

Cross-Cultural Understanding Between Mexicans and Americans Based on the Movie *Spanglish*

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Abstract

This study demonstrates the cultural behaviours and patterns found among Mexican and American citizens when interacting with each other. To reach a successful interaction between people who not only differ in language but also in cultural background, it is necessary to turn to context and non-verbal communication cues. In order to show that feelings such as love and respect are conveyed in the same way across cultures, three dialogues from the movie *Spanglish* are transcribed and analysed according to four categories: cultural aspects, non-verbal communication, paralinguistic features, and linguistic issues.

Keywords: intercultural communication, language, Mexican, American, non-verbal communication

Introduction

When a person travels abroad to a place where the official language is different from his or her mother tongue, the situation becomes more difficult than if the linguistic code was shared. Furthermore, language (verbal communication) and non-verbal communication (facial expressions, voice pitch, hand gestures, etc.) hold great importance in intercultural interactions. The important concepts of identity and intercultural communication are present in this study where the person's cultural roots are the ones that often lead to misunderstandings between the interlocutors (Martin & Nakayama, 2005).

The movie *Spanglish* has connections with the colloquial term "Spanglish" which is used when either Spanish native speakers or English natives use both languages at the same time with the purpose of getting their message across (Oxford Dictionaries, 2016). It is not about the mixture of languages specifically, but about how to communicate successfully in an intercultural environment. *Spanglish* is a film produced by the Columbia TriStar Motion Picture Group in 2004 (Brooks, et al., 2005). This movie shows how American and Mexican cultures can live together by analyzing the similarities and differences in backgrounds, expectations, behaviors and goals. The lack of English, the challenges that cultural diversity brings and the feelings of love make living together more complicated; or, at times, easier to do so.

This paper analyses the key dialogues of the movie *Spanglish* when the main characters — the Mexican mother whose mother tongue is Mexican Spanish, and the American mother and father, whose native language is American English, among others — interact with each other. The first part of this study focuses on the theoretical field that explains communication between

people of different cultures and the elements that are involved. Based on this theoretical discussion, the second part consists of the analysis of the key intercultural dialogues found in the movie. Finally, the results show that the characters can communicate their message despite the language barrier. As the sub-title of the movie states: “A movie where emotions don’t need translation” (Brooks, et al., 2005).

Literature Review

“*Communication* is derived from the Latin *Communicare*, meaning to share with or to make common, as in giving to another a part or share of your thoughts, hopes and knowledge. [...] It has often been said that communication and culture are inseparable” (Jandt, 2010: 39). Thus, communication varies from one place to another and from one person to another depending on their cultural and personal background. “Research has shown that just seven percent of human communication is through the actual words. Ninety-three percent of what we communicate with others is non-verbal” (The Human Instruction Manual, 2013, min.1:21). This involves grammar, vocabulary, linguistic expressions, syntax and semantics. Sharing the language helps the interlocutors to understand each other; it does not, however, guarantee that two people will interact successfully.

Communication between two or more people from the same culture, or from different cultures, goes beyond words; it not only involves the linguistic code but also the gestures, the hand movements, and the context, among others, that speakers use in order to give meaning to their words. “Non-verbal communication refers to a source’s actions and attributes that are not purely verbal. [...] The term can be broadly defined to refer to elements of the environment that communicate by virtue of people’s use of them” (Jandt, 2010: 107). When a conversation takes place among a group of people elements from the environment, the experiences they have shared, and the gestures they make, among others things, play an important role when giving meaning to words and reaching a successful conversation.

“Our culture shapes the display rules of when, where, with whom, and how different emotions should be expressed or suppressed. Nonverbal display rules are learned within a culture. [...] Nonverbal cues are the markers of our identities. The way we dress, the way we talk, our nonverbal gestures – these tell something about who we are and how we want to be viewed” (Ting-Toomey & Chung, 2005: 200).

