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“Code-Switching as *Authenticization* of Cultural Markers and
Voices in Caribbean Historical Novels on the Trujillo Regime“

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Declaration of Authenticity

I, Hannah Maierbrugger, hereby declare that I am the sole author of this diploma thesis and that I have not used any sources other than those listed in the bibliography and identified as references. I further declare that I have not submitted this thesis at any other institution in order to obtain a degree.

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1 Introduction

The island of Hispaniola was occupied not only by the British, but also by Spanish, French, Portuguese, and Dutch colonizers, which has influenced the language use on the island until today. In Haiti, for instance, the languages spoken are French and Haitian Creole since the republic was a French colony until the 19th century. Similarly, the Dominican Republic's Spanish variety is based on southern Spanish dialects, resulting from the historical contacts during Spanish colonialism in this area. In certain cases, these influences are reflected in works of Caribbean writers whose linguistic background is not English, but who choose English as the main code in their narratives (Döring 29). The two novels *The Farming of Bones* by Edwidge Danticat from Haiti and *The Brief Wondrous Life of Oscar Wao* by Junot Díaz from the Dominican Republic are written in English while also including a great number of Spanish, French, or Haitian Creole expressions and phrases. The different languages, which have often been discussed with respect to their orality, are used in written form in the two narratives in order to fulfil certain effects. Often, it is assumed that authors make use of the different languages to create an authenticity effect. However, the term authenticity is frequently used without further defining it, which thus will be done here to allow for a clear understanding of the concept in this particular context. The clarification of certain terms is generally essential in order to answer the guiding research question of how code-switching between the languages English and Spanish or Haitian Creole functions to *authenticate* the discourses in cultural and lexical contexts which are generated in Caribbean novels set in the Dominican Republic during the times of dictator Trujillo's regime.

The period in which Trujillo ruled the Dominican Republic stands out in the most recent past of the Hispaniolian island, especially because of one particular event known as *the parsley massacre*. The horrible events, which took place in October 1937 at the frontier of Haiti and the Dominican Republic, were carried out under the direct orders of Rafael Leónidas Trujillo Molina and count an unknown number of tens of thousands of murders. The genocide committed against Haitians was based on people's inability of correctly pronouncing the Spanish word for parsley, which is 'perejil' – a word that requires rolling the 'r' to pronounce the

typical Spanish sound. Considering the crucial role language played in the events of what is also known as El Corte –the cutting– it is interesting to examine how language is used in literature concerned with the events in one way or another. Finding an answer to this question is significant to demonstrate how the linguistic reality of those times is perceived and consequently, if the texts produce authenticity effects through their use of languages.

The Farming of Bones, written in 1998 by Haitian novelist Edwidge Danticat, is told in first-person narrative and captures a Haitian girl's life in the Dominican Republic right before the massacre and the following period. The analysis of this novel is concerned with the strategies employed to embed Spanish words, as their meaning and positioning raise interesting points for discussion. Furthermore, the analytical part additionally focuses on the embedding of French and even Haitian Creole expressions and phrases, as these are only understood by a small readership and can be seen as indicators of more experimental and exotic language use. The second book that is taken into account is Junot Díaz's *The Brief and Wondrous Life of Oscar Wao*, which was published almost ten years later in 2007. Although the story is about an adolescent Dominican boy living in the United States, it mainly deals with his family's experiences back on the island during the regime of dictator Trujillo. The analysis of this work of fiction outlines the frequent use of Spanish that are incorporated in the narratives, employing different strategies. Those strategies are examined on whether they achieve producing authenticity effects on a lexical and cultural level when interacting with the reader.

Therefore, a discussion of the term authenticity in general, as well as a focus on narrative authenticity, will prepare the basis to establish and coin the concept of *authenticization*. Creating and applying this word creation enables me to discuss this claimed authenticity effect constructively. Ultimately, applying the theory to the analysis of the texts also demands considering the idea, strategies and purposes of code-switching in literature. In order to employ the concepts to the primary literature, however, introducing the concept of the implied reader is of importance, as their relationship to the text and dealing with the actual words is decisive for creating an authenticity effect. Additionally, the terms of bilingualism and multilingualism are central to discuss and understand the linguistic particularity of the two texts, which is why I tackle the concepts' general ideas. Moreover, I bring in the notion of translanguality to differ between the varied literary language use.

In the third section I apply the discussed terms and concepts to both narratives in order to identify, on the one hand, the texts' implied readership, and on the other hand, to determine whether the narratives belong to the genre of bi-, multi-, or translingual literature. I also examine if there are certain linguistic spheres in which one language is chosen over the other to create so-called language policies. Finally, I analyse if the use of code-switching functions to *authenticate* the cultural and lexical discourses in the text. I expect to find a concordance between both the theory and my hypotheses regarding the reasons for using code-switching and the actual alternations as well as divergent results between the two texts with respect to the created authenticity effects.

Authenticity is not regarded as a feature that is generally found in narratives but one that is created solely by the inclusion of different aspects and the (implied) reader's interpretation and engagement with the text. In this respect, I argue that it is only the strategies, lexis or semantics included in the text that enable the reader to find a sense of certain authenticity effects. Thus, only a readership curious and in quest of truthful depictions recognises those strategies and word choices, allowing them to construe an *authentification* true for them. Therefore, I assume that the implied readership of both novels has this interest and perspective and can thus decode the texts' strategies. I take the same position in the analysis to allow for a comprehensible examination.

2 Concepts and Terms

This section highlights certain concepts useful for the analysis of code-switching between English and at least one other language in the primary literature. As the guiding research question asks whether and how the alternation between languages creates a discourse of authenticity effects for the reader, this term will be elaborated on first. This authenticity effect considers the aspects of traditional, cultural markers –the cultural context– as well as the characters' and narrators' voices – the lexical discourse– incorporated in both narratives. I chose those features because they contribute substantially to the truthful image of a country and its culture as it is created especially by media, such as books. This generalised depiction is achieved, for instance, by referring to certain values such as traditions, rituals, customs and beliefs usually shared within a community and defining

features of a society. Moreover, discussing events from the past of Hispaniola by applying code-switching to the respective varieties contributes to effectively *authenticate* the overall text. The employment of such literary device is thus linked to the aspect of *authenticizing* voices, or more specifically narrative voices, when claiming that it is the narrator who integrates the alternation between languages in the direct speech of the characters and furthermore communicates the respective markers in the text. Thereby, I take the stance that it is the narrator who talks to the audience and refrain from a position that considers an implied author or the real author him- or herself. Even though these positions are widely discussed, the differentiation between implied and real author is still inconsistent and thus unclear. Hence, the operating concepts used in this thesis are the narrator and implied reader.

Apart from the theoretical narratological framework, the notion of multilingualism and translanguality play a key role, as both Caribbean novels integrate at least one language other than English (LOTE). Even though the term multilingualism seems to be unambiguous, its general conceptualisation is compared to the idea of bilingualism. Thus, to gain a full understanding of the differences between these notions, they are contrasted to the concept of translanguality before classifying the novels by means of selected examples.

2.1. Authenticity

The term authenticity is widely spread, although it is a puzzling notion that must be clearly defined as it can be applied to multiple fields, including literature. The generally accepted definition found in dictionaries, such as The Historical Dictionary of Philosophy or The Oxford English Dictionary, provides two basic meanings of authenticity. On the one hand, attributes such as 'genuine' and 'valid' describe the core meaning of the term, clarifying that the origin is not in question. On the other hand, it means conforming to an original to reproduce essential features based on facts, thus displaying the properties of being 'accurate' and 'reliable' (OED online). While these definitions of the term are the ones that are most commonly applied, its notion was significantly influenced by existentialism throughout the 20th century. The term was used to translate Heidegger's understanding of 'Eigentlichkeit' (*Being and Time*, 1927) which refers to the idea

of being true to oneself, and further interprets the originally German expression as the “most fully realised human form of life” (Varga and Guignon n.p.). Moreover, in contemporary thinking, which is influenced by the conceptions outlined by Alessandro Ferrara (1993) and Somogy Varga (2011) who view authenticity as “a way of acting that is choiceworthy in itself” (Varga and Guignon n.p.), authenticity is also understood as a virtue requiring expressive motives of one’s self. While these understandings of the term are essential, they all explain authenticity as a human character trait that describes the ‘self’ philosophically as an “essential, internal dimension of human identity” (Straub 263). To take this idea further, being authentic means that an entity is considered to be true to its essence (Van Leeuwen 393). Thus, the notion cannot only be applied to persons, but also to human products, as they are understood as synonyms of Heidegger’s ‘Eigentlichkeit’ (Ritter 692), and also because authenticity –in literature–is “something achievable and ‘do-able’” (Straub 264). That way, the term indicates a “faithful reconstruction or representation” (Van Leeuwen 393) of an entity, for instance in literature, which thus must be discussed and can be questioned for reasons of ideology, such as nationalism.

Even though the term authenticity is vividly discussed and developed, it nevertheless shows some vague, even ambiguous formulations. For instance, the description of something being ‘valid’ or ‘genuine’ calls for an explicit guideline by which scale or ideal the entity’s genuineness, i.e. authenticity, is measured. If therefore an original is taken as an idealistic sample, it must be considered that nothing is inherently authentic. This consideration is precisely discussed and well drafted by Jay Martin (2006), who explains authenticity as

a belated effect. In the beginning was not the original, but rather the reproduction, which makes the concept of authenticity possible in the first place. Authenticity becomes authentic only against the background of reproducibility. That means, however, that authenticity is compromised from the beginning, inauthentic from the start, for its origin lies not in itself, but rather in its opposite, reproduction. (19)

As the necessity of an original outside of the text – in this case the Caribbean with its people and culture– is not given, I cannot talk of reproductions when referring to truthful depictions. As a result, the term authenticity not fully succeeds to explain the function that code-switching serves in the narratives. It is rather an authenticity effect generated by the reader’s interaction with the semantics and

lexis he or she encounters in the text. How is such authenticity (effect) generally produced in literature?

Authenticity Effects in Narratives

Constructing authenticity in literature is a complex process, partly because its establishment is linked to a necessary objectivity and to relying on the truth (Huber 116). A narratological authenticity effect is oftentimes “constructed through language [...] but is also embodied in the materiality of particular linguistic forms” (Cavanaugh and Shankar 53). This can either describe the mere manifestation of such linguistic forms, like “labels in a local vernacular” (Cavanaugh and Shankar 53), or, for example, imitating the pronunciation of individual ‘foreign’ words in a narrative, a strategy that both implied authors integrate in their texts, which will be discussed in the analysis. Setting this thesis’ focus on code-switching and considering it as the main function that brings about an authenticity effect is based on the idea that, generally, “constructing authenticity is demonstrated in [...] linguistic resources” (Cavanaugh and Shankar 53).

Furthermore, creating authenticity effects also relies on both cultural and linguistic markers (Cavanaugh and Shankar 52). Cultural markers refer to certain values that entail (cultural) beliefs, as well as customs, such as rituals or traditions either explicitly mentioned or implicitly referred to in the text. This trait of fabricating conventional values is understood as being concomitant with a general literary authenticity. Moreover, implementing particular cultural markers in a text aims at achieving “testimonial accuracy and [a] faithful representation of reality [that is] evoked in representations of the other” (Huber 117). Thus, the effect is created because the employment of certain speech acts or markers draws on the knowledge shared by a particular audience – the implied reader. It is the implied reader who decodes such markers and linguistic conventions with certainty as his or her knowledge consists of the common concept shared by the protagonist’s community. To achieve an accurate depiction of those images, there must be a preconceived idea of one true testimonial whose depiction must be met (Huber 119). Therefore, such testimonial authenticity does not approve of inaccuracies in the portrayal and description of a concept. However, the consideration that no entity possesses an inherent authenticity applies again and consequently, no full

authentic depiction is possible. Hence, it is rather an approach to create a trustworthy and realistic effect of what is described.

Another complexity of establishing an authenticity effect in narratives is described by the “aesthetic integrity of the text” (Richter 63), which can be threatened in two different ways. On the one hand, adhering too closely to an original of the outside of a text creates clichés which aims at fully meeting the expectations, though merely exaggerating the imitation, which is considered one means to break the truthfulness of a depiction. Thus, the “concept of authenticity is emptied of its original meaning” (Richter 63, footnote), resulting in shallow, stereotypical depictions. The second way that jeopardises the integrity is deviating considerably from reality. As a result, the text appears untrue and flawed, hence destroying a possible authenticity effect.

Apart from including linguistic or cultural markers, a text can also create “constructed authenticity” (Blumenkamp 346) by drawing on the importance of “contentual actuality” (Blumenkamp 346), a concept that refers to an author’s knowledge of the time and the political circumstances in which the narrated story is embedded in. However, another problem is identified as postcolonial or post-war literature demands for congruence either between the author’s own reality and the main topic, or the subject-matter and the real events as experienced by the respective community (Richter 61). Considering the novels by Danticat and Díaz, both are situated in a particular era which, on the island of Hispaniola, remains negatively marked due to the political regime that held sway for three decades in the 20th century. The relevance of featuring historical accuracy to create an authentic literary piece was already emphasised by Richard Handler and William Saxton in 1988 by investigating narratives and the quest for authenticity in “living history” (*Dyssimulation* 1988). The scholars hold that authentic literature “is one that *exactly* simulates or re-creates a *particular* place, scene, or event from the past” (243, italics in original). Therefore, the analysis of the Caribbean novels also considers whether this simulation is attempted by relying on accurate dates, numbers, and examples, or if the occurrences are rather interpreted and told with more freedom and literary creativity.

Besides the documentation of reality, creating a literary authenticity effect also requires the employment of literary and narrative devices (Schlich 6; Blumenkamp 352). In *The Farming of Bones* and *The Brief Wondrous Life of*

Oscar Wao, there are two other central means that are additionally contributing to the employed code-switching to create the intended effect. Those tools include narrating the events either from the first-person's viewpoint or telling the story through different voices and from distinct moments in time, creating a coincidence between the act of narrating and the narrated story itself (Blumenkamp 352). Furthermore, conveying the impression of having lived the experiences accounts for a possible authenticity effect in a text (Wellersdorfer 187). This impression can be generated through the author's ability to picture events in the story as if he or she experienced them first-hand, which ties in with the necessary congruence. In addition, by employing such narrative styles, direct expression is given "to the 'genuine voice[s]', [...] whose life-worlds are being described" (Winter 146). This detail is relevant for analysing the two books as they include characters who belong to the one nation that had been drowned out – Haiti. Hence, this theory is considered a defining property that helps creating authenticity effects of different aspects within the narratives.

Authenticization

In total, different features are identified as contributing to the establishment of an authenticity effect in literature. The language chosen to tell a narrative is a core component as certain expressions, for instance of a variety or slang, form a corresponding basis of the constructed reality. Moreover, past events must be depicted precisely, because the historical accuracy of dates, numbers, or names is decisive for creating a truthful literary piece. This depiction should feature "contentual actuality" by showing an author's or narrator's expertise regarding factual information. If any of these aspects are included in a text, I argue that the reader's interaction with the narrative can generate an authenticity effect on his or her side. This process of identifying authenticity concerns straightforward ideas and aspects and will be referred to as *authenticization* throughout this thesis. The term and its respective verb –*authenticize*– are made up of the discussed adjective 'authentic' and the suffix '-ize' to express its denoted process. Thus, instead of the rather imprecise and ambiguous term 'authenticity', I will refer to the stimulated process authenticization that creates authenticity effects when the readership interacts with the text, identifying the summarised features above. It is assumed

that the effect is perceptible mainly to a readership who expects it and explicitly looks for it, as a text in itself cannot be authentic. Thus, the (implied) reader's role is crucial, being the entity who enables the process or, in other words, decides whether authenticization is happening or not.

2.2. The Concept of the Implied Reader

The concept of the implied reader was coined mainly by Booth (1961) as well as by Wolfgang Iser in the 1970s and describes the image of the recipient the author has in mind while writing. It is important to remember that the implied reader solely exists in the text, making the concept unapproachable. More precisely, this means that the writer of a text addresses a presumed recipient who functions as the "bearer of the codes and norms presumed in the readership" (Schmid, n.p.). Thereby, the implied recipient's linguistic codes, general worldview, beliefs, and principles are "objectified in the text by specific indexical signs" (Schmid, n.p.). Thus, the implied reader is a hypothetical function who understands and appreciates the content and literary strategies the author intended. However, with regard to the real readership, certain issues can arise, because there is always the possibility that the actual reader's attitudes towards the expressed aspects differ. Moreover, the actual readership's ability to decode a narrative must be considered, as it is not the ability of the implied reader. This probability of having a readership with other motives than the implied one is also considered regarding the two texts under investigation in which the instances of code-switching are employed using two or even three languages. While trying to identify the implied readership based on established features, I also consider that the real readership cannot be determined, thus regarding myself as the only reliable audience outside of the text.

Establishing Features

Although scholars and critics have elaborated the idea of the implied author as well as the implied reader in great detail, there are no explanations or comments on how to identify either of the two concepts (Kindt and Müller 167-168). Hence, specific criteria and instructions on determining the implied reader are still pending and are therefore decided on to make out an implied readership. For

instance, a general restriction is made by taking into account the overall topic and the individual issues discussed in the narrative to conclude what type of readership is probably concerned with the matter as well as interested in the plot.

Other than considering the main aspects addressed, the language a narrative is originally published in is most certainly directed at a readership proficient in this language. Thus, with respect to the novels by Danticat and Díaz, I make the assumption that both authors originally thought of addressing a wide Anglophone audience, since English is the main code of both texts. By taking only the languages into consideration– and thereby the associated cultural features to a certain extent– a first estimation about the hypothetical readership of the two novels can be given. On this account, and due to the amount of embedded Spanish, the implied reader of *Oscar Wao* is either an Anglophone reader with some knowledge of (Dominican) Spanish or a bilingual speaker of both languages. Similarly, referring to *The Farming of Bones*, the implied reader understands not only basic vocabulary of the Spanish language, but even certain expressions in Haitian Creole and French as words of those languages are included. Moreover, the circumstance of including words in Spanish, as well as French and Haitian Creole expressions suggests an implied reader with some knowledge about or interest in the island of Hispaniola.

Besides identifying the implied readership based on content and language, it is also possible to look at the manner of including information about the island's past and its historical events. The implied reader's presumed knowledge is conceivable, for example, when looking at whether details are presented as already known or as new information. Moreover, the implied reader is an active participator in processing, as well as in recreating the text (Juhnke n.p.). This active part of the implied reader ultimately also addresses the real readership, who is the entity engaging with the text. Additional to the possible identification of the implied reader, there is yet another factor to be considered which regards the language(s) of a narrative. Based on the functions the application of various languages within one discourse can fulfil, the hypotheses vary whether the author writes the text for a mono-, bi- or multilingual readership. Therefore, a detailed account of multilingualism in literature is provided in the following, as well as an elaboration on whether the two novels can be regarded as translingual narratives. Moreover, the linguistic phenomenon known as code-switching is discussed in the

context of postcolonial literature which includes the concept of cushioning by Peter Young (1971, 1973). This concept also allows for a clear understanding of the term code-switching and for applying the concepts to the analysis of the two novels.

