disgusting metaphors to refer to each other (1984, p. 37).



MIGRATION MIXTURES AND LITERATURE

- Something similar happens with some other writers, either migrants or speakers with a mixture of cultures and languages. On one hand, the Vietnamese Kim Thúy sailed off to Canada with his family when she was ten years old. In her autobiographical novel, she includes some Vietnamese words into the main text in French. Chinua Achebe, on the other hand, explores the life of an Ibo village in Nigeria; his novel *Things Fall apart* include a glossary of Ibo words and phrases to make it easier the experience of reading.





**SANDRA CISNEROS,
(CHICAGO, 1954).**

THE HOUSE ON MANGO STREET, 1983

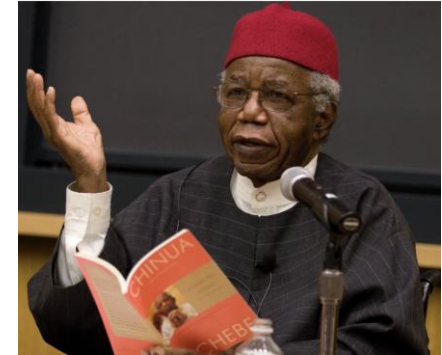
Mexican-American vignettes



**KIM THÚY,
(SAIGÓN, 1968)**

RU, 2009

Vietnamese migration.



**CHINUA ACHEBE
(OGIDI, NIGERIA, 1930)**

THING FALL APART, 1958

Igbo life



FINALLY

- The fact of approaching these stories to BA students of Languages can be taken as an invitation to analyze the kind of bi-multi-lingualism they are developing throughout their studies. They might be eager to question what it means to learn another language and how it would change their identities.