Even though understanding non-verbal communication helps when communicating with people from cultures that are unfamiliar to us, it can also lead to misunderstandings. “While we expect languages to be different, we are less likely to expect and recognize how nonverbal symbols are different. Often, when people do not share the same language, they may use some resort of hand gestures to communicate. In such situations, people discover that the belief that hand signals and bodily expressions are universal is not true” (Jandt, 2010: 112). A particular symbol does not carry the same meaning in every culture. There are different kinds of non-verbal elements. As Ting-Toomey and Chung (2005) explained, the body is divided into different parts where each one contributes to verbal communication in its own way. For example, everything related to body movements, posture and hand gestures, and facial expressions belongs to the field of *kinesics*. The face is, usually, the most visual part of the body that people pay attention to when interacting, and it might be difficult to comprehend fully. “It is concerned with people’s sense of worth, dignity and identity, and it is associated with issues such as respect, honour, status, reputation and competence” (Spencer-Oatey & Franklin, 2009: 109). *Chronemics* is the designated term for discussing what cultures think of the use of time. The term that refers to the space between people when they are having a conversation is *proxemics*, and the appropriate distance between two people varies between cultures and countries. The field of

baptics is focused on touching during communication. Some cultures rely on physical contacts, such as touching somebody's shoulder or hands for the purpose of gaining their attention, whereas others see these gestures as intimate. *Appearance* also plays a role in communication. First impressions always count; the clothes a person wears and the make-up and hair are important here. *Paralanguage* refers to variations in *accent* (how the words are pronounced), in *pitch range*, *pitch intensity*, *articulation*, and the *pace* and *volume of the voice* (how loud, soft, fast or slow a person speaks, along with the coordination of the mouth, tongue and teeth that result in speaking precisely or slurring the words). Furthermore, silence may have a range of meanings that can be decoded in different ways depending on the participants' backgrounds.

In some cultures, people are very direct when talking, and they do not make use of the place and surroundings of the situation. In contrast, other cultural groups often employ elements from the environment to help them communicate, using the place they are in and the situation that is shared by the participants involved for the purpose of understanding each other. As a consequence of this, different cultures can be placed in the categories of "high-context" versus "low context" cultures. "In high-context communication, much of the meaning is embedded in the setting or internalized in person. In low-context communication, the meaning is derived from the coded explicit part of the message" (Ting-Toomey, 1991: 82–83). The two cultures involved in the movie *Spanglish* are Mexican and North American. "The United States is near the low end. [...] Members of high-context cultures appear to be more cautious, make more assumptions about strangers based on their cultural background, and engage in less nonverbal communication than members of low-context cultures." (Ting-Toomey, 1991: 82–83) Context is one cultural difference between both cultures: the USA belongs to a low-context culture, whereas Mexico is placed among the high-context cultures (Kelm, 2011).

The United States is made up of 50 states (50States, 2016); each one with its own traditions, behaviours and ways of living. Culturally speaking, the country is not homogeneous. However, there are some broad perceptions that are associated with North-American citizens. Jandt (2010) outlines some of them:

"People in the United States work only to earn money to buy more things. Yet people in the United States have a special feeling about jobs, defining self and others by occupation. Work becomes part of one's identity. [...] They are perceived as placing such a high value on time that 'efficiency experts', whose emphasis is on getting things done on time, cause lives to be organized for efficiency so that the most can get done. [...] Practicality refers here to a preference for short-time goals over long-term goals. [...] The United States is characterized to a high degree by individualism. [...] The U.S character is characterized by its independence and individuality. [...] Freedom for people in the United States is the freedom to be an individual. [...] You have to have a right name to do the right thing. [...] Families in the United States are likely to be non-traditional. It is estimated that less than 10% of households now are made up of career fathers, homemaker mothers, and school-age children" (Jandt, 2010: 198–203).

Historically speaking, since colonization times, Mexico has been exposed to some social division and subordination by the Spanish troops. According to Gudykunst, Ting Toomey, & Tsukasa (1996:152), Mexican society is very hierarchical, and social classes determine who you are and with whom you can interact. Educational background, financial status, and family ties are the factors that are taken into account in order to know how to address each individual. Furthermore, religion is present Mexican daily life and can be perceived in all interactions. Everything that happens to people is a consequence of God's will. Respect depends on all of

these aspects and the linguistic code is aligned with them, distinguishing between “tu” and “usted” accordingly. “Tu” is not only used on informal occasions but also when holding a conversation with people that are considered to be of lower social status; whereas “usted” is chosen in formal settings and for addressing “superior” people. “In Mexico, Spanish words such as *machismo* (sexism), *marianismo* (woman’s submissiveness), *respeto* (respect) and *familismo* (the importance of family) are part of everyday parlance” (Ting-Toomey & Chung, 2005: 156). Language, identity, and culture are related to each other; thus, in Mexico, words reveal how the culture and traditions work.