Taking everything into account, the specified features –namely topic, addressed issues, used language, and the manner of presenting details– allow for an approximate identification of the implied readership. However, as the actual implied reader is reserved for the author, I must hold that the here determined readership is my interpretation. Moreover, when referring to the real reader, my perceptions are assumed, as I am the only reliable source outside the text and a recipient differing from the implied reader.

2.3. Multilingualism versus Translinguality

The two Caribbean texts by Danticat and Díaz are not conventional monolingual English texts but feature a second or even a third language. When the reader starts engaging with the text by analysing or thinking about its linguistic richness, authenticization is likely to happen, as the lexical and cultural markers are interpreted and thus evaluated. The relevance, functionality and benefits that such non-monolingual writings offer are brought about by

[t]ranslingual authors – those who write in more than one language or in a language other than their primary one [...]. By expressing themselves in multiple verbal systems, they flaunt their freedom from the constraints of the culture into which they happen to have been born. (Kellman Preface, ix)

The mentioned “constraints of the culture” are understood as the linguistic possibilities that each language entails. Assuming that the writers are translingual, based on their ability to incorporate the various languages at different levels, I discuss the understanding and differences of the concepts of bilingualism, multilingualism and translinguality, as all those concepts are featured in the novels.

Bilingualism and Multilingualism

Employing a “deliberate use of multiple languages within the same discourse” (Bandia 203) is identified as multilingualism, a concept that seems self-explanatory and straightforward, but nevertheless comes with many, slightly

varying definitions. Those notions result from the broader understandings that do not differentiate between the concepts of multilingualism and bilingualism, which describes the ability to communicate in two languages, and regard the terms as interchangeable. Such a definition is provided by Li Wei (2000) who explicitly includes the knowledge of multiple languages to define bilingualism:

The word 'bilingual' primarily describes someone with possessions of two languages. It can, however, also be taken to include the many people in the world who have varying degrees of proficiency in and interchangeably use three, four or even more languages. (7)

This explication allows for an application of the term to speakers possessing (some) knowledge in any language other than their first one. However, I will not fully base my arguments on this understanding but lean on narrower definitions that consider bi- and multilingualism as independent, separate phenomena, or rather, as different linguistic potentials a person acquires and possesses. Thereby, I basically refer to Robert Hall's definition of *bilingual* that he introduced in the 1950s to describe the attribute of having "some knowledge and control of the grammatical structure of the second language" (14). This explanation refers to the ability to speak only one additional language while considering *multilingualism* as having knowledge in more than two languages. The Merriam Webster online dictionary presents the definition of the corresponding adjective as "using or able to use several languages especially with equal fluency" (merrian-webster online). This understanding comprises the fundamental aspect leading to the many different notions as it relates to the issue of fluency and thus to language proficiency (Aronin and Singleton 1). Therefore, the questions arise whether only persons with native-like proficiency in all the languages they speak are regarded as multilingual, or if also people with only basic understandings in those languages are included in the definition. Without delving deeper into this matter, the notion of not needing native-like proficiency to be classified as bi- or multilingual is supported here. Moreover, the following approach by Rita Franceschini (2009) on how to understand multilingualism is adopted for this thesis:

The term/concept multilingualism is to be understood as the capacity of societies, institutions, groups and individuals to engage on a regular basis in space and time with more than one language in everyday life. Multilingualism is a product of the fundamental human ability to communicate in a number of languages. (33-34)

As straightforward as this definition may seem at first, it contains some debatable aspects that remain open for interpretation. On the one hand, referring to the

‘ability to communicate’ does not determine whether it is written or spoken communication, passive or active engagement, or a (necessary) combination. Regarding this matter, I believe that multilinguals have at least basic skills in all those aspects of communication. Moreover, the ‘number of languages’ is not clearly defined, hence I take the view that being proficient in two languages classifies as being bilingual, and dominating more than one language other than the first one is considered being multilingual.

In this context, the terms *mother tongue* and *native language* will be avoided as they are problematic or might be misconceived due to their intrinsic connotation of origin. As Larissa Aronin and David Singleton (2012) hold, the two synonymous notions automatically denote one’s first language as being the language of “one’s mother, one’s family, one’s home” (3). Although it is believed that language implies a certain sense of belonging to a community, region, group, etc., I argue that this feeling is not linked to the order of acquisition of a language, as well as that “the language perceived as the first language may or may not be the language of the wider community” (Aronin and Singleton. 3). Therefore, the Dominican Spanish speaking Junot Díaz, who acquired English as a second language as a child, is considered a bilingual speaker. Edwidge Danticat, on the contrary, can be considered a multilingual person as she grew up speaking Haitian Creole, received her education in French and only was exposed to English as a teenager once she moved to the US. However, the author’s proficiency in the three languages might vary according to the semantic contexts and the different points in time in which she acquired the languages. Considering these aspects, the question arises whether it is necessary to define the writers’ linguistic knowledge. However, classifying the author as either bi- or multilingual can contribute to the analysis and to a better understanding of the writing. For instance, it helps to construct the implied reader by assuming that he or she possesses the same linguistic proficiency as the writer. Furthermore, presuming the writers’ knowledge enables me to elaborate the instances of code-switching with greater accountability. Also, such a classification allows for ascribing certain importance to the embedded languages as well as an interrelation to being a marker of belonging and identity. Moreover, a text’s bi- or multilingualism serves to identify it as translingual narrative.

Regarding the first point, the implied reader of both novels is at least bilingual in either English and Spanish, with reference to Díaz's work, or English and Haitian Creole/French, when considering Danticat's text. Due to the embedded French and Spanish expressions in Danticat though, the implied reader is believed to be multilingual. However, as the analysis will show, in some cases a monolingual Anglophone reader might also form part of the imagined readership, as there are circumstances that are understandable without language skills in either of the languages. Whatever kind of readership the authors had in mind, the instances of code-switching can be categorised differently and derive from the linguistic background of the writers. Hence, by knowing their background, elaborating the instances of code-switching in their works becomes more comprehensible. Investigating the languages incorporated in a narrative also shows how lexis is used "to convey insight into the identity of [characters] and the societies in which they live" (Weston and Gardner-Chloros 208). For instance, if feelings or thoughts are expressed in a certain style or by using terms of the colonial language it can enable the audience to build up an image of the respective variety. Thus, multilingualism is considered a 'marker of identity' (Stavans and Hoffmann 11) of both the author, the narrator and the characters. By analysing specific examples in the analysis to follow, I want to demonstrate if and how the choice of language, for example in the instances of code-switching, is incorporated to clearly ascribe characters to either the Haitian or the Dominican culture and society.

Translinguality

The concept of translinguality has been discussed by Steven Kellman (2003) at the beginning of the millennium and was fundamentally described as writing in more than one language or as writing in a language other than one's primary one. Moreover, an important detail that must be drawn attention to when it comes to translingual literature is the essential fact that such works do not feature any form of translation such as attached notes or glossaries (Gernalzick 81). Although there has been only little research in the field of multilingual and translingual narratives so far (Gernalzick 82), the use of languages other than English within literary texts is found particularly in postcolonial texts. According to Bandia, the "deliberate use of multiple languages" (203) is one of the characteristics of postcolonial narratives.

As the two Caribbean novels are not only written by authors from formerly colonised regions but also address a particular historical era and its consequences, the works belong to the genre of postcolonial literature. This generic allocation is also considered when analysing the effects this certain use of LOTEs has in the narratives because of the Spanish language's history on the whole island during Trujillo's presidency in the DR. In order to discuss potential reasons why the authors and narrators include these languages in their telling, it is important to point out that translanguality and code-switching are two distinctive concepts. Translanguality characterises a literary category a text can be assigned to only when featuring LOTEs that are left untranslated. The phenomenon known as code-switching is a method that can authenticize the message conveyed and also contributes to the translangual status of a narrative. However, as the phenomenon is multi-faceted and of major interest in this thesis, it is explained in greater detail in the following section.

First, some of the general aspects and effects of translanguality in literature are addressed. For instance, I argue that implementing other languages than English in a written text can help authors to recreate worlds more easily, as language, in general, is a substantial and indispensable part of culture. The scholars Penelope Gardner-Chloros and Daniel Weston further elaborate on this belief as they highlight that "multilingual writers bring about linguistic and cultural change by introducing terms and concepts from one language into texts in another" (186). That way, the audience is presented with the respective lexis of the outlined society, communicating also its constructed ideas. As I pursue the thought that cultural images are recreated in the text, among other things, by applying the various linguistic varieties, I conclude that an authenticity effect can be identified by the readership.

However, incorporating such words and ideas can also be problematic due to various difficulties readers might face regarding the comprehension of the text. If the foreign words, for instance, are not easily comprehensible in the given context, a monolingual readership's apprehension of the text might be undermined. While in some instances the core meaning of a foreign word is transparent due to the linguistic surrounding or because the main idea of the phrase is clear, it must be considered that each reader possesses unique linguistic knowledge and understanding. Thus, there is the possibility that, for example, the

implied reader does not pay any attention to the incorporation of a foreign phrase while the actual audience might stumble upon these words and face problems in understanding them, highlighting the discrepancy between the actual and implied reader.

Moreover, the belief that translanguality can sometimes work as a “postcolonial tool [that is established] to overcome nationalism and racism” (Gernalzick 90) will be considered. As the prevailing frame of both books is Trujillo’s dictatorship in the 1930ies, remarks regarding nationalism and racism are present in the two novels, either explicitly or implicitly. Thus, it is also considered whether including certain languages in a particular context helps to tame these concepts. Considering that in the course of the mass murder the one defining and decisive element was language, or more specifically the ability to correctly pronounce a particular sound to distinguish between two nationalities – Dominican and Haitian – puts the importance and power of language in the centre of attention. This manner of deciding who is believed to be Haitian or truly Dominican not only reflects the nations’ rivalry but also conjures up an unofficial language policy. Hence, I ask whether the employed multilingualism in Hispaniolian postcolonial literature constructs such unofficial language policies. By looking at examples from *The Farming of Bones* and *The Brief Wondrous Life of Oscar Wao*, I try to determine if the texts work similarly on establishing realistic discourses. This consideration is relevant because within translingual literature none of the included languages are supposed to be treated and presented as primary, dominant or as being the most important one (Gernalzick 81). Thus, when alternating between various languages, those languages are treated as being part of an integrated system (Canagarajah 382). Moreover, a translingual perspective in writing “highlights literacy as semiosis, reminding us once again that literacy is not about the superiority of the alphabetic literacy” (Coronel-Molina and Samuelson 382) as the languages are treated equally.

This section has reviewed the key characteristics of translingual literature. Due to incorporating multiple languages and a lack of translations, Junot Díaz’s novel *The Brief Wondrous Life of Oscar Wao* can be attributed to the genre of translingual literature. Therefore, the analysis will show a detailed breakdown of this categorisation by looking at the extensive use of Dominican Spanish words and their embedding in the overall English text. Moreover, when analysing a book as

either trans- or multilingual, it is crucial to identify whether there are any forms of translations or paraphrasing included as these are defining factors for the genre of translinguality. For successfully detecting instances of rewording, I draw on the concept of cushioning by Peter Young (1971, 1973), which describes two different ways of rewording non-English terms. While one method is to directly explain the foreign lexical item – which is referred to as ‘overt cushioning’ – the second manner presents an immediate co-text that offers the explanation of the word put into context – called ‘covert cushioning’ (Talib 101). The latter concept facilitates a more detailed distinction of the paraphrasing offered to the readership and is applicable to the narratives, as especially *The Brief Wondrous Life of Oscar Wao* foregoes direct translating and resorts to the rewording of some expressions. The novel nonetheless exemplifies the possibility that no cushioning is available or that it “may be too subtle for many readers” (Talib 101).

When it comes to Danticat’s *The Farming of Bones*, the classification into trans- or multilingual literature results in a more complex undertaking because of two reasons. Firstly, not only one incorporated language must be considered, but the text resorts to even three additional languages besides English. Secondly, the incorporation and presentation of those languages and their translations are dealt with differently, thus leading to a more extensive study. Furthermore, regarding the general use of LOTEs, I want to know if the two narratives suggest an equal (under)standing of the languages included, as I expect divergent results between Spanish and French/Haitian Creole due to the position Spanish had in Hispaniola under Trujillo’s regime. As in many cases (multilingual) writers highlight foreign words in one way or another, I will consider features such as the use of italics or quotation marks to make a conclusive assertion. Marking the use of additional languages aims at differentiating the expressions from the English words and results in making them “stand apart in the text” (Alexandre, Howard, and Danticat 124) which, in turn, establishes a differentiation or ‘othering’ of the respective language.

Overall, the idea of translinguality is illustrated by means of examples collected from the novels. Since these samples include instances of code-switching and because it is the concept this thesis revolves around, a detailed elaboration of the term is essential to prepare a thorough analysis.

2.4. Code-switching

The linguistic phenomenon known as code-switching, which describes the alternation between two or more languages for communicative purposes, has been of great interest in the study of spoken bilingualism for decades. However, only recently the subcategory of written, or more specifically literary, code-switching has become subject of growing interest, as the scholars Gardner-Chloros and Weston stress in 2015. The major interest in this thesis are the purposes for integrating code-switching in the literary texts *The Farming of Bones* and *The Brief Wondrous Life of Oscar Wao* and to detect whether this alternation contributes to generating authenticity effects. Therefore, I discuss some generally shared views on the topic of code-switching and consider already identified strategies and approaches of the matter that are of interest for the following analysis.

Code-switching often occurs in postcolonial literature or literature with a migrant context (Weston and Gardner-Chloros 195). This fact is not surprising, as writers with a postcolonial, bilingual or bicultural background might use code-switching in order to “get round the dilemma of either exclusively using the language of the former oppressor or [...] local languages” (Weston and Gardner-Chloros 187). Regarding the two Hispaniolian writers Danticat and Díaz this aspect might be true because both authors are fluent in English and in at least one other language. Moreover, the employment of multiple languages in literature can “help authors to explore issues such as cultural loss and the emergence of hybrid linguistic identities” (Weston and Gardner-Chloros 195). As both texts are concerned with those issues, I expect to identify examples in which the alternation between languages functions to highlight them.

Regarding the authors’ bi- and multilingualism, John Lipski’s (1982) early declaration is taken into consideration as it emphasises that “language switching in literature is not the result of confusion or inability to separate the languages, but rather stems from a conscious desire to juxtapose the two codes” (191). I consider this desire as coming from the author and as one that is motivated by a variety of reasons, such as achieving specific literary effects or aiming for certain stylistic or aesthetic purposes (Montes-Alcalá, *Biculturalism* 265), like creating an authenticity effect by producing realistic features of the characters or of the plot. Hence, employing code-switching in written texts is also an artistic choice that

helps to communicate specific aspects closely linked to language, as for instance, biculturalism. While the author might aim at exerting effects that appear true to life, the reader's desire for authenticizing features during their reading process is optional, depending on his or her expectations of the text. More precisely speaking, an audience looking for a mere fictional story will not ask for an utterly realistic depiction, whereas readers who turn to these narratives because they are interested in Hispaniolian history and culture might look for features that are accurate, thus authenticized. In what ways does code-switching produce authentic features and discourses and does the accomplishment underlie any strategies?

Strategies for Employing Code-Switching

Strategies concerned with the inclusion of code-switching in literary texts have been analysed in a study by Lourdes Torres (2007), focusing on the embedding of Spanish words and phrases in English narratives. Torres' outline is used as a starting point for the analysis, though it does not only centre on the use of Spanish words but also on the inclusion of French and Haitian Creole. Since the approach is applicable to working with Hispanic languages, I assume that it is also suitable for other Romance languages, such as francophone words.

The most common strategy identified by Torres is characterised by infrequently featuring words or phrases in LOTEs in an otherwise English text. The essential aspect hereby is that the embedded words are transparent and easily accessed in the reader's mind. In other words, the meaning of the words is understood and obvious from the given context and does not demand any specific knowledge in the second language. If, however, a word's meaning is not clear or straightforward, it is either marked by appearing in italics or by translating it immediately to avoid confusion on the side of the reader. Thus, an author directs the text mainly at a monolingual reader when employing this strategy (Casielles-Suárez 476), an approach I will call 'including the monolingual reader' strategy.

Furthermore, LOTEs can be incorporated at a second level by presenting them without any translation. While this strategy challenges the monolingual readership, it prioritises bi- and multilingual readers, thus it is classified as the 'gratifying the bilingual reader' strategy (Casielles-Suárez 476). Hence, creating such a discourse can result in causing "instances of discomfort or annoyance to the

monolingual reader” (Casielles-Suárez 476) who experiences difficulties in understanding which are to be resolved. As the analysis of numerous examples will show, this strategy is repeatedly employed in *The Brief Wondrous Life of Oscar Wao*.

A third application of literary code-switching between English and another language is called ‘radical bilingualism’ (Torres 477). This term perfectly describes narratives that constantly feature alternations to another language, resulting in a bilingual text which also causes the effect of sensing discomfort. Among monolingual readers or an audience without any greater knowledge of the included language(s), the feeling of annoyance or frustration might be aroused by not understanding the words or not even grasping the meaning of whole passages. Thereby, this third strategy creates irritation and a feeling of being excluded among a monolingual readership. A further consequence of this inaccessibility for monolinguals is that a distancing effect is created by switching to an L2 (Gardner-Chloros 123). This aspect relates to the complex question of what readership the author addresses when he or she creates a text that includes code-switching. Interestingly, by referring to code-switching between English and Spanish that is applied by authors with Hispanic heritage, Torres (2007) discovered that

[M]ost Latino/a writers who use Spanish in their work sometimes do announce limited access, but, more often than not, they are also very conscious of their various imagined audiences and write to accommodate all readers. Very few Latino/a writers choose to write a text that will potentially limit their readership to a bilingual audience. (91)

Thus, by considering this statement as true, I assume that the two investigated texts are directed at a diversified readership, though not excluding monolinguals. However, to find a definite answer to this question, I will analyse which of the different strategies – ‘including the monolingual reader’ strategy, ‘gratifying the bilingual reader’ strategy, and ‘radical bilingualism’ – are applied in the texts. Furthermore, such strategies imply that an author’s language choice can hint at a possible exclusion of readers (Torres 90), meaning that a writer might not only think of an ideal –implied– reader but also of a certain readership that is not primarily addressed. Therefore, it is important to remember that each text is received in a distinct manner, depending on the readership and their interests and knowledge. Moreover, oftentimes authors “choose a variety of strategies to portray a bicultural and bilingual world and [...] they may have different readers in mind

as they craft their texts” (Torres 77). This contemplation ties in with my assumptions about Danticat’s and Díaz’s texts, as I think that a large part of the LOTEs is incorporated to produce convincing semantic and cultural discourses. However, whether the actual audience is monolingual or proficient in more languages does not determine to which extent the narrative is understood, because each individual reader works independently with the text as everyone disposes of different linguistic and general world knowledge. In this regard, Dasenbrock (1987) ascertains early on that a monolingual reader has to bring up the “ability to understand the world of the novel” (16) which requires a lot of work if a text possesses a great amount of alternations to other languages. Hence, the monolingual’s reading experience is supposed to be richer than a bi- or multilingual’s due to the devoted effort to make sense of the text (Dasenbrock 15-16). Regarding this reading experience, “monolingual readers of texts with many bilingual passages may come to understand that asymmetrical power relationships and cultural dissimilarity mean that readers will experience texts differently” (Torres 91-92). This view is particularly interesting for this thesis for different reasons. On the one hand, because the issue treated in both novels revolves around the power that was ascribed to only one language, namely Spanish, on the island of Hispaniola, as well as the power exercised by Trujillo and his nation. On the other hand, this view can be used to analyse whether code-switching further separates the cultural contexts or somehow functions to merge them.