Whilst Spanish is the official language in Mexico; English is the one spoken in the United States, although it is not the official language in all states. (Liu & Sokhey, 2014). English is the most widely learned language in the world. “Today’s estimate is that one fourth of the world’s population is familiar with English. It is the native language in 12 countries and an official or semiofficial language in 33 others” (Jandt, 2010: 142). English is the most learned language in Mexico and in all Latin American countries because of their proximity to the U.S. One of the hardest things to learn when learning English as a second language for Spanish speakers is the ‘miscellaneous’, it is said, the correspondence between the sound of a word and its spelling. For this reason, that is, because of their accent when speaking English, it is possible to identify the country of origin of every native Spanish speaker.

Methodology

As Scollon & Scollon, (2001) stated, to analyse an interaction between a group of people it is important to pay attention to several points such as the scene, the key, the participants, the message form, the sequence and the manifestation. The “scene” refers to the location, time, and place where the conversation takes place. The “key” makes reference to the tone of the mood of communication. The “participants” are the people involved and the roles they take in the interaction. The “message form” means the communication channel. The “sequence” is the structure and order in which things are said. And the “manifestation” discusses the non-verbal elements and implicit elements used in the conversation. Some of these points will be analysed in each of the chosen dialogues of the movie using five categories: context (scene and participants), cultural aspects (manifestation and participants), non-verbal communication (manifestation), paralinguistic features (key, message form, and sequence), and linguistic issues (message). The analysis and results sections in the following discussion are combined for the purpose of allowing the reader to understand each dialogue better. A total of three dialogues is transcribed and analysed. The highlighted parts of each dialogue represent the exact words spoken by the characters in the scene.

Results and Analysis of Dialogue 1.

Appendix 1 (page 15) shows the first dialogue analysed divided into lines that will be used to examine the meaning behind words, non-verbal cues and cultural background; it has been transcribed directly from the dialogue starting on minute 07:00 of the movie Spanglish (Brooks, et al., 2005).

Context

The Mexican mother, Flor, who has just moved from Mexico to the United States with her daughter, is going to an American house for an interview as a housekeeper. Her cousin, who speaks English, accompanies her to act as interpreter between Flor and the American mother, Deb, who is looking for a person to clean and takes care of her family’s house. The interview takes place on a sunny morning in the back yard of the house.

Participants

The participants are Flor (the Mexican mother who does not speak or understand English), Flor's cousin (the interpreter for the conversation), Deb (the American mother), the American daughter, and the American grandmother.

Cultural Aspects

The first cultural aspect of this first intercultural interaction of the movie is the number of different topics of conversation they engage in before getting to the main one, which is the job interview. There are seven opening topics, beginning with where to sit down, followed by the cousin introducing Flor and providing a little information about her. After the introduction, Deb interrupts and comments on Flor's beauty, and she continues by introducing the other participants in the interaction: Deb's daughter and Deb's mother. The fifth topic is about getting out of the sun because it is a sunny day and it would be better to have the conversation in the shade. Deb then makes a comment about the jumper Flor is wearing and, after that, she offers lemonade to the guests. After all this small talk about random things Deb finally gets to the point of the meeting: interviewing Flor for the position of housekeeper. There are cultures that are known for being assertive and for getting directly to the point when conversing. Others, however, prefer to start with small talk and to be more meticulous when expressing their opinions in a very direct way. Americans belong to the first group, stating their opinions without fear (University, P. (2013); a cultural aspect that is not shown in this dialogue.

Another cultural aspect shown is politeness. In line 16 Deb introduces her daughter, Bernie, and her mother, Evelyn, in the middle of the conversation. This is not typical American politeness. As a general norm, people introduce the people they are with at the beginning of the interaction. In line 27 shows Mexican politeness. Saying "gracias" (thank you) and rejecting what has been offered to you is a sign of politeness, as Flor shows in the interaction (Mexico - Cultural Etiquette - e Diplomat, 2016). In continuation of this topic, line 83 demonstrates another characteristic of Mexican politeness that is reflected in not making decisions when a person of higher status is present. Flor sees Deb as her boss or as someone superior to her and this is the reason why she does not want to say how much money she would like to earn (Guide, M. & Guide, M. (2016).

The way the society is divided into social classes and the treatment received by each of them is another relevant consideration of culture. In line 30 Deb is talking about her husband. One of the first things she says about him is that "He is a top chef". For upper class Americans it is really important to show their status, their expensive belongings, and their high position in business. Instead of saying, "he is a chef", she says a "top chef". The word "top" reveals the prestige and wealth she is so proud of (Jandt, 2010). Furthermore, in line 55 Deb shows that upper class American society does not like to have their faults revealed, and likes it even less when people laugh at them (Haynes, 2015). She is not saying Flor's name correctly and everyone laughs about it. As a result she becomes upset. In addition to the aspect of saving face, line 70 shows that "money" is an important issue for both Mexican and North American cultures, but in different ways (Lacey, 2009). Flor belongs to the low class society of Mexico so she is worried about earning enough money to be able to pay her rent and feed her daughter. Deb is a member of the upper class society of the United States. She does not have any money problems. However, money means luxury and status for her, which is the opposite for Flor. Not only money is a symbol of status but also appearance. In line 7 of the conversation Deb says to Flor: "You're gorgeous". This statement shows another aspect of the American culture: women from the United States, especially the ones who belong to the upper classes, are really concerned about appearance. They exercise to keep fit, fake tan to have a dark skin colour all year round, wear a lot of make-up, and buy expensive clothes (Kunin, 2011). Because of this concern for their

appearance, they feel threatened when they come into contact with a woman who is prettier than they are, and this is the reason why, in line 12, Deb's mother says: *"She didn't mean it as a compliment; it's more of an accusation"*.

Line 40 demonstrates that Americans think English is the language of the world and that they do not need to learn a second one. It is a fact that English is spoken worldwide by billions of people and this is the reason why people whose mother tongue is English feel they do not need any other one — wherever they go they are going to be understood (Friedman, 2015). When in line 40, Deb says "llamo" in Spanish she feels proud of herself and looks for recognition for the effort she has made and the knowledge she has. For her, knowing some words in Spanish is more than enough. In continuation to Deb's attempt to speak Spanish, line 58 displays an important aspect of Mexican culture: that they are always trying to help people as much as possible (Butcher, 2010). Flor is really happy when she sees that Deb is trying so hard to say her name in the correct way. Flor does not give up and keeps repeating it so that Deb can get the right pronunciation.

In the United States, the phrase "I love you", spoken in line 73, is one of the most common phrases among people. When saying these words, it does not mean that people truly love each other, but it has become so common that Americans say it as they might say hello or goodbye — as Deb demonstrates in this line (Lawlis, 2015). As it is explained in dialogue 3 of this paper, saying "I love you" in Mexico is completely different.

In line 91 Flor is finally told that she has the job as a housekeeper. Immediately after knowing this she puts her hands together as if praying. With this gesture Flor is giving thanks to God for providing her with this opportunity. Mexico has a very strong catholic culture (Donoso, J. & Donoso, J., 2014).

Non-verbal Communication

A number of forms of non-verbal communication are present in this dialogue. To study these cues, the analysis will be divided into kinesics and proxemics, facial expressions and hand gestures.

The roles of kinesics - the movement of our body parts, and proxemics - the distance between the interlocutors, are displayed in several excerpts of this dialogue. In line 2, although Flor does not understand what Deb is saying because she does not know English, from Deb's hand gestures Flor can guess that she is inviting them to sit down. In line 3, Deb uses her hands in order to help her words convey the message. On this occasion, she is suggesting that Flor should put aside the item that she is holding. Flor understands the hands movements and does so. In line 7, the cousin points at Flor when Deb asks her, "Who am I interviewing?" No words are needed for her to understand that Flor is the person that is going to be interviewed. Line 16 shows when Deb helps supports her words with gestures when she is introducing her family, pointing at her daughter first and then at her mother. Once again, in line 19, Deb uses her hands to get her message across. She is telling Flor and her cousin to come out of the sun because it is really hot, and she moves her hands towards them indicating that they should move closer to her so that they can be in the shade. The same happens in line 22 when she shows them the sun lotion and Flor understands she has been offered sun lotion to protect herself from the sun. Finally, in line 27, the same happens when Deb offers Lemonade. Flor does not need to know any of the words to be able to understand what Deb is doing so she turns to the movement of the hands to comprehend the message.