The different reading experience and apprehension of the text also has to do with the connotations or cultural significances that foreign words carry and communicate to the audience. This means that, “because of [the words’] familiarity and circulation in popular culture, the general meanings of these items are easily understood and assimilated [even] by readers with little or no knowledge [of the LOTE]” (Torres 78)– an aspect exemplified and discussed in great detail in the analysis of the two novels.

Apart from identifying strategies concerned with the translation and understanding of foreign words, code-switching can also fulfil several functions. Early on in this field of research, some unique and creative functions of alternating between languages were identified in US literature including Spanish (Keller and Keller 166), among which achieving a certain style was listed as one of the main motives. Moreover, authors aim for the alienation of the words or want to

guarantee a characterisation that is close to reality, as well as strengthen the aspect of identity marking (Keller and Keller 166). Those aspects are considered in the analysis as well, due to my belief that language helps to authenticize cultural concepts and attributes characters to certain societies. Thus, code-switching is regarded a “common tactic to negotiate [cultural] identities” (Coronel-Molina and Samuelson 381), which connects to yet another function that code-switching can fulfil, namely a writer’s ability to “reaffirm [...] biculturalism through the combined use of popular speech [and] codeswitching” (Aparicio 21). Regarding the two Caribbean texts, it is also of interest if and which cultural contexts are communicated through code-switching. Furthermore, bi- or multilingual writers have the possibility to fully express themselves by incorporating terms or phrases in multiple varieties (Montes-Alcalá, *Biculturalism* 277), which enables them to express specific semantic meanings that are culturally determined.

Creating a certain solidarity with the interlocutor (Coronel-Molina and Samuelson 381) is another beneficial effect of code-switching. In the two texts, solidarity is particularly promoted through the employment of nonstandard language, such as slang (as it is done in Díaz), or minority languages, such as Haitian Creole (as it is found in Danticat). Resorting to local, vernacular, or even colloquial varieties is known as ‘code meshing’ (Canagarajah 2006), which differs from the traditional concept of code-switching. While code-switching describes the alternating use of any languages or varieties, “code meshing is a strategy for merging local varieties with standard written Englishes” (Canagarajah 602), meaning that it restricts itself to linguistic minorities and the utilisation of nonstandard, informal vernaculars. The most popular beliefs regarding the effect of code meshing are that it creates a dynamic and lucid narrative (Young and Martinez 381) in which the choice of language reflects an “act of resistance against hegemonic ‘standard’ language” (Michael-Luna and Canagarajah 58). Breaking with dominant language structures and upgrading other, less prestigious languages is also an effect I intend to analyse in the two texts. Thus, this thesis also pursues the question of why the Caribbean writers nonetheless choose English as the main code of their narratives.

Reasons for Using English as Main Code

Asking why Caribbean texts are oftentimes written in English rather than in the nations' languages remains unanswered and needs to be tackled. Often, Caribbean writers are proficient in more languages and thus face the question of which language they should write in. As the two Hispaniolian authors Danticat and Díaz choose to write their novels primarily in English, this aspect provides ground for discussion. It is argued that by writing in English and incorporating other languages without 'othering' them by using italics or quotation marks, all languages share the same status (Torres 76). One explanation is that the writers have been formally educated in English, though it is not necessarily their dominant language. Moreover, many "second-generation Latino writers" publish their work in the US which is why "choosing English as their literary language reflects the reality of their intellectual education and of the market place" (Torres 77). On the one hand, the authors thus write in the one language they are more literary proficient in. On the other hand, writing in the international lingua franca (Stavans 128) enables them to reach a wider audience. Consequently, the use of such a world language facilitates global recognition and gaining an audience beyond the borders of their own nation.

However, due to the context of postcolonialism, writers might choose English to mainly address a broad, white readership (Talib 73), aiming at educating about the historical events which are hardly known in the Western World. On the other hand, Caribbean writers might use English as a strategy to reach out to the younger population, as they use English more frequently (Ménard 53). The language's circulation and adoption is an international phenomenon that is also applicable to the Caribbean, as of "English appears to be a more prestigious or more formal language" (Talib 115) than, for instance, Spanish or Haitian Creole. Nevertheless, those languages are incorporated when code-switching to symbolise the language of e.g. home, belonging or a specific group of people (Talib 115). Hence, the discourse results heterogeneous even though the use of one language – namely English – dominates in the text. Furthermore, English is considered a powerful medium as it allows for literary creativity (Alihodzic 119), which is why some writers may resort to English for stylistic reasons. Another assumption views English as the narrative language which consequently allows to establishing

“linguistic politics” (Talib 102) when switching to another variety. The aspect of creating unofficial language policies (as I will call them throughout this thesis) or referring to existing ones is discussed separately in the analysis to clarify the concept as it is employed in this thesis and to exemplify ways of creating spheres in which a particular language is preferred.

Considering all mentioned aspects, the use of the universal language is a legitimate choice considering style and range of readers being addressed. Moreover, when Caribbean writers, for instance, write in English, it enables them to break down barriers between the different ethnic groups on the island (Innes 100), as the main code is a language that is not the primary of either of the communities. Even though English is the dominant language in terms of quantity in both *The Farming of Bones* and *The Brief Wondrous Life of Oscar Wao*, the focus of the analysis is on the LOTES employed in the texts. Whether those languages produce a discourse authenticized through code-switching is of utmost interest in this thesis.

2.5. The Authenticity Effect Evoked by Code-Switching

Authenticizing a narrative piece of work has to do with how ‘reflective or mimetic’ the language is in depicting “what is taking place in the ‘real world’ of [the concerned] communities” (Dumitrescu 357). Switching between two languages is a behaviour that can be observed on the island, thus it is imitated in the texts. Although the real Hispaniola and its speaking community are not available to facilitate comparisons with the text, there are mimetic features employed to create an imitation of the language community and the overall cultural context. In *The Farming of Bones* and *The Brief Wondrous Life of Oscar Wao*, those features and instances are easy to identify even for a reader who is not familiar with the Hispaniolan lifestyle, as they are delivered either from the first-person perspective or an omniscient narrator, or because the switches appear at word level to allow cultural expressions. Considering the semantic discourse of the narrative in general, reflective, literary code-switching also constructs a generally aesthetic nature (Keller, *Bilingual Techniques* 178) by performing socio-pragmatic functions, but also by replicating clichés to authenticize the created image of the

community (Montes-Alcalá, *Language Mixing* 85). Generally, when authors incorporate the alternation between different languages in a literary work they

need to reflect the accuracy of language use by the characters. A speaker may switch to another language or back to English ‘in response to the nature of the situation, to the participants, the purpose of the interaction, the topic of conversation or something else that is relevant to the context’ (Fitzmaurice 1999: 167) (Talib 115).

Whether it is the cultural, lexical or semantic context, the author’s reason for including the code-switching –to create the desired authenticity effect– should be evident to the readership. Furthermore, the alternation serves to create authentic dialogues especially in English texts concerned with culturally distinct communities in which the employed language or variety is the norm (c.f. Lipski 1982; Torres 2007). Another theory considers that including additional languages, such as Spanish varieties, do not exclusively recreate dialogues, but aim at creating a “culturally specific Latinidad”, meaning that Spanish is employed to reference “particular histories, experiences, demographic realities, and ways of being Latino/a” (Torres 79). Thus, by engaging the reader with the literary code-switching with all his or her knowledge and desire to encounter an accurate depiction, he or she has the power to authenticize certain features of the narrative.

There are three other conditions (Callahan 2004) that contribute to the authenticization of a narrative. Firstly, the setting in which the plot unfolds must be one where the distinct language(s) is/are commonly spoken. Secondly, either the narrator or the characters should be presented using the language(s) or switching between those languages; and thirdly, the thematic content of the narrative ought to be concerned with either cultural, social, or political issues of the respective community (Montes-Alcalá, *Biculturalism* 267). However, not all of the outlined aspects must be contained in a bi- or multilingual text, but they can add to the authenticity effect in general, as they are reliable indicators for constructing a credible cultural discourse. All these conditions are taken into consideration when analysing the Caribbean novels.

Seeing that the English narratives do not only include Spanish, which is one of the most discussed forms of literary code-switching in research so far (Lipski 1982; Callahan 2004; Torres 2007; Bellido de Luna 2009; Dumitrescu 2014; Montes-Alcalá 2015), it is believed that especially the use of French and Haitian Creole in Danticat’s text suggests additional motives, such as establishing credibility of the voices or to communicate ethnicity. Moreover, the analysis attempts to show if the

employment of francophone words aims at negotiating a relationship to the homeland (Torres 76) to express a sense of belonging. If this is the case, the stance is taken that code-switching can act as “political move” (Ch’ien 204), ascribing the language significant importance and the power to function as normative without being othered in the English text. Moreover, while the application of code-switching in postcolonial novels is regarded as creative innovation in literature, there is also the possibility that it is simply used as an artistic choice. This means that authors alternate between languages for either stylistic or aesthetic purposes which helps to convey, for instance, biculturalism or ethnicity (Montes-Alcalá, *Biculturalism* 265). Other than that, the function of aesthetic means can imply a deliberate and simple attempt to integrate a counter-discourse to the main code of the narrative (Bandia 204). Ultimately, such an objective can make a significant contribution to the overall credibility of the text.

All the mentioned points will be considered in both the application section and the analysis section of this paper. I want to assess whether the narrators use reflective or mimetic language to create a certain ‘Latinidad’ and to produce credible voices that employ code-switching. I expect that most of the illustrated conditions can be observed in *The Brief Wondrous Life of Oscar Wao* and that some also exist in *The Farming of Bones*.

3 Application

In the following, I elaborate on the individual concepts introduced above by applying them to the two novels. This aims at exemplifying the different uses and strategies of alternating between languages and to show the created effects. Before immersing myself completely into the core analysis that regards the instances of code-switching, various other points are discussed to allow for a holistic analysis. Therefore, as a first step, I classify the two narratives as either multilingual or translingual works to consequently identify the implied readership. By showing that there is this diversity using languages in the novels, I want to determine whether certain unofficial (narrative) language policies can be observed and how they are established. Subsequently, I look at concrete examples to draw on the implied readership, trying to make out certain spheres or contexts in which one language is preferred over the other. Thus, I argue that the novels produce similar or divergent discourses on authenticity through their establishment of such narrative language politics. Moreover, the salient feature of whether and how the LOTEs are presented or ultimately ‘othered’ is of interest, since they play a crucial role in the novels and within this thesis. Once these points are clarified, the analysis focuses on samples of code-switching to demonstrate the different strategies. Hence, this part aims at revealing whether switching between a main code and other languages authenticizes discourses of cultural values and attributes specific groups with the incorporated languages.

3.1. Classification: Multilingual or Translingual Work? Which Implied Readership Is Addressed?

“Translingual literacies prompt a deep and highly controversial reconsideration of the largely unchallenged position that [...] communication must proceed in a common language in order to [be] effective” (Coronel-Molina and Samuelson 383). This viewpoint seems crucial for the discussion of this thesis, as it highlights the effectiveness a multiple literary language use can have. Thus, the preceding chapter presents the characteristic traits of multilingual or translingual writing on the basis of the two selected works to ultimately categorise the novels to one genre. However,

I will therefore slightly adjusting definitions to provide an adequate description to work with in this thesis.

Moreover, the chosen examples illustrating the use of LOTEs are also used to define the implied readership, which is necessary to be consistent when analysing and theorising about the employment of code-switching in both novels.

The Farming of Bones: Multilingualism

Edwidge Danticat's novel *The Farming of Bones* is written mainly in English but features a large number of single words or phrases in three LOTEs, namely Spanish, French, and Haitian Creole. The embedding of Spanish seems natural, because many of the words are left untranslated throughout the text and are not further explained. I label such employment as 'natural' because it suggests an apparent implicitness and because most of the expressions are easily understood, even by readers lacking Spanish knowledge. This is because several of the Hispanic words function as proper names (e.g. *Señora Valencia*, *Don Ignacio*, *Doña Eva*, *La Virgen de la Carmen*, *Nueva York*) or refer to culturally specific subjects that are widely known (e.g. *La Guardia*, *Generalissimo*, *pesos*). It is crucial that the text includes such expressions and leaves them untranslated to involve it in a discussion about translanguality. Thus, based only on the given examples that lack translations, the novel follows a translangual approach.

However, among the remaining Hispanic expressions there are terms which are instantly translated into English and therefore break with the assumed translanguality of the text. For instance, the protagonist's regret is expressed in Spanish and immediately given in English «I feigned shock as best I could. "Que lastima!" A pity!» (Danticat 148). In cases where the Hispanic words are probably not completely clear to a monolingual readership and could lead to confusion, this specific strategy is adopted. This is done, for instance, when the crowd is repeatedly yelling a single word on the street «[t]he group chanted, "Nunca!" Never!» (Danticat 156), or when embedding the Spanish expression of the massacre «"During El Corte, though I was bleeding and nearly died, I hid many of your people," she whispered. El Corte –the cutting– was an easy word to say» (Danticat 299).

Similar to the phrases that do not feature translations, I presume that the Spanish words in those examples are comprehensible because of the context they are embedded in. Nonetheless, the reader does not have to interpret the meaning of the words, but is provided with the English translation. This aid is also provided in a passage that includes an even more extensive use of Spanish:

She breathed out, then slipped into a brisk animated song – “*Yo tiro la cuchara. Yo tiro el tenedor. Yo tiro to’ los platos y me voy pa’ Nueva York.*” It was a song of sad and joyous exile, everything lost to Nueva York. “I throw away my spoon. I throw away my fork. I throw away my plates and I’m going to Nueva York.” (Danticat 298)

Identifying the motive for providing an immediate and direct translation of the lyrics is open for discussion. It seems unnecessary to add the English version of the lines, because the sense of the verse is explained and rephrased in the next sentence. Nevertheless, though, a one-to-one translation is given, maybe to guarantee for a thorough understanding of this passage. Another example is the inclusion of the Dominican Republic’s national slogan in its original form, where the meaning is also clarified by directly translating the Spanish words: «Behind him was the country’s red and blue flag with the white cross in the middle, along with the coat of arms and the shield: Dios, Patria, Libertad. God, Country, Liberty» (Danticat 43). As these two examples already break with the text’s translanguality, it is possible to identify it as a rather multilingual work.

Besides the embedding of Spanish, the novel also contains French and Haitian Creole. Interestingly, considering the French terms, many of the incorporated expressions are left in the text without translations. These terms are mainly vocabulary that refers to clothing (e.g. *layette*, *epaulets*, *bonnet*) or furniture (e.g. *armoire*, *cloche*, *banquette*). Moreover, Anglophone readers possess or understand those words because the English equivalents are either similar or are even French borrowings, what explains their untranslated inclusion. One concrete example that works without a verbatim translation relies on paraphrasing to convey the meaning:

I smelled the musty cannonballs and felt Henry I’s royal armor bleeding rust onto my hands, armor emblazoned with the image of a phoenix rising over a wall of flames and the words the king was said to have uttered often –*Je renaiss de mes cendres*– promising that one day he would rise again from the ashes of his death. (Danticat 46)

The French sentence is included to express the actual words as they were uttered by the king and are inserted in the text by using hyphens –making the words stand

apart– before presenting the rephrased meaning. The same strategy is pursued when referring to the nation’s motto by only giving the original French phrase. However, the meaning can also be predicted from the prepared context: «Whatever became of our national creed, “L’union fait la force”? Where was our unity? Where was our strength?» (Danticat 213). On the one hand, the following phrases prepare context and some sort of paraphrasing of the French motto. On the other hand, the key words ‘l’union’ and ‘force’ are also translated, thus guaranteeing that the motto’s main meaning is conveyed.

Interestingly, as can be concluded from the selected examples, *The Farming of Bones* does not feature any direct translations when it comes to the use of French. However, regarding the use of Haitian Creole, almost every single term is followed by an English clarification. This leads to an ultimate break of the translanguality that could be claimed due to the (untranslated) incorporation of French terms. The only expressions that are kept in Creole are either easy to understand because the word is similar in English, like in the following passage: «‘To them we are always foreigners, even if our granmèmès’ granmèmès were born in this country,’ a man responded in Kreyòl» (Danticat 69); or due to the context and the clear reference that are prepared, as can be seen in the chosen example: «Father Romain was standing with a group of parishioners walking out of the cathedral. ‘Mon pè, you are better?’ I asked from the outer row of the group» (Danticat 271). Due to the linguistic similarity to the English equivalent *grandmother* or the French word *grand-mère*, the majority of the readers should not face serious difficulties in understanding the first example. Similarly, the latter example provides an understanding for Anglophone monolinguals through the context in which the form of address *Mon pè* refers to the aforementioned Father Romain. Except for these two instances, however, all other uses of Haitian Creole are translated. This is done, for instance, with basic words referring to family members that are usually rather self-explaining, especially within the provided context: «I always heard people call him Frè Antoine, Brother Antoine, like they called my mother Man Irelle, Mother Irelle [...]» (Danticat 33). Thus, it is not left to chance whether English-speaking readers grasp the literal meaning.