When it comes to the importance of facial expressions, in line 13, Deb's facial expression shows that her mother has embarrassed her while in line 32, Deb's facial expression reveals surprise when the cousin asks her about her job. Together, her intonation, pitch level, and face express that she did not expect that kind of personal question. She is not the one being interviewed. Towards the end of the dialogue, line 55, Deb's facial expression shows she is upset because everyone is laughing. She is the only one who is not pronouncing Flor's name correctly. In the case of Flor, line 85 is when she says "one thousand dollars" and she realises that it was not a good idea from the facial expressions of the other participants. They are totally surprised but not in a good way. Her way of solving the problem is by saying: "*I'm kidding!*" and this tactic actually works.

Lastly, the importance of the hand gestures used in different cultures is shown in line 86 when the grandmother makes the gesture of the number "six and a half" with her fingers. The cousin understands the sign and says "six hundred and fifty dollars", and by doing so she secures the job for Flor.

Paralinguistic Features

The paralinguistic features in this dialogue are demonstrated in the following lines and they deal with the tone, the pitch and the speed of the words when conversing among other aspects. In line 5, the cousin starts talking by using the interjections "*mmm*", "*ubbb*". These reveal that she does not know where or how to start the conversation; she is nervous.

In reference to the intonation and the pitch, and the meaning conveyed through those cues, line 32 indicates an elevation of the pitch and of the intonation, nearly shouting, expressing a bad surprise. Line 47, through loud intonation and very high volume, Flor wants to pronounce her name very clearly so the rest can repeat it better. She puts all her strength and passion onto it. In line 92, a high level of intonation and pitch by the participants show their joy and happiness by shouting and laughing.

In terms of turn-taking, in line 6, there is an overlapping conversation at this moment of the conversation. Deb talks so much and so fast that does not allow the others to speak. This is not typically American; it is more of a feature of Deb's personal characteristics. She is a very stressed and active woman in the movie.

Repetition of the word "*Do...*" (in line 31) The cousin does not want to interrupt Deb, so this repetition means she is waiting for the right moment to make the question. This refers to Mexican politeness of turn-taking (Guide, M. & Guide, M. (2016).

Whispering as another paralinguistic feature indicates that the cousin is telling something she does not want all the participants to hear, as shown in line 39.

Toward the middle of the dialogue, from line 40 to 65, the pronunciation of the name 'Flor' by the American mother shows how difficult and important learning how to pronounce a new language well is. The letter 'r' in Spanish is the most difficult one to pronounce for English speakers (Estudio Sampere, 2014).

Linguistic Issues

The words used in a conversation also convey meaning and inform the interlocutors about the kind of conversation is taking place. In line 19, for instance, the term 'wanna' is a colloquial word used in informal situations. The use of this word gives the spectator the idea that the interview is, somehow, semiformal; the scene takes place in the backyard of the house, in a very familiar

atmosphere. Furthermore, in line 24, 'Buga buga' is a made up word. Only Deb understands what it is. Here the importance of sharing the same experiences and context to understand each other is shown. It is possible that another American woman would have known what she meant by 'buga buga' but Flor and her cousin had no idea.

At a later stage in this dialogue, in line 36, colloquial Mexican language is used between the cousins to express their familiarity and how relaxed they are; they even make jokes.

Results and Analysis of Dialogue 2.

Appendix 2 (page 20) shows the second dialogue analysed divided into lines that will be used to study the meaning behind words, non-verbal cues and cultural background; it has been transcribed directly from the dialogue starting on minute 75:00 of the movie *Spanglish* (Brooks, et al., 2005).

Context

Flor is worried about her daughter's education. She does not know if she should send her to a private school as Deb recommends. Flor does not want her daughter to become a spoiled American girl as a result of attending an expensive school. She decides to ask the American father for his opinion.

Participants

The participants of this dialogue are Flor — whose English is now much better and she is able to maintain a long conversation — and the American Dad. English is the only language used in this dialogue. The verbal communication is successful by itself; however, the context and non-verbal aspects play a significant role in helping both of them to understand each other.

Cultural Aspects

The cultural aspects of this dialogue are outlined below with reference to specific lines. As previously explained in the analysis of the first dialogue, Mexican politeness is characteristic along the movie. In line 1, Flor uses "may" when asking a question. This is a very polite way of formulating a question, as well as using apologies in line 12 to demonstrate Mexican politeness and respect (Mexico - Cultural Etiquette - e Diplomat, 2016).

Family ties and relationships are another cultural aspect that defines the societal expectations in a given place. In lines 13 and 15, for instance, Flor is not used to hear a man talking about his children as the American father is doing. In Mexico, this kind of talk is more usually heard among the mothers and not the fathers. Flor is really surprised to hear the father speak in this way (Oliveira, 2013). By analysing this dialogue from the American point of view, in line 10, Flor uses kind words when referring to Bernie. For the American father, this highlights a great difference between Flor and Deb. He has never heard nice words from Deb's mouth about their daughter; however, Flor treats Bernie as if she was her own daughter and, for her and for Mexican mothers in general, daughters and sons are the most important people of their lives (Guide, M. & Guide, M. (2016).

In continuation of the topic about family, the role of the parents when it comes to the education of their children might be diverse between countries. In line 23 of this dialogue, Flor has doubts about sending her daughter to a private school in the United States because she does not want Cristina (her daughter) to become one of the spoiled and materialistic girls that usually attend this kind of school. She wants her to remain humble. According to Little et al., 2012, materialistic and shallow are adjectives that, in some occasions, are associated to upper class girls in the United States.

As for other cultural aspects visible in this excerpt, in line 19, is it shown the meaning behind giving a compliment. This action could somehow be related to the invasion of personal space, or to getting to a closer relationship between the participants. This cultural behaviour is shared by both cultures (Wilson, 2015).

In lines 27 and 29 the important role of silence in a conversation is perceived. The use of pauses can mean different things depending on who uses them and the moment when they are used. Some cultures make more use of pauses than others (Kurt Smith, 2014). Here, silence conveys all the feelings that the participants do not dare to say out loud: understanding, admiration, and love.

Non-verbal Communication

The main non-verbal cues analysed in this dialogue are related to the role of oculesics, facial expressions and proxemics.

When analysing the movements made through the eyes of the participants - oculesics, line 13 shows the expression “a picture is worth a thousand words” (The American Heritage Dictionary of the English Language, 2000). In this scene, the way in which the American father looks at Flor conveys all the love he feels for her. This scene is followed by what is shown from lines 26 to 30 when the eye contact that is maintained between both characters erases the need of words. They are telling everything they feel to each other through their eyes. In this occasion, oculesics is helped by the facial expressions made by the father, shown in lines 16 and 17, when the wind moves Flor’s skirt and it makes her look sexy. This is the reason why he says, “*Could you get out of the wind?*” He cannot handle seeing her look that attractive. The situation makes it even harder for him to hide his feelings.

On another note, but continuing with the role of oculesics, Flor makes use of her eyes in line 21 when she looks at the American father, asking for his approval regarding the word “odd”. She does this because it is the first time she has used it.

In reference to proxemics, in lines 4 and 5, Flor walks away from the house without saying a word. She is acting nervous and strange. From this action it is possible to guess she is trying to get away from the house because she wants to talk about something confidential.

Paralinguistic Features

The paralinguistic features present in this dialogue stress the relevant role of the pitch to give meaning to words. In line 7, the elevation of the pitch emphasises the fact that the father knows what he is talking about. In line 9, the intonation the father is using shows sarcasm; whereas in line 13, along with his facial expressions show that he is upset. Line 14 states “*Hey! Hey!*” showing that repetition and elevation of the tone of voice together mean the wish to catch Flor’s attention. In line 25, high tone of voice and immediate response show that Flor does not have any doubts regarding the decision to send her daughter to a private school; however, in the following line (26), elevation of the pitch shows that she is acting nervously and is uncomfortable; she wants to leave.