Other instances of including Haitian Creole appear more complex, which is why the reader is provided with an exact one-to-one translation into English. Such translations are given for single words, as in «I say we are a group of vwayajè,

wayfarers» (Danticat 56); for whole phrases, like «Mimi always called Señora Valencia and Señor Pico “moun ou yo”, my people» (Danticat 60); or for cultural expressions like the ceremonial Kreyòl words «”Ale avèk Bon Dye,” “Go with God,” “Go in peace”» (Danticat 282); as well as for a verse sung by «a parade of survivors [...] on the street: Yo tiye kavrit la! Ayde! They killed the goat! Ayde!» (Danticat 267). Moreover, the narrator and protagonists Amabelle mentions the book’s title in Haitian Creole –alias Kreyòl– in her thoughts when she «considered Joël lucky to no longer be part of the cane life, travay tè pou zo, the farming of bones» (Danticat 55). Thus, the title is a translation describing the work in the cane fields, comparing the sugar canes to bones. Consequently, this comparison alludes to the massacre on countless Haitian cane workers who lost their lives under dictator Trujillo.

Considering the presented passages and theories, two conclusions can be drawn about the multi- or translanguality of *The Farming of Bones*. Regarding solely the use of Spanish and French, which offers only a few translations, the categorisation into translingual literature would be possible. However, as the Haitian Creole terms are consistently translated and because words and phrases of various languages are employed to communicate the plot, the book is labelled as multilingual.

Implied Readership

Creating a multilingual text generates a link to the implied readership that is theorised about and constructed by regarding different aspects discussed and outlined in this section. Considering the languages included in *The Farming of Bones* it is rather difficult to retrace Danticat’s implied readership. This difficulty arises because the preliminary supposition suggests an implied monolingual Anglophone reader, though considering the varying extent and the (limited) complexity with which the additional languages are incorporated. My assumption can be justified, firstly, by having English as the novel’s main code and, secondly, by breaking down the occasional instances of code-switching. Although *The Farming of Bones* centres around Haitian characters and employs their national language(s), Spanish is the language that is embedded most often as the use of numerous single words shows. Interestingly, those words are often proper names

easily understood, even by a monolingual English reader. However, if there are whole Spanish phrases incorporated in the text, they are almost exclusively found with a translation which assure that no monolingual Anglophone has disadvantages in understanding the Hispanic words. Nevertheless, few expressions are given without rephrasing them as they are part of very basic Spanish, like *¡Adiós bebé!*, *No más*, *Por favor*, or *Calmate, hombre*. Although such phrases might be easily understood because of the given context, this knowledge and comprehension cannot be generally assumed for the overall readership. Thus, it is striking why Spanish stands alone in those instances, weakening the claim that a monolingual English readers are addressed.

To give a conclusive statement, the use of French and Haitian Creole must be considered as well, though there are considerably less terms employed and their range of comprehensibility varies a lot. This means that many of the untranslated French phrases are accessible due to their context. For instance, the language that surrounds the French phrase in «[w]hatever became of our national creed, “L’union fait la force”? Where was our unity? Where was our strength?» (Danticat 213) contributes to getting an idea of what these words mean, although not leading to a full understanding. However, the example combines two strategies by featuring French words that are identical in English (*union*, *force*) and by providing a helpful context. Other than that, the preceding word *creed* makes clear that the statement is a general motto. More precisely, it is the motto of the Haitian coat of arms, making it more relatable to a readership that has a profound knowledge of the island of Hispaniola. Despite providing an informative linguistic context to allow for comprehension, rather basic vocabulary is also included. The French words at the end of the phrase «[y]ou will be well again, ma belle Amabelle» (Danticat 58) are comprehensible to the degree of identifying them as descriptive words describing the protagonist. Although the example shows the use of basic French, it is not reasonable to assume that the words are understood without any context. Hence, a bilingual reader of English and French might be addressed, as, furthermore, none of the French terms are directly translated.

On the other hand, the complex switches of Haitian Creole are exclusively clarified by translations or rewordings, showing that it is not assumed that the implied reader knows any Creole. Thus, by including either instant translations of the additional languages, it is guaranteed that an Anglophone readership

understands and follows the plot, regardless of the reader's origin or how profound the knowledge in any of the LOTEs might be. All aspects considered, I infer that the implied reader is fluent in English with at least some basic knowledge of French, thus being a bilingual (following my approach), with varying degrees of proficiency in the francophone language.

The Brief Wondrous Life of Oscar Wao: Translinguality

The categorisation of the second book into either multilingual or translingual literature is a lot clearer and more straightforward compared to Danticat's work. This claim is legitimate due to the countless instances of switching to (Dominican) Spanish that feature neither translations, nor an English rewording. Although English is used as the text's main language, the frequent alternation between the languages is targeted at a readership with a profound Spanish knowledge. There is not a single case in which the reader encounters either a direct translation or a paraphrased meaning of the Dominican variety's words, regardless of how basic or specific the vocabulary might be, which strengthens the presumption. For instance, vocabulary that refers to family members, like *madre*, *tío/tía*, *abuelo/abuela*, or *hijo/hija*, is mainly given in Spanish, but this can already hinder the monolingual reader in understanding the narrative. Other than that, the text generally presents a variety of Spanish words as if they are part of the English language, such as *patio*, *Dio*, *muchacho*, *adiós*, *tranquilidad*, *Señorita*, etc. Due to their similarity to the English equivalents, those words might be understood without any knowledge in Spanish. However, this cannot be expected from all readers, hence every (untranslated) Spanish word must be treated as completely foreign to a monolingual Anglophone.

Additionally, there are countless other Hispanic words that interrupt a monolingual's reading flow, as many expressions are either Dominican slang, like *palomo*, *parigüayo*, *trigueña*, etc., or specific vocabulary that demands profound language skills. The use of such words is discussed in greater detail in the analysis regarding code-switching but two examples are presented here to illustrate the inclusion of Dominican slang and the difficulties a reader encounters when stumbling upon such expressions. For instance, in the passage «I ran off, dique, because of a boy. What can I really tell you about him? He was like all boys [...]»

(Díaz 61), the slang word *dique*, meaning “as if” or “supposedly”, is only an insertion that must not necessarily be understood in order to make sense of the sentence. Nevertheless, a monolingual may halt while reading and wonder whether or not this expression caters some additional, specific meaning. This is also the case in the next example: «Mad folks went out in that manner, betrayed by those they considered their *panas*» (Díaz 226). While the standard Spanish expression *amigo* may present less problems in understanding, the slang word *panas* is too specific and unclear to monolinguals as it is a colloquial Caribbean Spanish term. However, this example helps to conclude about the text’s linguistic diversity as well as its implied readership. In order to make a meaningful and more convincing statement, countless other examples of code-switching included in the narrative could be presented. Thus, I make the straightforward classification of the novel into the genre of translingual literature, due to lacking any translations. In addition, as this brief analysis shows, the implied reader must be multilingual and able to understand Spanish and the Dominican variety that ensure a full comprehension of the narrative. As a consequence, the multilingual reader “is upgraded and his or her cultural difference is affirmed” (Gernalzick 86), because a monolingual Anglophone reader cannot render the full sense of many expressions or phrases.

Furthermore, the featured footnotes often provide an important historical background for the reader or further explain references made in the text. These comments are significant as one of the more than thirty footnotes clarifies the meaning of the Dominican slang word *parigüayo* (see Díaz 108). Therefore, this detailed description is considered a form of translation, or rather clarification, thus breaking with the translinguality of the text. However, as this is the only instance that prevents a monolingual Anglophone from any misunderstandings, the novel is still regarded as a wonderful example of translingual literature that does not evidently grant privilege to either the one, nor the other language.

If, however, such privilege, i.e. the preference of one language over another, is implied it is done in different ways. Either by using the languages in certain contexts, by establishing unofficial language policies, or by presenting the foreign words, for example, in italics or quotation marks. As the use of various languages in the English text is of central concern, the following subsection sheds light on these aspects.

3.2. Establishing Language Policies

The previous analysis, that classifies *The Farming of Bones* as multilingual work and *The Brief Wondrous Life of Oscar Wao* as part of translingual literature, also demonstrates how differently LOTE can be employed. For instance, especially by making use of code-switching, the establishment of certain, unofficial language policies can be detected. Due to the rich amount of words in a second or even third language, I argue that a particular, context-specific language usage is implemented in both Caribbean texts. This claim is based on the belief that

[t]he reason why a writer chooses to use a particular dialect or variety [...] may not be merely a superficial or ‘innocent’ stylistic consideration, but there may be political reasons for doing so. The word politics here is used both more widely, from one angle, and, more specifically, from another, in the sense that it is wider than its usual denotation, and it more specifically refers to linguistic [policies]. (Talib 102)

In other words, I analyse which semantic contexts are treated or recur in which language and whether there are patterns to do so – which I refer to as *language policies*. Those policies can demonstrate officially recognised ones, but also unofficial ones that might be solely created within the narrative and do not exist in the outside world. Examining this aspect will also show if there are certain parallels between the preferential use of Spanish in specific contexts in the two texts. Moreover, by using the term *language policy* I suggest that applying either language over another establishes a certain hierarchy among the LOTE and English. For instance, even though the main code is English, a marked preference for another variety when addressing particular semantic contexts entails a devaluation of English, which will be illustrated by examples drawn from the texts.

Language Policies in *The Farming of Bones*

In the Haitian novel, the Spanish words are mostly included in the direct speech of the characters Señora Valencia and Doctor Javier, and occasionally when giving voice to protagonist Amabelle or minor characters like Juana, Mimi, Doña Beatriz, Dolores etc. Their code-switching is thereby often used to address two matters. Firstly, characters carry Spanish nicknames or are addressed with other polite Spanish forms of address. For instance, the following example demonstrates how

the formal address *señora* is used to speak to Valencia, also incorporating the expression *pobrecita*, meaning “the poor thing”.

“Señora, you rest,” Juana said. “Amabelle and me, we’ll look after everything.”
“Don’t spoil her too much,” Doctor Javier cautioned.
“Valencia, don’t let the kindness of these good women spoil you.”
“Pobrecita, this is her time of rest,” said Juana. (Danticat 23-24)

Throughout the book, the term *señora* is exclusively used to refer to Valencia, with a total number of 255 times. Therefore, I conclude that the word is established as part of Valencia’s name. However, while *señora* most often functions as formal address accompanying Valencia’s name, it can also stand alone, fulfilling the same function:

- (1) As he rushed out the door, he shoved me back towards the señora’s bed [...]. (Danticat 6)
- (2) “You should wake the señora now” he said. (ibid. 112)
- (3) Sylvie was still shaking her head, apparently not satisfied with the señora’s explanation. (ibid. 304-5)

The high frequency with which this term is used and thus preferred over English terms like *miss*, *madam* or *lady* strengthens the assertion of employing switches in certain contexts. Moreover, considering that *señora Valencia* is a wealthy woman living on an estate where her staff uses the term to address her, highlights an underlying hierarchy expressed by using *señora*.

Secondly, the text also makes use of Spanish military language, more specifically the terms *Generalissimo* or *la Guardia*. While the first term describes a commander-in-chief in general, it was also used to refer to dictator Rafael Trujillo who was appointed this particular title. Furthermore, the term *Guardia* specifically describes the national guards and troops of the Dominican Republic, thus excluding any other army. The inclusion of these terms serves a reminding purpose, because it is recalled that the *Generalissimo* commanded the mass killing of Haitians, and also highlights that the Parsley Massacre was carried out by the Dominican Army troops. Considering these historical facts, I conclude that implementing Spanish military terms reminds of the Dominican’s atrocities committed during the era of Trujillo.

Apart from this probably systematically used code-switching, *The Farming of Bones* also excels at establishing a sphere for embedding Haitian Creole. Although, the previous section shows that almost all instances of the creole language are translated, their incorporation follows a certain scheme and therefore

serves a function. Examples show that the variety is principally used within character's direct speech, functioning as legitimate form to talk about or address family members (*Man, Frè, Granmèmè*), or as terms of endearment between characters that are in a close relation (*Mon pè, Moun ou yo*). Thus, Kreyòl creates a certain intimacy in conversations that regard private or family matters. In contrast, as far as the included French terms are analysed no specific language policy is detected. Merely the general finding reveals that the embedded French vocabulary mostly describes furnishing (*armoire, banquette*) or clothing (*layette, bonnet, cloche hat*). Nevertheless, the few instances are not enough to express a meaningful proposition.

Besides using actual words in LOTEs, there is yet another strategy employed in the novel to shed light on these languages. This is done when certain characters are described as conversing in either Spanish or Kreyòl. Interestingly, such accounts are mostly given when the reader encounters a dialogue in English, such as in the following passage: «Wilner turned to the Dominican sisters who were still watching the smoke and addressed them in Spanish. “You will travel with us no more”» (Danticat 182). Here, the indication that the conversation takes place in Spanish precedes direct speech given in English, setting the mood and making it clear to the reader that the linguistic reality is a different one than the actually presented words suggest. Another way is to firstly present the uttered remarks, followed by an indication of what language is spoken, like: «‘You heard the rumors?’ another woman asked, her perfect Kreyòl embellished by elaborate gestures of her long fingers» (Danticat 69).

Due to my proposed hypothesis that the implied reader of *The Farming of Bones* is fluent in English and only possesses some basic knowledge in French, it is not surprising to encounter dialogues with remarks like the ones demonstrated here. This manner of pointing to the use of another language than English functions to keep the reading flow of the monolingual reader going, as the discourse is brought to the audience in the main language of the novel. Nevertheless, clarifying that the characters not actually speak English makes reader aware that the linguistic situation of the island of Hispaniola is different than illustrated. Thus, this use of LOTEs is “a formula to remind people that what they’re reading [...] comes from the minds and thoughts of Spanish [or Creole] speaking people” (Torres 80). By looking at such instances in greater detail, it is

striking that the direct speech is mostly given in English, preceded or followed by such signposting. There is only one example for either language –Spanish and Haitian Kreyòl– where the reader encounters not only the indication, but is also presented the actual words in the respective language. For example, when Odette, «[w]ith her parting breath [...] mouthed in Kreyòl “pesi”» (Danticat 202-203), the first-person narrator Amabelle clarifies that the othered word is Haitian Creole. The same strategy is used once for Spanish, by referring to the language and the character’s origin and by giving the Spanish words, «Next to him was a crippled Dominican who would console him only in Spanish. “Calmate, hombre,” mumbled the Dominican» (Danticat 217). This example does not only express the actual Hispanic words, but also highlights the character’s origin and employs the formula that reminds of the linguistic reality.

Therefore, the question arises whether it is possible to gain other insights from this strategy regarding the language policy in *The Farming of Bones*. Certainly, the method “helps to remind the reader that a conversation is actually taking place in a language that is not that of the text” (Weston 198), which can be used to “give voice to those who have been silenced historically” (Montes-Alcalá, *Biculturalism* 276). Regarding the plot, the silenced community here is essentially depicted as French and Creole speaking Haitians as these rendered discourses feature a form of signposting. Within specific language policies however, the narrator forgoes this reminder and naturally incorporates Spanish military terms, forms of formal address or to refer to family members in Haitian Creole, for example by using certain nicknames. By this means, the Caribbean culture is conceptualised as the locality of the text is highlighted, and, regarding the underlying, implied language policies, this method authenticizes the voices of minor characters of the narrative.

Language Policies in *The Brief Wondrous Life of Oscar Wao*

When it comes to the Dominican novel, it is more challenging to determine if the countless instances of code-switching create any language policies due to the rich vocabulary and varying phrases. Firstly, the text features one aspect that equals the use of LOTEs in *The Farming of Bones*, namely using Spanish terms to refer to family members, which is done consistently throughout the text. Thereby, a great

number of different terms are included, whether it is for the closest members of a family like *madre/mamá*, *padre/papá*, *hijos*, *hermano* or *hermanita*, or for more distant relatives, such as *abuelo* and *abuela*, or *tío* and *tía*. For example, when mentioning the grandmother La Inca, either the Spanish term *abuela*, or the expression *nena* is added – a nickname usually used by parents for their grown-up daughters. Additionally, the character of uncle Rudolfo is almost without exception referred to as *tío* instead of *uncle*. Based on these examples and because the number of similar uses amounts to more than a hundred, it can be rightly claimed that Spanish is certainly employed to treat family relations intimately.

Furthermore, I identify a preference for Spanish insults and swearwords in the narrative. While the range of Spanish expletives varies, as around twenty different terms are featured in the text, the ones used in English are rather recurrent, with the same three words repetitively employed in different contexts. Although the overall number of English insults exceeds the ones employed in (Dominican) Spanish, their great variation is reason enough to assert that Spanish communicates offensive and abusive utterances. This assumption is underpinned by the belief that the Caribbean language “may be suitable for the expression of [...] swearing” (Alleyne 160). Moreover, this view is supported by the fact that using bad language usually happens intuitively and expresses sudden feelings, thus carrying strong emotional resonance. Due to the suddenness with which swear words are typically uttered, I believe that speakers resort to the one language that feels most comfortable and natural to them. Thus, the Spanish swearwords in the narrative generate the effect of transmitting emotions, rather than the English terms. The most frequently used English swear word *fuck*, which is employed 124 times, is mostly used as an unnecessary adjective instead of a swear word per se, like Ana’s description of Oscar as being «really fucking smart» (Díaz 37), or of Oscar’s euphoria of being «completely on his fucking own» (49). Compared to the frequent adjectival use of the word, the instances of its literal meaning are low, as well as its function as a swear word, which occurs mainly in fixed phrases such as «for fuck’s sake!» (Díaz 137), or «[w]hat the fuck does it really matter?» (188). These examples show that the term conveys strong feelings and reinforces the described, situational reactions. Although, in terms of quantity, the English obscenities outweigh the ones in Spanish, I nevertheless identify a devaluation of English, because those swearwords are less differentiated when comparing them

to the multitude of Spanish or Dominican expressions. Those are even more vulgar and are mainly embedded to directly address a character or to refer to one, thus expressing the feelings towards him or her. In the following, a passage is presented that is rich in such references and exemplifies the proposition:

Constantina was the person who finally pried the Sad Ballad of Jack Pujols out of her. Her advice? Forget that hijo de la porra, that comehuevo. Every desgraciado who walks in here is in love with you. You could have the whole maldito world if you wanted. (Díaz 113)

The example is particularly interesting because it features several obscene words that communicate the strong, negative feelings Constantina has towards Beli's relationship. Moreover, this short passage featuring four instances of code-switching perfectly shows why the implied reader of *Oscar Wao* is multilingual, since a monolingual Anglophone might get the main meaning of the discourse, but does not understand the individual words.

Furthermore, emotions are similarly conveyed in another example: «[y]ou want a woman, I'll get you a good woman, his mother said, peering angrily out the window. But that puta's only going to take your money» (Díaz 282-3). Here, employing a Spanish swear word emphasises the described anger Oscar's mother is filled with in this scene. Generally, the many "high-impact terms, swear words and sexual allusions" (Casielles-Suárez 579) that are used in Spanish or the Dominican variety are "quite direct and overt" and most of these words "cannot be assumed to be familiar to monolingual readers" (ibid.). Thus, the assumption is valid that the implied readership is bi- or multilingual. Moreover, regarding the profanities, using a big variety of such words in Spanish might have to do with the real writer's personal view, which he expresses in an interview for the magazine *Críticas* in 2008. Díaz stated that, on the one hand, for him personally Spanish "feels far more intimate [than English]", though, on the other hand, he thinks that "Spanish as a language is nowhere near as [...] insanely informal as English" (López n.p.), which in a sense contradicts the argument that Spanish is more vulgar and offensive than English. Taking all aspects into consideration, I conclude that Spanish is employed to express certain aspects of emotionality, i.e. insults and disrespect. Yet, some common English terms are also used for that purpose, although they do not vary as much as the ones in Spanish, which is why they are more noticeable and make the reader pay attention to the linguistic situation

(Bellido de Luna 48). Shedding light on the language can also be achieved by using different displaying methods which differ in the two texts and are thus discussed.

3.3. Othering a Language

The initial discussion about whether the two narratives are considered multilingual or translingual literature already touched upon a striking feature of Junot Díaz's writing style which stands out compared to other works that include code-switching. I refer to the author's avoidance of italics or quotation marks to mark 'foreign' words in a text as such. Hereby, I argue that this feature is employed by the writer, rather than by the narrator, as it has to do with the actual displaying of the words. In general, many writers use italics or quotation marks to evidently signal the inclusion of an additional language. This marking can avoid confusion or hesitation on the reader's part in cases in which "the meaning of the words is not obvious" (Casielles-Suárez 476). However, by presenting terms in italics, they are not only made to stand out in the text, but they are also othered. More specifically, this means that the language is described as subaltern to the prevailing language of the text and conveys the idea that the secondary language is not the norm and displaces it. Moreover, this othering entails that the language is not part of the social norms of the society in which the plot unfolds which, consequently, alienates the language. Considering the two works by Danticat and Díaz, it is striking that both writers renounce such othering of the Spanish/Dominican, French or Haitian Creole words. However, strictly speaking, Danticat initiates her own form of othering, by translating most of the Kreyòl terms. Concerning this matter, the Haitian author once mentioned that even though she often uses "Creole words in a standard text, all those Creole words would be italicised to differentiate the Creole phrases from the English [and] makes the Creole stand apart in the text" (Danticat qtd. in Alexandre, Howard, and Danticat 123). That way, it is also made obvious that the expressions are not part of the text's and the readers' norm and are therefore considered foreign, as otherwise, there would be no necessity of translation. However, Danticat describes yet another aspect by saying that "the goal is [...] to give a sense that on some level, the language in which the story is written is a 'foreign' language to the characters you're describing" (Danticat qtd. in Alexandre, Howard, and Danticat 125). This statement is crucial as it highlights the

ambiguity regarding which language actually is the unfamiliar one. Hence, *The Farming of Bones* conveys the linguistic reality of Hispaniola by highlighting the French and Haitian Creole words, as well as by including Spanish expressions. According to this explanation, this goal is achieved by marking the words that reflect and present this linguistic reality, emphasising that English is neither the island's norm, nor the characters'.

Díaz, on the other hand, completely avoids any form of othering the (Dominican) Spanish in his text. His writing style is full of code-switching and is extraordinary, partly because of the extensive embedding of Spanish terms and whole phrases, which leads to the impression that the language “becomes part of English” (Casielles-Suárez 476). This notion is furthermore sustained because the writer not only borrows hundreds of Hispanic words unknown to Anglophone speakers, but also “inserts them in the English text without the use of italics and without a translation” (Casielles-Suárez 477). As the outline of typical strategies in code-switching has shown, this approach is rather uncommon, as generally omitting any manner of marking is done only if the meaning of the words can be gained from the context. However, in *The Brief Wondrous Life of Oscar Wao* resisting italics is the norm – a move by which the writer “introduce[s] another language into English” (Alexandre, Howard, and Danticat 123). Although Díaz held on to marking the non-English words this way in his early works, his previous literature sets itself free from othering Spanish expressions. In an interview with Evelyn Nien-Ming Ch'ien in 2002, the Dominican writer emphasises that he does not “speak in italics” and further explains:

For me allowing the Spanish to exist in my text without the benefit of italics or quotations marks a very important political move. Spanish is not a minority language. Not in this hemisphere, not in the United States, not in the world inside my head. So why treat it like one? Why ‘other’ it? Why de-normalize it? By keeping Spanish as normative in a predominantly English text, I wanted to remind readers of the mutability of languages. (Díaz qtd. in Ch'ien 204)

In this statement Díaz addresses two important aspects. The first point he raises is about initiating a political move, as by avoiding italics and other forms of marking the Spanish words the languages are given an equal standing and attributed importance. The writer establishes a linguistic world with a variety of language communities in which the reader encounters “heterogeneous discourses where no group has more dominance than any other in terms of linguistic power” (Ch'ien 202). This means, that the many languages, namely standard Spanish, the

Dominican Spanish variety, street English, Spanglish and nerd-speak (Ch'ien 203), merge into a homogenous, idealistic and fictional reality that can do without translations as none of the languages is superior. Creating such discourse is characteristic of translingual literature, because the LOTEs are treated as being a part of the text's main code, which connects with the second aspect addressed by the Dominican author.

By tackling the phenomenon of a language's mutability, Díaz refers to the linguistic compatibility of English and Spanish that he aims to establish in his works. In the interview the writer also addresses how, slowly but steadily, the two languages are influencing each other and are, in consequence, transforming. Thus, he claims that many words in Spanish form part of the Anglophone lexis (Díaz qtd. in Ch'ien 204) – a factor that contributes to the equal reputation that the languages enjoy in the novel. Moreover, not only the physical presentation of the words creates this equality, but also the naturalness with which the author inserts the Spanish vocabulary into the English syntax. This method is called 'assertive nontranslation', characterised either by a lack of contextualising specific lexis, by calling further attention to the language, or by "grammatically indicating that Spanish is other" (Ch'ien 209). This manner of including more codes than the main one of the narrative allows for an unbiased depiction. If, however, the reader comes across instances of unintelligibility, Díaz declares that such experiences are "an absolute bedrock component of language" (Díaz qtd. in Peschiera n.p.), where he agrees with the identified characteristic of translingual literature that a "reader's appropriation of the text through sense-making is destabilised, and closure in interpretation is clearly marked as impossible" (Gernalzick 85). He further outlines the non-existence of the "myth of perfect communication" (Díaz qtd. in Peschiera n.p.), as he is convinced of the idea that there is always a part or certain aspect of language that someone would not understand. Therefore, such cases also occur in the discourses he produces, in which the avoidance of othering words authenticizes the languages and the characters who speak them because the different lexis amalgamate, and the readers are engaged in "a reflection about the differences between languages or cultures" (Gernalzick 85) which I consider essential in order to be involved in a narrative's authenticization.

4 Analysis

Since Margaret Heady (2008), for example, holds that “Caribbean authors have long been preoccupied with the notion of authenticity” (1), I expect that the analysis of the novels will demonstrate that they create a discourse of authenticity for the reader by claiming to render “the intrinsic hybridity and dynamism of the region” (1) and by leading the implied reader to interpret accordingly, provoking him or her mainly through translanguality of the several languages spoken on Hispaniola. Switching between the main code English and other languages is considered to imitate “a characteristic of life in Caribbean culture” (Gentzler 167), supposedly a genuine depiction of the linguistic reality on the island in general. However, the choice of language, the instances and the context in which the narrators and characters alternate between the varieties differ and are employed to rhetorical purposes according to the requirements of the plots and narratives of the novels and are, accordingly, fictionally determined. I examine the languages in the texts to analyse how they produce a discourse of cultural values, attributing a specific group or character with one language, or vice versa, or certain behaviours with another language, and vice versa. Danticat argues that often the audience expects writers from the Caribbean to “translate authentic truths about [a specific] community to the larger public” (Danticat qtd. in Castro 15). Such a description of the writer limits – defines – him or her to a segregated group considered to have essential qualities. This leads me to ask if and which features of characters or of the plot are created as authentic in the texts. Frequently, authenticity in contexts of nationality or ethnicity is produced by narrative elements contextually designated as cultural beliefs, rituals and customs. Which semantic contexts are treated or recur in which language in the novels? How are the different languages connected to them? Are the patterns in the delivery of ‘cultural value’ in one or the other language? I hope to discuss those relevant issues and find answers.

At the same time and in addition, there are varieties of one language – Spanish – incorporated in the texts as well: *The Farming of Bones* conveys messages in standard Spanish, and *The Brief Wondrous Life of Oscar Wao* uses Dominican Spanish. Different varieties even of one language, therefore, convey different discourses. There are often words or phrases in one language (here Spanish, French and Creole) that are rendered as untranslatable to the other language (here English). Oftentimes, these are cultural specific concepts or

traditions that are only known in the respective culture, hence lacking an accurate translation. Thus, the embedding of original terms adjusts to the English syntax, once again creating the effect that the languages are part of the main code. However, due to this untranslatability the implied reader is actively engaged in ‘coming to terms’ with the plural languages and discourses that constitute the texts as “[t]he use of several languages forces the reader into ‘an active engagement with the horizon of the culture in which these terms have meaning’” (Ashcroft, Griffiths and Tiffin qtd. in Bandia 204-205). At times, the reader must pay careful attention to the context to understand the cultural importance or to recognise the underlying constructed language policies. Occasionally, the unfamiliar terms and concepts are kept this way however, leading to a feeling of discomfort and of being excluded.

Switches to one of the LOTEs function as markers of transculturality – which considers the interconnection of cultures and their “hybridization” (Welsh 197) – and also create authenticity effects. By integrating several languages, the texts at first sight claim to “escape from the confines of the ‘dominant discourse’ in order to give expression to an authentic Caribbean literature” (Heady 2). As in the case of code-switching in U.S. Latino literature, “lexical/cultural switches [are] by far the most prominent type” (Montes-Alcalá, *Biculturalism* 271) of altering between languages as they mainly occur at word level. Similar findings are expected to be gained from the analysis by asking what these different cultural and lexical semantics consist of in the two novels, and are they alternated or integrated by the code switching? Does the code-switching function to keep “cultural and lexical contexts” apart, or to amalgamate them? The question arises if *The Farming of Bones* and *The Brief Wondrous Life of Oscar Wao* produce similar or divergent discourses on authenticity through their uses of multiple languages and through the language politics they involve in the texts and the narratives.

4.1. Authenticization of Cultural Markers

Literary texts produce “valid [...] norms and values by textual means and literary techniques” (Baumbach, Grabes, and Nünning 5). Code-switching is such a literary technique: it conveys a sense of authenticity to the readership. Core principles, ideals, and customs such as cultural rituals or traditions, attitudes, and beliefs are considered to bring cohesion to a community. Additionally, texts and media depict

food and dishes with regional ingredients to create a sense of special and unique taste. Novels generate cultural context from such details and in a more or less delimiting and unifying fashion.

The communication of such features is supported by instances of code-switching. This can be deduced from the culturalist position of Belido de Luna who identifies code-switching as becoming synonymous with ‘Caribbeanness’, because code-switching “reinforces the importance of two linguistic codes in the Caribbean, each with its distinct functions, [...] complementing each other in an attempt to describe more truthfully the realities of the languages and cultures of Caribbean people” (Bellido de Luna 47-48). Thus, code-switching is a strategy in literary writing to signal the claims to authentic ‘Caribbeanness’ of the texts. We will see in the analyses if this strategy is successful.

Cultural Markers: Generalissimo & Coat of Arms

Including culture-specific traditions or beliefs intends to create a truthful depiction of a country and its community. Doing so in the colonial language can be even more effective. *The Farming of Bones* contains one passage that succeeds at depicting genuine details of a household in the Dominican Republic in the 1930s:

Above Papi’s head loomed a large portrait of the Generalissimo, which Señora Valencia had painted at her husband’s request. Her painting was a vast improvement on many of the Generalissimo’s public photographs. She had made him a giant in full military regalia, with vast fringed epaulets and clusters of medals aligned in neat rows under the saffron braiding across his chest. Behind him was the country’s red and blue flag with the white cross in the middle, along with the coat of arms and the shield: DIOS, PATRIA, LIBERTAD. GOD, COUNTRY, LIBERTY. But the centerpiece was the Generalissimo himself [...]. (Danticat 43)

At that time, having such a portrait at home was a way of depicting and emphasising the Generalissimo’s omnipresence in peoples’ lives. Moreover, the name *Generalissimo* refers to the title of commander-in-chief of the army, which Trujillo was appointed at the beginning of his political career. This form of addressing the dictator was one of the epithets that maintained, as did the designation “El Jefe” – the boss. The term *Generalissimo* is also a legitimised metonymy standing for the Dominican ruler as it is included over sixty times in the text. Considering that it is a Spanish expression which was widely used on the island, its inclusion in the text is regarded a truthful instance of code-switching.

This passage also provides the original Spanish words of the coat of arms before they are translated into English. The flag and integrated coat of arms are an important part of the cultural principles a community holds on to and in the case of the Dominican Republic, the slogan includes the moral values that define the nation. The three words express the fundamental attributes of Dominicans in which their spirit arises that guides, for instance, their beliefs and way of thinking (Linares, n.p.). More specifically, *Dios* stands for the source of all fundamental values; *patria*, for the platform of the history of the nation; and *Libertad*, for always operating according to people's conscience (Linares, n.p.). As this whole description does not only convey insights into Dominicans' cultural views, but also includes the use of Spanish, it is recognised as a genuine Hispanic marker that authenticizes the text. As the implied readership is determined as being bilingual in English and French, the slogan of the coat of arms is followed by a translation which ensures that all readers understand the motto. Nevertheless, although being translated, a monolingual reader cannot fully grasp the conveyed ideas and principles the motto entails, which are only clear to the implied Hispanic audience. Thus, the integration of an original, cultural term fails at authenticizing the narrative with every readership that differs from the implied one.

Iconic Terms

Despite including general principles like slogans that a community adheres to, there are also other, less obvious terms included that gained iconic force because of their close association with historical narratives. Closely linked to the previous examples, there is one other Spanish reference referring to the military: «As he marched down the hill to one of the open-back trucks, the men of the Guardia saluted and cheered his approach» (Danticat 137). The reference to *la Guardia* is given in Spanish because it is *la Guardia Nacional Dominicana* – the national Dominican army – in which Rafael Trujillo occupied the highest authority and to whom he gave the direct orders to carry out the appalling massacre. Thus, the term *Guardia* bears a lot of history as well as trauma, which shaped and influenced the island to the present day. Moreover, due to its importance and because of the role the *Guardia* played in the events, including its original Dominican name, contributes to telling the story comprehensively and intensively. Interestingly, the

Oscar Wao text almost does without referring to the *Guardia*, as it is only explicitly mentioned once, although in English:

When in 1937 the army had started murdering all the Haitians, his father had allowed them to use his horses, and when he didn't get any of them back he didn't say nothing to Trujillo. (Díaz 231)

This circumstance is striking because, generally, the novel features countless instances of switching to Spanish as well as numerous cultural references. Hence, it is surprising that the army's professional name is not used, but only the English generalisation. A possible explanation is to keep the whole sentence in English as otherwise its monolingualism would be interrupted, though that is unlikely because of the generally high frequency of code-switching in the narrative. Another reason may be the effect of signalling a certain distance. Such dreadful deeds as the ones performed by *la Guardia* is nothing a culture wants to be associated with, thus signalling retribution by avoiding the direct naming of the professional term is a plausible motive. Moreover, even though the text is full of references and explanatory footnotes, incorporating the term *la Guardia* would help the real audience to fully understand the term's conflicting implications.

Besides the military references, other switches entail semantics of outward appearance. *The Farming of Bones* features one such example about the character Señora Valencia and her clothes: «Señora Valencia wore a pale cream dress with a mantilla bordered with the same Valenciennes lace as the tablecloth that had been buried with her son» (Danticat 118). Only a limited audience will know that the mentioned *mantilla* describes a veil made out of silk that is part of a traditional costume which women usually wear at formal, ceremonial occasions such as funerals or weddings. Hence, this detail is rather hidden as it communicates a certain cultural context that is identifiable only for those who know it. Consequently, a bilingual audience with relations to the Hispanic culture is at an advantage, whereas a monolingual Anglophone with no specific knowledge or relation to those customs neither understands nor recognises such references and is thus excluded. Nonetheless, implementing such elements also plays a vital part in creating an effect of authenticity and shows that authenticization is related to group definition by exclusion and creation of a sense of exclusivity.

However, not only iconic terms or clothing vocabulary create a sense of particularity, but so does architecture and housing. Thus, the integration of the

originally Spanish word *patio* exemplifies that embedding only one expression of a LOTE in an English phrase already evoke difference and exclusion. In the Haitian text, *patio* is exclusively used when describing Señora Valencia's home, where she often «glance[s] at the cradle, squeezed between the louvered patio doors» (Danticat 6), or generally «watche[s] from the patio» (89), or enjoys her «new stone-studded garden towards a pink washed patio» (290). There are even more instances in which the Spanish borrowing is included to suggest the open building style in subtropical and tropical climates. *Patio* denotes an inner courtyard that is tiled and features a fountain. Hence, this image of a *patio* differs from the image built up by the English term *courtyard*. Moreover, the word brings about a certain authenticity effect that emphasises the cultural Latinidad because of the context: Señora Valencia's home is described as being a private estate that she even needs staff for, and being a wealthy Dominican she manages her home as the sole matriarch.

In *The Brief Wondrous Life of Oscar Wao* the term is similarly employed when the narrator refers to the Dominican Republic:

- (1) That winter I even managed to sit in my dorm room long enough to write a story that wasn't too bad, about the woman who used to live in the patio behind my house in the DR [...]. (Díaz 196)
- (2) [...] he joined his cousin, Pedro Pablo, who was shuttling all the luggage from the van to the patio de atrás. It really was astonishing how much he'd forgotten about the DR [...]. (Díaz 274)

The lexical detail of the appearance of the word *patio*, similarly to the iconic *Guardia*, marks the transculturality of the text even though the word supposedly authenticizes a separate, single culture, thus posing a paradox of the authenticity effect. This is caused by employing the term to describe slightly different *patios* than the one in Señora Valencia's home, as it is illustrated as a general architectural feature. It is not a plain courtyard but a roofless, walled-in private area which signals and offers a certain privacy. This can be explained by taking the word's etymology into account. The OED confirmed the Spanish borrowing as being part of the English language in the late 20th century – though it was already used since 1764 – defining it as a courtyard of Spanish or Mexican houses (OED online). The concept thus describes an area used for outside activities to take part in a private setting. Moreover, the integration of the term into English denotes transculturality – or translanguality – as the word was evidently needed to describe such locations that serve a social function, showing that lifestyles as well as languages do not have

clear borders. Thus, this necessity indicates a paradox between the entailed transculturality and the authenticizing function the word fulfils in the text.

Myths: Fukú & Zafa

The myths *fukú* and *zafa* are embraced in the Dominican Republic and are also referred to in *The Brief Wondrous Life of Oscar Wao*, further communicating the society's belief in mysterious and spiritual occurrences. The historical development of the "curse or [...] doom of some kind" (Díaz 1) –known as *fukú*– is even outlined in an own introductory chapter, assuring that the whole readership, regardless of their knowledge of Dominican culture or history, understands its significance for the local society. Even though "it is believed that the arrival of the Europeans on Hispaniola unleashed the *fukú* on the world" (Díaz 1), its lasting relevance is emphasised in some of narrator's comments, as it "ain't just ancient history", but something the "everyday person could believe in" (2) because "[e]verybody in Santo Domingo has a *fukú* story knocking around in their family" (3). Based on the myth's importance and omnipresence in the Dominican Republic that is already expressed on the first pages, I argue that the *fukú* is part of the lexicon and beliefs of most Dominicans and, therefore, an integral part of their culture. This is reflected in the many superstitions that are passed down in the text, as all bad incidents are explained by using the supernatural and mystic as an excuse. For instance, over decades, generations of the De Leon family blame the *fukú* for the deaths of their loved ones, for their traumatic events or for their difficult family circumstances. Thus, there is the need to have an opposite, "a counterspell that would keep you and your family safe" (Díaz 7), which is expressed with the word *zafa*. Bilingual readers notice that the spell derives from the Spanish verb *zafar(se)*, which means escaping from something, revealing the implication that the *zafa* functions as protection and liberation from the *fukú*. The indispensability of *zafa* is also shown by the various references as there are characters "who still *zafa* everything" (Díaz 7) to reverse the *fukú*. Considering this brief outline of the importance and presence of the two myths, their tradition in Hispaniola is emphasised. Including such myths enables the implied reader to create an authenticity effect that depicts one aspect of the Dominican society's belief system truthfully. Moreover, enough explanations are given for an audience not familiar

with the myths to be convinced of their existence and surviving among Dominicans.

Belief & Tradition: Azabaches

Latin readers of *The Brief Wondrous Life of Oscar Wao* experience a similar, familiarising effect when the narrator refers to so-called *azabaches*: «I'll notice that she still wears her azabaches, that she has her mother's legs, her uncle's eyes» (Díaz 330). Here, code-switching is necessary to specifically include those bracelets or necklaces which are jewellery worn in Latin America and believed to protect against the Mal de ojo –the evil eye– which is generated from envy and admiration. Usually, the gold jewellery is given to new-borns, a detail that is also communicated to the audience:

But on a string around her neck: three azabaches: the one that Oscar wore as a baby, the one that Lola wore as a baby, and the one that Beli was given by La Inca upon reaching Sanctuary. Powerful elder magic. Three barrier shields against the Eye. (Díaz 329)

Here, the narrator communicates the beliefs entailed in the ritual of wearing those specific necklaces. By mentioning the tradition, it implicitly explains to the whole readership why new-borns get those gifts and what belief the tradition builds on. Thereby, it is ensured that readers without explicit knowledge about the traditions and beliefs on Hispaniola understand the cultural reference conveyed which aids at depicting a realistic version of the island. Moreover, by providing those clarifications, no reader is excluded and it is guaranteed that the beliefs are made transparent to the audience. Thus, not only the implied reader, but also the real audience engages in an active discourse that authenticizes the depiction of the Dominican society.

Folklore: La Cigüapa & Caracaracol

In *Oscar Wao*, the narrator makes references to foundational Dominican folklore tales which contribute to truthfully expressing, and consequently, better understanding the Dominican culture. On the one hand, readers notice multiple allusions to a figure called *Cigüapa*. One of those references indicates that it describes a tale, as the young Oscar «listened to too many of his abuela's spooky

stories about el Cuco and la Ciguapa» (Díaz 22). This mythological figure of Dominican folklore is said to bring death by looking you in the eye. Interestingly, a possible connection to the azabache bracelets can be made, as they are supposed to protect against the evil eye. Due to the belief that having eye contact with a Ciguapa can end one's life, the hypothesis is made that this traditional jewellery also keeps the owner safe from those figures. Besides, by calling the tales "spooky" it is communicated that danger is emanating from the creatures. Moreover, the most striking characteristic about the ciguapas regards the reversed position of their feet (Candelario 102), which is also included in Beli's thoughts who thinks that «[s]he wasn't a maldita ciguapa, with her feet pointing backward in the past. Her feet pointed forward, she reminded La Inca over and over» (Díaz 81). Readers can find other characterisations of the creatures in the narrator's words, such as in the comparison about the «[c]ries of, It's a baká, a ciguapa, no, a haitiano!» (Díaz 151), expressing the belief that ciguapas do not speak but only whine or chirp. Other than that, Yuniór's thoughts about Lola expressed with the phrase «she's still the ciguapa of my dreams» (Díaz 327) imply a certain beauty of the figure, which is actually said to lure men into the mountains where they live. Believing that the Ciguapa is only feasible to Hispaniolans who are familiar with the tales, the describing elements nonetheless allow an understanding for the wide audience. Moreover, including this culture of story-telling authenticizes the text in that it highlights the Dominican culture by resorting to the reader's particular, cultural knowledge.

Besides including references to the Ciguapa, the *Oscar Wao* text also mentions the so-called *Caracaracol* – another mythical figure of the Hispaniolian culture which is said to be a special creature perpetrating brave deeds (Historia de Santo Domingo, n.p.). This belief is indicated by the following comparison when the character, called Gangster, «had an instinct for it, a talent – call him the Caracaracol of Culo» (Díaz 121). Implementing such specific references and metaphors once again indicates that the implied readership of Díaz's novel is bilingual and familiar with the Caribbean folktales and myths regarding the Ciguapa and Caracaracol. These myths are narrated on the island and are "part of the island's indigenous cultural legacy" (Candelario 103). Hence, the tales' appearances in the text do not only carry on the tradition of the myths and help to stabilise them (Baumbach, Grabes, and Nünning 5), but also generate an authentic

reading as their mentioning shows the writer's knowledge about the culture and the island.

Considering the different examples which are understood as genuine ways to depict the Hispaniolian culture, it is clear that some are more obvious to the readership than others. Consequently, many of these hidden markers are not easily identifiable for a monolingual audience, for example, for a reader with no knowledge about the Hispanic world, even though some instances feature helpful details or explanations. Nevertheless, mainly the choice of expressing the cultural traditions, ideas or values in Spanish fulfils the function of authenticizing the text. Additionally, bilingual and bicultural readers engage in the exchange of principles being “constructed, maintained, and revived in [the] dialogue” (Baumbach, Grabes, and Nünning 5) due to their insider knowledge. The literature furthermore introduces various values from the real world into the fictional sphere, which are more obvious due to being widely known also in other parts of the world. As this is often the case, particularly with food and their original names, I also consider traditional dishes as another striking feature in the authenticization process of cultural markers in the two novels.

Traditional Food as Cultural Marker

Certain dishes and particular food are often associated with a distinct region or culture due to the local ingredients, spices or preparation. Thus, it is not surprising that both texts refer to meals either typical for the Dominican Republic or the Latin American cuisine in general. The majority of Caribbean writers have always included the tradition of food in their writing, because “images of feeding, feasting, fasting, and other food rituals and practices [...] constitute a powerful force of [...] cultural continuity” (Welsh 196). The same can be observed in Danticat's and Díaz's texts which, according to this approach, contribute to carry on and take the traditions to the outside world, further constructing the Caribbean culture through this mediality. Hence, it is argued that the implied bilingual reader understands these cues, creating an authenticity effect of the Spanish-speaking community on Hispaniola. Therefore, some of the dishes mentioned in the texts are analysed in

more detail to outline the cultural significance entailed and to see if and how the implied authors negotiate authenticity through food.

One such reference to decode in both novels regards a traditional Dominican dish called *sancocho*. Even though the implied reader of both texts is identified as being bilingual in English and Spanish, it ought to be a Latin American to be familiar with the term. *Sancocho* describes a traditional soup that is of great cultural importance particularly in the Dominican Republic. Its significance is reflected by the various ways of preparing it that result from its long history on the island which is also reflected in the many Dominican songs that are dedicated to the dish (Fernández n.p.). Moreover, this soup has a great tradition and is often served at festivities as it can be shared perfectly with friends and family. This is also the image conveyed to the reader of *The Farming of Bones*, where the *sancocho* is served at the birthday party of Doña Eva, who «is having a Mass and a sancocho for the anniversary of her birth» (Danticat 60), leaning on a likely real-life situation. Similarly, in *The Brief Wondrous Life of Oscar Wao* Lola narrates that the whole family is having this dish for dinner when she describes that «the sancocho spilled all over the floor» (Díaz 63). Considering that this dish is included in both texts emphasises its importance on the island.

Another dish that is a vital part of the traditional Dominican cuisine and often described as the national dish is *mangú*. The plate is made of plantains and is typically served for breakfast, as it is illustrated in *The Farming of Bones*:

That morning I thought of Sebastien's decision to leave the cane fields after the harvest as I greeted those of them who were already outside, some sitting in cane back chairs while they had their morning meal of bread and coffee, corn mush, and mangú, others marching around their property like sentinels before rushing out to their day's work. (Danticat 68-69)

In this passage, the narrator and protagonist Amabelle describes the morning routine of the cane cutters and Sebastien who are working together in the fields. Although the labourers are Haitians, the fact that they are working in and for the neighbouring Dominican Republic is stressed by little details like eating *mangú* for breakfast. Moreover, the reader can identify other typical Dominican or general Latin American dishes. For instance, a reference is made to a popular food of the Republic that is called *lechón*, which is a roasted pig, or also to the widely known *dulce de leche*, a typical Hispanic sweet. Including such aspects contributes to authenticizing the text in two ways. On the one hand, there is the association the

dishes evoke in the readership regarding the culinary culture of the country. Oftentimes, the “conception of a concrete culinary customs or food contributes in a unique way to the construction of a community” (Lillge and Meyer 12) and thus allows to convey a genuine depiction of the society and its people. On the other hand, the fact that all the dishes are expressed in Spanish displays one of the strategies of code-switching, namely including transparent words “whose meaning is obvious from the context [as] these include culturally recognisable items like food” (Torres 77). However, this manner of integrating the culinary concepts is problematic when it comes to a readership that is different from the implied one. While my knowledge about Hispanic cultures and languages helps me to assemble the cultural image that is constructed, this is not possible for an audience possessing less information.

One more food-related example repeatedly expressed in Spanish in *The Farming of Bones* is the word *cafecito*. However, as also the English equivalent *coffee* is employed the question arises whether there is a particular reason, scheme, or strategy for using the Spanish word. Therefore, I examine the character’s dialogues as well as the characters involved in these passages, which shows that there are always Dominican characters included, such as Dr. Javier («Amabelle, could I trouble you for un cafecito?» (Danticat 18)), Don Carlos («I tried not to look at his hands as I served Don Carlos his cafecito» (96)), Señora Valencia («Go and ask them –the ones who just walked by– to come and have un cafecito with us» (113)), or it is the protagonist Amabelle («’The mistress of the house wants all of you to come for un cafecito with her’» (114)) who is talking either to or about the Dominicans («The Dominicans needed the sugar from the cane for their cafecitos and dulce de leche» (140)). This use of code-switching employed in the speech or thoughts of certain characters is considered a common move in Afro-Caribbean literature (Megenney 54) as it enables the writer to convey insights into the characters’ identity (Weston 208) and reminds the audience of the character’s heritage. However, considering that the Haitian protagonist also makes use of the Spanish term implies another strategy. As I already mentioned, Amabelle’s speech features the Spanish expression only when she converses with or about Dominicans. Thus, the code-switching in those cases displays the strategy to express a sense of belonging and respect to the Dominicans.

Regarding the cultural value coffee holds in the Dominican Republic it is possible to claim that it is the national (non-alcoholic) beverage. Not only is coffee cultivated on big plantations in different highlands and provinces of the country and exported from there, but it is also an essential element in every Dominican household (Republica.Pro n.p.). Thus, it seems reasonable to include the Spanish term in order to refer to the cultural significance of the product. Furthermore, the use of the Spanish diminutive *-ito* can be interpreted as it alludes to the way coffee is usually served, namely short, in espresso sized cups, and with lots of sugar (Republica.Pro n.p.) – combining two of the most important export products the republic has to offer.

Similar to the first novel, several Spanish food terms can be identified in *The Brief Wondrous Life of Oscar Wao*. Despite including the traditional *sancocho* soup, the reader encounters references to culturally significant dishes like *arroz con habichuelas*, which describes a popular side dish consisting of rice and white beans:

The next Friday was a big day at the restaurant; the local chapter of the Dominican Party was having an event [...]. The higher echelons enjoyed their chow fun immensely but their campo underlings poked at the noodles miserably and asked over and over if there was any arroz con habichuelas, of which of course there was none. (Díaz 117-118).

In this passage, the reader, whether bilingual or not, feels the characters' desire for this signature dish of the Dominican cuisine, which is indicated, on the one hand, by their lack of enthusiasm for the plate they have been served, and, on the other hand, by their repeated demand for the Latin dish. Switching to the Spanish expression and not using the translated term also conveys insights into the characters and reaffirms their *Latinidad* as they crave for a regional meal at the Dominican Party.

Apart from this example, the Dominican characters in *Oscar Wao*, although living in the US, keep preparing and eating traditional Latin cuisine, as they refer to having, for instance, "fried yuca" (Díaz 161), a special form of fries made of the cassava plant, or cooking up John-John's favourite dish "chicharrón de pollo" (10, 277), which are crispy fried chicken bites that are typical for the Dominican cuisine. Besides mentioning such culturally important and regionally determined dishes, both texts employ code-switching to refer to other, less specifically Latin dishes, such as *pescado frito*, *caldo de pollo*, *plátanos*, *pastelitos*, *biscocho* or *helado*.

Again, the inclusion of the original names raises the question if there is a certain reason behind the code-switching when talking about food. Considering that these terms are neither “easily accessible Spanish” (Torres 78), nor followed by translation, it is exemplary for the third strategy identified. Thus, relying on Spanish functions to (re-)create authentic dialogues that the Dominican characters engage in, as well as aims at negotiating their culture and traditional eating habits. As the prepared contexts mostly clarify the dishes’ regionality and because there are dishes mentioned that have a long-standing history and, consequently, tradition on the island, an authenticity effect is created by their embedding.

Parsley – Pesi – Perejil

The most significant food, or more specifically herb, that is central to both novels and the history of the island in general, is parsley. Due to its striking history, it is inevitable to not mention it in the context of the Caribbean’s past as is illustrated in some of the chosen examples. All of those feature an alternation of the English word *parsley* to the Spanish equivalent *perejil* or even the Creole *pesi*. Especially in *The Farming of Bones* the readership is informed about the variable use and the importance that parsley has on the island. One popular way of integrating the herb into the daily lives is following the ritual of bathing when “scrubbing [the] body with a handful of wet parsley” (Danticat 62). Apart from that, the herb is an essential ingredient for many dishes and teas. The protagonist Amabelle describes the significance of the plant in a whole passage, saying that

[w]e used pesi, perejil, parsley, the damp summer morningness of it, the mingled sprigs, bristly and coarse, gentle and docile all at once, tasteless and bitter when chewed, a sweetened wind inside the mouth, the leaves a different taste than the stalk, all this we savored for our food, our teas, our baths, to cleanse our insides as well as our outsides of old aches and griefs, to shed da passing year’s dust as a new one dawned, to wash a new infant’s hair for the first time and –along with boiled orange leaves– a corpse’s remains one final time. (Danticat 62)

The protagonist’s informative words shed light on the different ways of how the people on the island make use of parsley. Whether it is for cooking, washing, or bathing, it is believed that the herb has a cleansing effect. Thus, those uses show the readership the tradition and significance ascribed to the herb. Furthermore, using the Creole expression *pesi*, as well as the Spanish word *perejil* conveys that the herb is equally significant to both societies. Therefore, considering the

traditional uses and belief regarding the cleansing effect, it is paradoxical that among all the herbs, the Dominican troops chose parsley to wield power over the Haitian population. For readers who are unfamiliar with details of the occurrences, Amabelle's account of the *Guardía's* actions provides a vivid depiction of the Haitian's situation:

Yves and I were lifted by a mattress of hands and carried along next to Tibon's body. Two soldiers laughed, watching. The young toughs waved parsley sprigs in front of our faces. "Tell us what this is," one said. "Que diga perejil."
At that moment I did believe that had I wanted to, I could have said the word properly, calmly, slowly, the way I often asked "Perejil?" of the old Dominican women and their faithful attending granddaughters at the roadside gardens and markets, even though the trill of the *r* and the precision of the *j* was sometimes too burdensome a joining for my tongue. [...] But I didn't get my chance. Yves and I were shoved down onto our knees. Our jaws were pried open and parsley stuffed into our mouths. My eyes watering, I chewed and swallowed as quickly as I could, but not nearly as fast as they were forcing the handfuls into my mouth. [...] I tried to swallow the sharp bitter parsley bubbling in my throat. Some of the parsley had been peppered before it was given to us. (Danticat 193-194)

This passage provides a detailed description of the horrific events that happened to Haitians living in the Dominican Republic during the Trujillo regime. The term "Parsley massacre" remains until today, remembering the uncountable Haitians that lost their lives in this genocide. Many of the killings initially included the demand for pronouncing the word *perejil* which, as Amabelle's narrative voice explains, is often too arduous or impossible to utter for speakers who are unfamiliar with the typical Spanish sounds. This trickiness and difficulty was used to distinguish between speakers of French/Haitian Creole and Dominican Spanish, when Rafael Trujillo supposedly noticed that "[o]n this island, you walk too far and people speak a different language. Their own words reveal who belongs on what side" (Danticat 304). Thus, a shift happened from using parsley as a remedy for body and soul to developing a deadly weapon. However, such a change did not only happen regarding the term parsley, but also the use of Spanish. Especially in *The Farming of Bones* the word *perejil* and thus the Spanish language are giving a central role (de Maeseneer 92).

The inability to pronounce certain Spanish sounds determined life or death, leading to the assumption that the language must carry some negative connotation in Haiti. Thus, it is surprising that the implied authors and narrators nonetheless continue to include Spanish words and phrases. This is explainable by the relevance of Spanish established in this context and by the motive of creating some

of the effects of literary code-switching. The alternation given in the first part of the quoted passage expresses the speech of Dominican soldiers who demand the Spanish pronunciation of parsley by saying “[q]ue diga perejil”. Taking the three main strategies into account, this instance belongs to the one strategy that does not offer a translation and therefore favours the bilingual reader who easily comprehends the phrase (Torres 476). Moreover, presenting the soldier’s words in Spanish is a way of creating genuine speech, hence contributing to authenticizing the voices in the text. However, as the soldiers’ first sentence in this chosen passage is presented in English, the authenticity effect diminishes, because English is not spoken on the island. The second instance of Spanish is understood by a monolingual Anglophone as it features only the word *perejil* which is clear from previous references and, evidently, because of the context that makes the word easily accessible and transparent. As authenticization is not only a product but also a process (Cavanaugh and Shankar 56), every alternation to a LOTE is considered as contributing to the overall genuineness of the depicted Hispaniola. In addition, not only the code-switching but also sharing culture-specific information with the reader is a factor in the authenticization process. For instance, when documenting the value parsley has on the island or the role the herb played in the history of the Trujillo era. Thus, the two passages as well as other shorter ones are significant factors of the text’s overall authenticity effect.

In conclusion, by devoting attention to specific cultural principles, beliefs, myths, rituals and shared traditions in the original languages, it is possible to demonstrate their contribution to the authenticization of the overall text. Firstly, all those mentioned cultural aspects are included by code-switching to the Spanish terms, allowing for an authenticity effect, as norms and principles can be expressed by such a literary technique (Baumbach, Grabes, and Nünning 5). Secondly, that authenticity effect is achieved because

a specific culture is [...] transmitted through language [...] in its particularity as the language of a specific community with a specific history. [Thus,] written literature and orature are the main means by which a particular language transmits the images of the world contained in the culture. (Megenney 53)

More specifically, code-switching fulfils not only the effect of underpinning the mentioned aspects as being part of a particular culture, but goes even further by referring to the entailed ideas. For a bilingual and bicultural readership, these

items are easily comprehensible, whereas a monolingual Anglophone reader has difficulties in understanding the deeper meanings and identifies the use of Spanish only as a means to Latinize the text. However, as some instances are outlined in more detail by the narrators, “the general meanings of these items are easily understood and assimilated by readers with little or no knowledge of Spanish” (Torres 78), as it is the case, for instance, when talking about azabaches, mentioning specifics of the Latin cuisine, or including the national slogan. On the other hand, switching to the original language is “suitable for the expression of ‘folklore’ [such as] folktales” (Alleyne 160), an effect that is realised in the *The Brief Wondrous Life of Oscar Wao* as the narrator mentions the two mythological figures called *Ciguapa* and *Caracaracol*. Moreover, a combination of code-switching to express popular beliefs as well as “subtexts from Hispanic and Afro-Caribbean oral tradition” (Montes-Alcalá, *Biculturalism* 265) reaffirms the bilingualism and biculturalism on the island.

Based on these affirmations, I summarise that switching to Spanish not only functions to communicate several significant cultural markers but also authenticizes those principles as it expresses their origin and creates a genuine description. Additionally, the authenticization is strengthened by two other aspects that help to establish a genuine portrayal of the Hispaniolian values. One detail that contributes a lot to gain such a perception is embedding and working with clichés. For instance, one cliché produced in *The Farming of Bones* is the constructed image of Dominican families (whereby Señora Valencia serves as an example) having a portrayal of dictator Trujillo in their homes. Thereby, the fact that Rafael Trujillo was omnipresent in all aspects of the Dominicans lives, as he controlled their political, social, cultural, economical and private lives, is emphasised. Moreover, since both narratives use various stereotypical portrayals and descriptions regarding the dictator, as, for instance, “Rafael Leónidas Trujillo Molina, the Dictatingest Dictator who ever Dictated” (Díaz 80), it becomes clear that “Dominican literature is strongly haunted by the ghosts of Trujillo” (de Maeseener 347). The second feature that allows for a genuine depiction of the included traditional and cultural markers is to include the most popular and widely known ones, and also deep-rooted, local beliefs and rituals demonstrating the author’s factual and contentual knowledge. Thus, by depicting insider knowledge and certain information about cultural habits, like sustained myths, fantastic

folklore tales, or the traditional preparation of certain dishes, the readership (consciously or not) receives a truthful portrayal of those elements.

4.2. Authenticization of Voices

Within this thesis, I repeatedly argue that alternating between languages fulfils certain strategies, among which I include the authenticization of the characters' voices. This argument is based on the opinion that

the use of several languages or varieties within the same text, or code-switching, has a multitude of possible functions within multilingual literature [as] [i]t includes different languages being used for different characters or voices [...] to represent a mixed speech mode which characterizes the community. (Gardner-Chloros 186)

Thus, the following analysis considers instances of code-switching in characters' direct speech acts. I investigate whether these voices and their speaking style are portrayed creating an authenticity effect. Therefore, I rely on the outlined strategies of code-switching, and consider the amount of switches as well as the length of the utterances given in LOTEs. Furthermore, since the two texts include different languages and vary significantly regarding the amount of embedded code-switching, *The Farming of Bones* and *The Brief Wondrous Life of Oscar Wao* are analysed separately.

Authenticizing the Voices in *The Farming of Bones*

Regarding the character's speech acts, I already mentioned that mainly Señora Valencia's, Juana's and Amabelle's speech feature instances of code-switching, though almost exclusively at word level. Including only one word in one of the LOTEs allows for a straightforward understanding of those words. If, however, the meaning is not easily accessible to a monolingual readership, the utterances feature either the necessary context or even a translation. The occasional alternation to the actual languages spoken on Hispaniola is seen as a genuine attempt to authenticize them, but also function as a reminder of the character's linguistic reality. Hence, the speech of Señora Valencia, for instance, acts as such a reminder, as her utterances feature single Spanish words, especially when talking to affiliated persons or in emotional situations. One example is her quick prayer «[m]ijo, my son, do not leave me!» (Danticat 87) which she shouts at her new-born dying son.

This example confirms my hypothesis that Spanish is used to convey emotions to the reader, which are, in this case, sorrow and despair. Similarly, two other examples include code-switching at word level in emotional situations when Señora Valencia's speech is given in Spanish. Once, when she addresses Father Vargas with «Padre» (Danticat 88), a Spanish word which is used as an equivalent for *Father* and thus depicts a genuine and pragmatic way of addressing a priest. Hence, the markers entailed and set on the character are emphasised linguistically by using the Hispanic term. In another instance the señora's speech is given in Spanish when she is shown how to use a rifle, refusing to continue the training with the words "[n]o mas [sic]" (Danticat 136). Interestingly, this use of Spanish is not followed by a translation or description in English, even though the phrase is neither transparent nor clear to all readers. However, the given context helps to comprehend the rough idea of what is uttered in Spanish and does not leave the monolingual readership wondering.

Besides the señora's code-switching, her housemaid Juana's speech also features single Spanish words, comprehensible due to the given context. A suitable example is when she calls the señora, who is prescribed bedrest, *pobrecita*, which is a term that shows sympathy. Another Spanish expression is included when she talks about her own miscarriage: «[...] all at once it was gone. ¡Adiós bebé! This child was never born» (Danticat 32). Juana's code-switching is interpreted as signalling her 'Dominicanness' as well as emphasising her style and way of communicating with the Spanish-speaking señora. This behaviour is similar to the protagonist's, as Amabelle's speech includes Spanish words and phrases mainly when she is conversing with the señora, whose Valencian father she is working for:

I asked if they wanted a cooling drink. It would be my last gesture of kindness to Señora Valencia. She asked for a glass of cool water.
 "Amabelle, do you know Mimi is leaving us?" Beatriz asked me.
 I feigned shock as best I could. "Que lastima [sic]!" A pity! (Danticat 148)

The passage involving Amabelle, the señora, and Beatriz includes a Spanish phrase which gets immediately translated into English, though not in the direct speech of the protagonist, but in the describing text directed at the reader. This example tallies with the strategy involving more complex words that need to be explained in order to avoid confusion on the side of the reader and to not discriminate against a monolingual audience. Although the implied readership is not assumed to be fluent in Spanish, other cases of code-switching do not feature direct translations,

but rely on the context, as it is the case in Amabelle's request to see her householder, where the foreign word is clarified by telling the name afterwards: «I would like to see la dueña, Señora Valencia» (Danticat 282). Another case in which the protagonist's words feature Spanish is when conversing with Valencia and uttering the kind request «[p]or favor, Señora, release me so I can go and find you a remedy» (Danticat 152). Since Amabelle originally is Haitian, but living and working in the Dominican Republic, the occasional use of Spanish is considered a way of paying respect to the señora, but also interpreted as a manner of tagging her working context. This supposition is based on various instances of code-switching to her first language Haitian Creole, which is not only displayed more often in the direct speech than the use of Spanish, but also never occurs in Amabelle's working context. The various examples are already demonstrated in 3.1 and show that the use of Kreyòl includes the character Sebastien, who is a Haitian cane-field worker and Amabelle's partner, his sister Mimi, or Joël, who is one of his co-workers from home. Strikingly, although the implied readership is assumed to be Haitian and fluent in English, the Creole words are always translated in some way or another. Nonetheless, the portrayal of conversations between the cane-workers is a faithful reconstruction of the actual way of speaking. Furthermore, by reproducing individual words in one of the LOTES, the characters provide testimony about the linguistic circumstances at the time, hence constructing its authenticity effect. Moreover, by including a third language, namely French, at the narrative level, the linguistic diversity is highlighted. This hypothesis is possible since the protagonist Amabelle functions as narrator, which means that all the code-switching in the narrative text is applied by her. Thus, Amabelle presents the prototypical Haitian who speaks French and Haitian Creole fluently and also has some knowledge in Spanish.

Following the definition of authenticity which includes depicting the story through the eyes of a first-person narrator, Amabelle's narrative style of adding code-switching constructs a voice that is authenticized. Additionally, employing the languages that are the linguistic norm of the narrator's country of origin, creates genuine dialogues (c.f. Lipski 1982; Torres 2007) between characters like the cane-field workers. Furthermore, employing the LOTES helps to describe and refer to the described worlds and past events (Torres 79). Hence, the effect of alternating between languages authenticizes the narrative. What is more, since not

only the main protagonists but also other Haitian characters, such as the co-workers or Yves and Tibon, are given a voice, “readers are [...] closely linked to the survivors” (Ayuso 48-49). Hence, although being fictional characters, their language use is considered a valid way of depicting Haitians that experienced the genocide. Furthermore, the use of different languages animates the narrative “by providing different ‘voices’ for the participants in the incident[s]” (Gardner-Chloros 3). Given all aspects, the initial discussion regarding the construction of an authenticity effect in narratives is confirmed by means of code-switching in *The Farming of Bones* and the authenticization of the voices in the text.

Authenticizing the Voices in *The Brief Wondrous Life of Oscar Wao*

The narrator Yunior skilfully integrates his dense language full of Dominican slang words which unobtrusively blend into the English narrative. Through the establishment of this narrator, the real writer Díaz distances himself from the text. Moreover, this distancing is taken further by telling the text’s second chapter through the voice and first-person perspective of the character Lola. Lending a voice to two different narrators “gives direct expressions to the ‘genuine voice’, which ‘really belong to’ those whose life-words are being described” (Winter 146) which, consequently, is perceived as authenticizing the various speech acts. As the text has these two narrators, their narrating style and individual code-switching are discussed separately. Section 3.2 showed that the narrative generally includes Spanish terms to refer to family members and also features a density of Spanish profanities. Thus, I examine if this is the case with both narrative voices by analysing selected examples. Furthermore, as section 4.1 discusses the strategies of the code-switching employed to express social markers and to refer to cultural myths as well as to construct a certain regional culinary culture, these parts are not considered in the following analysis. I will therefore assess and discuss the validity of the proposed hypotheses, for example of the intimate effect created by employing Spanish family expressions. Therefore, I will focus on the narrative voices of Lola and Yunior, and then on the voices of other characters that are presented with direct speech and how they incorporate code-switching.

The Narrative Voice of Lola

The character Lola is the protagonist's older sister who has a troubling and violent relationship with her mother, which ultimately makes her run away from home. In the first chapter, narrated by Yuniór, Lola is only present in a few dialogues and is described as kind, independent and tough. The latter becomes visible once Lola's narration takes over and the audience hears her voice. Her strong character results from the difficult relationship with her mother Beli and is reflected in her speaking style, as she uses a lot of profane expressions prevailing in Spanish:

But God, how we fought! Sick or not, dying or not, my mother wasn't going down easily. She wasn't una pendeja. I'd seen her slap grown men, push white police officers onto their asses, curse a whole group of bochincheras. [...] Figurín de mierda, she called me. You think you're someone but you ain't nada. [...] When she threw away my Smiths and Sisters of Mercy posters – Aquí yo no quiero maricones – I bought replacements. (Díaz 59-60)

The frequent use of Spanish expletives is visible in this short passage in which Lola describes her relation to her mother by stating that she is not dumb or a fool ("una pendeja") as she knows how to deal with situations involving men who feel superior. The toughness with which her mother handles such affairs is also displayed in her parenting, for instance by calling her daughter names ("figurín de mierda", "you ain't nada", "idiota, a bruta, a fea, a malcriada"), by saying that she thinks her daughter is ugly ("[c]oño, pero tú sí eres fea"), or in the brisk way of telling her to remove the posters of her favourite band. Moreover, Lola narrates that her mother would hit her children «anywhere in front of anyone, always free with the chanclas and the correa» (Díaz 54). Here the code-switching happens at word level, maybe to disguise the events of being hit with shoes and belts, even though the implied bilingual readership understands those Spanish terms. Considering all those salient details about Beli, Lola nevertheless describes her mother as beautiful when having a conversation with her grandmother: «She was very guapa, I said casually. Abuela snorted. Guapa soy yo. Your mother was a diosa. But so cabezura dura» (Díaz 75). Concerning Lola's speech, the code-switching mainly happens at word level as the given example shows. Moreover, the speech of her grandmother is also included, whose switches are longer, including phrases ("cabezura dura"), as well as whole sentences ("guapa soy yo"). Other examples of Lola's narrative style that include switches at word level, for instance declare that

she dated «un blanquito» (Díaz 61) who called her «his morena» (73), or that she «felt sorry for the viejo next to [her]» (210). Moreover, her speech exclusively features the word *abuela* when talking about her grandmother and the Spanish reference *tía* when her aunt Rubelka is involved. This finding ties in with the initially made declarations about the preferred use of Spanish vocabulary that regards family members. Furthermore, her frequent and untranslated use of Spanish creates a heterogeneous and natural Dominican voice evoking an authenticity effect on the part of the reader.

The Narrative Voice of Yunior

The aspect of narration in *The Brief Wondrous Life of Oscar Wao* is an extraordinary one. Although the Dominican author's cultural knowledge, beliefs and principles shine through on many pages and especially in the footnotes, it is the character narrator Yunior who is interacting with the readership. Due to this character's "narratorial powers, which he [flaunts] through his first-person omniscient stance and by partially masking his own position as a homodiegetic narrator and assuming the guise of a heterodiegetic, authorial narrator" (Weese in Gónzales 57), it feels as if Yunior is the actual author of the book. Moreover, this feeling is enhanced by the incredibly lively and direct narrative form, as Yunior's voice is a "translingual mix" of Spanish and English, also including "other languages and registers [that are] too numerous to mention and too heterogeneous to identify" (Lauret 295).

When introducing characters, Yunior's narration frequently features code-switching. In order to describe the persons' look and personality, the narrator draws back on Spanish expressions. For example, when he first mentions Lola he describes her as having «the mouth of a colmado superstar» (Díaz 82); the young Beli is said to have «caught a cuerpazo» (91); José is characterised as «the bravo, the guapo» (106); the Gangster as «un hombre bien social» (125); or Abelard Luis Cabral as «un hombre muy serio, muy educado y muy bien plantado» (211). An even more detailed description is given concerning Trujillo's sister known as La Fea –the ugly one– who is pictured as «una mujer bien fuerte y bien cruel; she was no pendeja and ate girls like Beli like they were pan de agua» (Díaz 139). In general, analysing the code-switching of narrator Yunior shows that he uses Spanish

especially when talking about the physical appearances and merits of women, as the introduction of the character Constantina exemplifies: «Constantina. In her twenties, sunny and amiable, whose cuerpo was all pipa and no culo, a “mujer alegre”» (Díaz 112). This is done similarly when Yúnior refers to young Beli as La Tetúa Suprema, since «her tetas were globes [...] [and she had] that supersonic culo» (Díaz 91-92), including Spanish words that are used over and over again throughout the text.

Another alternation has the effect of additionally emphasising expressive text passages. I claim that this effect is achieved because switching to another language directs attention to these particular phrases, as they break the monolingualism of the sentence, interrupt the reading flow, and present a part of the readership with the task of making sense of the unknown, foreign words. One such passage exemplifies this effect when describing the first, unpromising encounter of Beli and her future lover: «[W]hen she turned away como una ruda, he grabbed her arm, hard, and said, Where are you going, morena? And that was all it took: a Beli le salió el lobo» (Díaz 115). The circumstance that Beli got furious is communicated first with a colloquial Spanish expression, before elaborating the incident in English. A similar Spanish phrase is embedded in the narrative when retelling how Oscar fell for Ybón, which happened when «[h]is cousins, los idiotas, took him to a cabaret and that’s where he first saw her. And that’s where ella se metió por sus ojos» (Díaz 289). The expression meaning that *she caught his eye* is interpreted as echoing Oscar’s thoughts in that particular moment, thus given in Spanish, or to mark that passage and its significance as it is a key moment of the protagonist’s life.

Furthermore, regarding the emphasis of expressive or vivid text passages, this also entails switching languages in order to list more examples. For instance, this is observed when Beli’s recurring wishful thoughts and daydreaming are described as «that heavy rotation of boleros, canciones, and versos spinning in her head» (Díaz 88). Moreover, the omniscient narrator illustrates Beli’s first visit to a disco as a «whirligig of pasos, guapos, and aftershave» (Díaz 114), alluding to all the dancing guests and the many attractive and perfumed males in the club. One last example that perfectly demonstrates the vividness of Yúnior’s code-switching addresses the swarm of Dominicans living abroad who travel back home during the summer:

Every summer Santo Domingo slaps the Diaspora engine into reverse [...]; necks and luggage carousels groan under the accumulated weight of that year's cadenas and paquetes [...]; theaters, malecones, beaches, resorts, hotels, motels, extra rooms, barrios, colonias, campos, ingenios swarm with quisqueyanos from the wold over. (Díaz 271)

In that text passage, the code-switching seems quite random, as no clear strategy for using either the one or the other language can be identified, neither regarding lexical contexts nor semantic contexts. However, what all those included examples have in common is that the sound and rhythm of the Spanish language fits the sentence patterns and contribute to, or rather cause, a specific flow. This effect is created because alternating to Spanish “subvert[s] standard English through the use of [Hispanic] rhythms. In writing, they disrupt standard English literary forms through challenging the linearity of the narrative” (Lehmann 107), resulting in a unique narrative tone and style. Furthermore, while such a disruption happens at the level of continuous narration, there are also some headings for which the author even exclusively uses Spanish, such as for the headings “La chica de mi escuela” (Díaz 82), “Número uno” (89), or “Amor!” (99). Using solely Spanish for a title once more draws attention to the magnitude the language has within the narrative, or more specifically in Hispaniola.

Besides the many different, more complex and distinct levels at which code-switching is applied in the narrative voice of Yuniór, there is also the very basic strategy of alternating between languages simply at word level. The embedding of single Spanish expressions seems “strategically placed by Díaz whilst sounding like a perfectly natural interjection on Yuniór’s part [and] can bring a world of cultural difference into the dominant English of *Wao*’s narrative discourse” (Lauret 296-297). For this strategy, three main reasons of why code-switching is applied are analysed, namely to alienate specific words, to fully express an idea, or to create solidarity with the readership, which are exemplified by means of selected examples.

The motive of alienating a particular word within the narrative helps to either draw attention to the described object or to emphasise the use of the other language. This is demonstrated in the selected example, where the code-switching only describes a particular garment: «The next day at one he pulled on a clean chacabana and strolled over to her house» (Díaz 284). Although the context enables the reader to identify the *chacabana* as some type of clothing, it is

completely alienated as it does not give away any other details. Thus, the knowledge that this item refers to a specific linen men's summer shirt that is popular in Latin America is spread among Dominicans, as the term is culture-specific. Therefore, the garment, otherwise known as *guayabera*, is withheld as well as alienated from the non-Dominican readership and therefore also functions as an example for the motive of creating solidarity with a particular readership, which in this case is Dominican. This motive is also identifiable in a sentence in which the narrator refers to a specific music genre called *perico ripiao*: «[t]he truck held a *perico ripiao* conjunto, fresh from playing a wedding in Ocoa» (Díaz 150). The genre is popular in the Dominican Republic as it combines the rhythms of *merengue* and *mangulina*, as well as the Hispaniolan folklore music *carabiné*, and here refers to a band that plays that type of music. Due to the particularity and uniqueness of this music genre, it evidently establishes a connection to Hispaniola and its people. Of course, such a regional and specific genre can hardly be translated, hence using the original Spanish term allows the narrator to thoroughly communicate ideas.

This motive of untranslatability is the third one identified in the extensive instances of switching between English and Spanish. The need to draw back on Spanish can arise, for instance, when there is no exact translation for the words in English, like it is the case with the music genre *perico ripiao* or the specific shirt known as *chacabana*. Thus, using another language to fully express an idea is applied when there is no similar word in the main code to convey the entity or idea. There is one example in which the narrator Yuniór explains the particular words he uses: «[s]he was one of those golden *mulatas* that French-speaking Caribbeans call *chabines*, that my boys call *chicas de oro*» (Díaz 279). The particularity of the words already implies that he needs to switch to Spanish and French instead of using any similar English expression, as otherwise the specific meaning cannot be communicated.

Considering all the motives and effects of code-switching employed by the narrative voice of Yuniór the translinguality of his voice becomes obvious. On the one hand, because none of the switches are translated into English, and, on the other hand, because through this implicitness both languages are given equal status. Moreover, the equality of American vernacular and colloquial speech, combined with many Spanish and specifically Dominican words and phrases, bring

“a Latin feel to the texture” (Lauret 297) of the narrative. This aspect is regarded as essential to answer whether the narrative voice is authenticized as a faithfully constructed Caribbean one. Some of the various uses contribute to an authenticity effect. Including different narrative voices, for instance, one of which narrates from the first-person viewpoint (Lola), is identified as creating an authentic reading (Blumenkamp 352) due to the generated impression that the narrator has experienced the events. The narrator Yunió, who recounts occurrences he witnessed or has heard of, also creates such an impression by taking an omniscient stance in order to exactly retell the events and recreate the dialogues. Both narrative voices employ a big amount of single words in Spanish in the text, differing in their complexity and thus in their comprehensibility for the real audience. However, as the successful, understandable and effective instances of code-switching outweigh the few unapproachable (for an audience other than the implied reader) ones, the code-switching employed by the narrators authenticizes their voices.

The Characters' Voices

The majority of the voices, i.e. the direct speeches of the characters displayed in the text and recreated by the narrator(s), include cases of code-switching at least at word level. Therefore, as there are also numerous examples of switching to Spanish to express longer phrases or even whole sentences, some of these examples are studied in more detail. The determination of the implied readership as being bilingual in English and Spanish is confirmed once more when looking at those examples, as they are intransparent and not comprehensible to a monolingual Anglophone reader. This fact is displayed especially in the speech of La Inca, Belí, Constantina, and anonymous voices present in the background as they frequently turn from English to Spanish. For instance, one text passage describes how Constantina, after a night of partying, comes straight to lunch with the words «Muchacha, you wouldn't believe el lío en que me metí anoche» (Díaz 112). The fact that Constantina was with a man the night before, which is one of her characterising properties, is only available for readers who have deeper knowledge in the Spanish language. Similarly, some dialogues appear encrypted to an Anglophone reader due to the multiple instances of code-switching:

[T]he blunt, irreverent cant of the pueblo that gives all dominicanos cultos nightmares on their 400-thread-count sheets and that La Inca had assumed had perished along with Beli's first life in Outer Azua, but here it was so alive, it was like it had never left: Oye, parigüayo, y qué pasó con esa esposa tuya? Gordo, no me digas que tú todavía tienes hambre?

Eventually there came a moment when she'd pause at La Inca's table: Do you want anything else?

Only that you would return to school, mi'ja.

Sorry. Beli picked up her taza and wiped the table in one perfunctory motion. We stopped serving pendejada last week. (Díaz 108)

In this passage including La Inca, Beli, and some customers of the Palacio Peking restaurant, Spanish is primarily adopted in order to give voice to those characters. The comments made completely in Spanish by some guests are given as fragments of conversations as they are heard by La Inca. Thus, the randomly embedded comments not only remind the reader of the linguistic reality on the island, but are also a faithful depiction of discourses as they might happen between Dominicans. Moreover, La Inca's voice features the affectionate expression *mi'ja* to address her foster daughter Beli, whose voice, in return, also includes an alternation to Spanish with the word *pendejada*, in this context meaning 'foolishness'. In addition, the narrative text also contains switches by referring to the village as *pueblo*, the cultivated Dominicans as *dominicanos cultos*, and a cup that Beli clears from the table as *taza*. Those insertions appear to be included naturally and thus equally contribute to the text's constructed, though credible, *Latinidad*.

Like those anonymous voices, the text features even more Dominicans by expressing their comments. This is done almost exclusively in Spanish, as in the following example: «[g]radually Beli began to see beyond the catcalls and the *Dios mío asesina* and the *y ese tetatorio* and the *que pechonalidad* to the hidden mechanism that drove these comments» (Díaz 93). All those declarations refer to Beli's good looks, either in general or regarding specific physical merits, as well as her personality, as the word *pechonalidad* is a combination or rather blending of the words *pecho* (breast) and *personalidad* (personality). Moreover, the voices echoed in the club *El Hollywood* are another fitting example of an adequate display of the manner of talking on the island: «Even the bandleader [...] shouted her out: La negra está encendida! La negra está encendida indeed! [...] Everybody mistook her for a bailarina cubana [...] and couldn't believe that she was a dominicana like them. It can't be, no lo pareces» (Díaz 114). The voices in this passage all refer to Beli dancing in the club like a *Cuban ballet dancer*, as no one could believe that she

was a Dominican. The last Spanish phrase expresses the guests' thoughts and though it seems as if the preceding English phrase is the equivalent of the following Spanish clause, the meaning is different, because the last phrase translates with 'you do not look like you can dance like this'.

Another voice is constructed when one of the Gangster's companions asks him «Dionisio, isn't that the girl que te dio una pela last week?» (Díaz 118), referring to Beli's rejection by switching to the colloquial Spanish phrase. I regard the incorporation of certain phrases or even fixed sayings as a strategy to construct a certain society as it conveys the truths and common sense the community traditionally believes in. The saying included in the passage «a bunch of freshman girls I knew on Livingston got busted for dealing coke, four of the quietest gorditas around. Like they say: los que menos corren, vuelan» (Díaz 195), refers to girls, characterising them as quiet and innocent, though they are the ones who get in trouble. Thus, this meaning is implicitly conveyed by making use of the Spanish expression, including yet another genuine aspect of the Hispanic world in the text that authenticizes its *Latinidad*.

Furthermore, I claimed early on that Spanish is used especially to express insults and swearing, whether it is employed by one of the narrators, the protagonists, or a minor character. Those aspects are exemplified perfectly in the following remark made by the character Constantina: «Forget that hijo de la porra, that comehuevo. Every desgraciado who walks in here is in love with you. You could have the whole maldito world I you wanted» (Díaz 113). The implemented code-switching expresses insults and profanities and ties with the initially proposed hypothesis that the language is used to communicate emotions like aversion or anger with informality. As the other examples including insults all fulfil the same effect and follow the same strategies, they are not outlined.

Based on the patterns displayed here, it is identifiable that the character's voices in *The Brief Wondrous Life of Oscar Wao* are authenticized by naturally enclosing code-switching, thus creating lexically credible Caribbean dialogues. Hence, the linguistic reality of Hispaniola is paid attention to as the reader is reminded that English is only the code of the narrative and that Spanish is the language of the people and the characters. Consequently, as the readership encounters constructed voices of those whose worlds are described a certain authenticity effect of the story, its world, and its people is created.

5 Conclusion

This paper aimed at identifying processes of authenticization in two Hispaniolian novels written by the Haitian writer Edwidge Danticat and the Dominican author Junot Díaz through the employment of code-switching in their English narratives. In order to critically analyse the strategies of code-switching and the assumed authenticity effect, I discussed essential aspects, especially the complex understanding of the term authenticity. Although the term clearly describes character traits, it is continuously being developed, leading to ambiguity, for instance, when referring to an entity's genuineness. Thus, I created the concept of *authenticization/authenticate* to refer to the synergy between the (implied) reader and the text that can create authenticity effects. The implied reader's role as the entity enabling such authenticization was highlighted. Moreover, owing to the lack of guidance on how to identify a narrative's implied reader, I set up typical, central features that I consider helpful, but also necessary for the determination of the implied reader. Hence, by regarding for example, the overall topic, or, most importantly for this thesis, the included languages, I determined the implied reader(s) of both texts. I argue that *The Farming of Bones* addresses an audience that is bilingual in English and French, and that *The Brief Wondrous Life of Oscar Wao* is directed at a multilingual reader who is proficient in English, Spanish and the Dominican variety.

Accordingly, it was essential to include the concepts of bi- and multilingualism and contrast them with the notion of translanguality. Conclusively, I appointed the Haitian novel as multilingual, while attributing the Dominican text to the genre of translingual literature. These conclusions were drawn by looking at what lexis the cases of code-switching consist of and which semantic contexts are treated in which language. Furthermore, I discussed two crucial aspects that determined analysing the authenticity effect of a literary text. Firstly, the phenomenon of alternating between languages was outlined and brought into a narrative context. Additionally, determining on three strategies of how code-switching can be included in an English text enabled me to display that different motives and functions of including the languages are identifiable. Moreover, the investigation has shown that the reader's expectations of such historical novels are decisive for the authenticization of a text. Secondly, I questioned the reason for

using English as the texts' main code which showed, that it is the language of the authors' education and, in general, the language of the market place.

One of the more significant inferences from the narratives was that by mainly using English and embedding switches to other additional languages, certain linguistic 'policies' are established, while emphasizing and drawing attention to the varieties' presence on the island. Those unofficial, textual policies were looked at in more detail in the analysis to answer whether the novels produce discourses on authenticity through code-switching and creating such linguistic spheres where a particular language is preferred. The investigation of *The Farming of Bones* revealed that three deliberate linguistic policies are developed. For instance, the word *señora* is used throughout the text as formal address for the character Valencia, attributing her to a higher social rank. When generally addressing family members, Spanish, French or Haitian Creole expressions are employed, hence suggesting that the terms are used in spheres that express a certain intimacy. Lastly, the inclusion of the army's Spanish name *la Guardia* and the reference to Trujillo as *Generalissimo* generate a sphere of military language that makes use of Spanish terms and their connotations, especially to remember the events that happened during the parsley massacre. The findings concerning the linguistic policies in *The Brief Wondrous Life of Oscar Wao* present a similar preference for the use of Spanish terms that refer to family relations. What is striking is the employed code-switching used to express insults or other expletives.

In general, the analysis was designated to determine if and which features of both the plot and the characters are created as authentic in the texts. Regarding the plot, the main focus was to analyse how the languages produce a discourse of cultural markers. By examining several selected passages of both texts, I could demonstrate that especially the incorporation of certain iconic terms (*la Guardia*, *patio*), original myths (*fukú*, *zafa*), long-held beliefs (*azabaches*) and foundational folklore tales (*Cigüapa*, *Caracaracol*) claim 'Caribbeanness' and contribute to authenticizing the narratives. I also discussed the numerous mentions of regional food, showing that its embedding negotiates the Caribbean culture and traditional eating habits. However, although the majority of those cultural markers are typically associated with Latin American culture or the Caribbean in particular, their authenticity effect is created by the reader and his or her engagement with the text. This process confirms that discourses of culture and authenticity are

constructed through media, in this case the literary medium, and its synergy with the readership, as otherwise “the authentic is inaccessible” (Richter 60).

Considering the characters’ display, I studied the meta levels of the narrators and of the generated voices. Through the employment of code-switching, it is possible to attribute the narrative voices and the characters with one of the island’s nations. This assignment to a specific group is feasible as either Spanish expressions are included, pointing to a Dominican character, or French and Kreyòl terms, which indicate Haitian origin. Whilst the analysis of the included lexical semantics in *The Brief Wondrous Life of Oscar Wao* revealed a high density of the Hispanic language that is integrated naturally, it did not prove the same effect with respect to *The Farming of Bones*. In the Haitian narrative, the cases of code-switching are mostly translated or rephrased in the context, establishing a less natural discourse that also appears less spontaneous than the Dominican text. Thus, the two narratives produce divergent discourses on authenticity through code-switching, displaying Díaz’s work as more successful because a “complete translation of [a] culture into English results in ‘inauthenticity [and] distortion’” (Venuti 1998 qtd. in Ch’ien 208). Although both novels succeed in displaying all languages as mutual by foregoing common ways of othering foreign words, e.g. italicising them, I regard the Dominican narrative’s authenticity effects through code-switching more convincing. This generalisability is subject to certain achievements: the Spanish lexis amalgamates with the English syntax, producing a natural reading flow that is not interrupted by translations or rephrasings and the majority of the culture-specific lexical contexts are included unaffectedly. In *The Farming of Bones* however, the lexical switches are mostly translated or further explained, which sets them apart from the English main code, though enabling the (implied) readership a full understanding of the discourse.

My attempt to demonstrate that the two Caribbean novels create a discourse of authenticity for the reader by rendering the linguistic hybridity in form of code-switching partly succeeded. I showed that a readership with bi- or multilingual understanding and a genuine desire to learn about the narrative’s discourse authenticizes the discussed semantics and lexis delivered in the narrators’ and characters’ voices when engaging with the literary texts. This synergy between reader and narrative emphasises that there is a certain necessity to deconstruct the understanding of authenticity to satisfy the longing and “nostalgia for ‘pure

origins” (Richter 60). Thus, highlighting the phenomenon that the perception of an authentic depiction of culture which is true or close to the original is not only subjective and predetermined by the reader’s desire and expectations, but furthermore produced by media such as literature.

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Appendix

Abstract English

The phenomenon of altering between two or more languages, known as code-switching, has been investigated in detail regarding spoken interaction. However, narrative code-switching is also a recurring technique in literature as it is employed to achieve specific effects. This thesis elaborates on one of those effects in particular, namely how the employment of code-switching in literature creates *authenticization* of embedded values and constructed voices through the implied reader's interaction with the narrative. This effect is demonstrated in the analysis of two Caribbean novels that combine their main code English with a dense embedding of Spanish, as in Junot Díaz's *The Brief Wondrous Life of Oscar Wao*, or an occasional switching to French or Haitian Creole, as it is done in Edwidge Danticat's *The Farming of Bones*. Therefore, a discussion of the concepts of bi- and multilingualism, translanguality, as well as authenticity and the implied reader are pivotal parts of this thesis. Moreover, in order to guarantee a fruitful analysis, I introduce the notion of *authenticization*, describing the synergy between reader and text and the consequent process of creating authenticity effects. At last, a detailed analysis realises the formulated hypotheses based on selected examples from the texts and shows the interconnectedness of language use, connotations, and cultural significance that are essential to create an authenticity effect when portraying cultures.

Zusammenfassung Deutsch

Das Phänomen des Sprachwechsels zwischen zwei oder mehreren Sprachen – genannt Code-Switching – wurde im Hinblick auf den gesprochenen Dialog vielfach untersucht und diskutiert. Aber auch in der Literatur ist der Sprachwechsel eine wiederkehrende Technik, da sie zur Erzielung spezifischer Effekte eingesetzt wird. Diese Arbeit geht insbesondere auf einen dieser Effekte ein, nämlich wie der Einsatz von Code-Switching in der Literatur eine gewisse *Authenticization* von übermittelten Werten und konstruierten Stimmen durch die Interaktion des impliziten Lesers mit der Erzählung schafft. Dieser Effekt zeigt sich in der Analyse zweier karibischer Romane, die ihre Hauptsprache Englisch mit einer dichten Einbettung des Spanischen kombinieren, wie in Junot Diaz' *The Brief Wondrous Life of Oscar Wao*, oder einem gelegentlichen Wechsel zur französischen oder haitianischen Kreolsprache, wie es in Edwidge Danticats *The Farming of Bones*, geschieht. Daher sind Erörterungen der Konzepte der Zwei- und Mehrsprachigkeit, der Übersetzbarkeit sowie der Authentizität und des impliziten Lesers zentrale Bestandteile dieser Arbeit. Um eine fruchtbare Analyse zu ermöglichen, stelle ich außerdem den Begriff der *Authenticization* vor, welcher die genannte Synergie zwischen Leserschaft und Text beschreibt, sowie den daraus resultierenden Prozess der Schaffung von Authentizitätseffekten. Schließlich veranschaulicht eine detaillierte Analyse die zuvor formulierten Hypothesen und Behauptungen, die für die Erschaffung eines Authentizitätseffekts der Darstellung und Übermittlung von Kulturen wesentlich sind.