In continuation with the changes in tone and voice, the role of pauses is significant in this excerpt. Line 3 shows that the pauses convey how nervous Flor is. Nevertheless, the pause in line 17 is introduced to change topics. These two meanings are different from the one seen in lines 27 and 29 where the dialogue is full of pauses and missing words. Verbal communication

fails but non-verbal communication reaches its highest level of common understanding. Silence and eye contact show how madly in love they are with each other.

In reference to the intonation given to the words said, the meaning behind those can be very diverse as explained in the next lines. Line 8 mentions: *"I don't know what to do"* being a statement instead of a question. However, it has the meaning of a question; she is asking for his opinion indirectly. In line 11, faltering voice is used. The father is really surprised to hear someone saying such nice things about his daughter. He does not have words to express how happy he feels. And lastly, in line 21, the intonation is changed to make a question out of a starting statement because she is asking for approval.

Linguistic Issues

The linguistic issues in this dialogue are mainly focused on the learning process of a new language. In this case Flor is progressing in her performance as a beginner English speaker and this is shown through the words she uses. In line 3, she still makes small grammatical mistakes but the father understands perfectly what she wants to say. The same happens in line 12 when Flor makes a mistake in the use of the verbal tense, but because she uses the verb in the correct context he knows what she means. Independently of the mistakes she still makes, lines 21 and 23 show how Flor's English is getting much better; so is it that she is able to form complex sentences and to have a long and serious conversation conducted completely in English.

Line 7 conveys an important lesson observed throughout the entire movie; if Flor paid attention only to the words said she would not know what he was talking about; however, once again, the context and the shared experiences allow the interaction to succeed.

Results and Analysis of Dialogue 3.

Appendix 3 (page 22) shows the third dialogue analysed divided into lines that will be used to examine the meaning behind words, non-verbal cues and cultural background; it has been transcribed directly from the dialogue starting on minute 96:00 of the movie *Spanglish* (Brooks, et al., 2005).

Context

The father has just found out that his wife Deb has been cheating on him for a while. He bumps into Flor and takes her to his restaurant. It is nighttime. He is going to cook for her. Cooking makes him feel better, as does being with Flor. In the case of Flor, she is really annoyed by the fact that Deb is trying to behave as though she were Cristina's mother. Flor feels that Deb wants to separate Cristina from her. She is determined to quit her job in the house.

Participants

The interlocutors in this dialogue are the American father and Flor. This dialogue takes place at the end of the movie. By this time Flor can be considered fluent in English, being able to maintain long conversations and to talk about any topic. The fact of using the same language does not avoid the need for context and non-verbal communication in order for those interactions to become successful.

Cultural Aspects

Family and relationships are the main cultural topics shown in this third and last excerpt. The roles of men and women in both cultures are different; for instance, in line 2, in Mexican culture, women are the ones who usually cook at home. This is the reason why Flor is really surprised and happy when she sees the American father preparing dinner for her at the restaurant (Mexico - Cultural Etiquette - e Diplomat, 2016). Furthermore, for Mexican people, family is the most

important aspect of their lives. Nothing has a higher priority than their relatives (Ting-Toomey & Chung, 2005). At this moment of the conversation, when she is so happy because she is next to the man she loves, she thinks about her daughter. She gives priority to her daughter's happiness over her own; consequently, she thinks that the right thing to do is to leave the restaurant and to stop daydreaming (line 42).

In regards of romantic relationships, line 36 shows that in both cultures falling in love means dreaming awake or daydreaming. This is what they feel at this moment (Hayes, 2012). Line 46 brings back something discussed in the first dialogue of this analysis, the phrase "I love you" is a very important one in Mexican society, in contrast to the case of American people (Wiemann, 2009); and this is the reason why it is not often said but in very special occasions and to very few people.

Being grateful is another Mexican cultural aspect shown in this excerpt. Mexicans are very thankful, especially when it comes to the situation when someone has done them a big favour or produced a big surprise for them (Mexico - Cultural Etiquette - e Diplomat, 2016). The American father has cooked an amazing dinner for her and she thanks him several times, and very effusively (line 18).

Non-verbal Communication

The non-verbal communicative forms shown in this third dialogue mainly focus on facial expressions, kinesics and proxemics. Starting with the role of facial expressions, line 9 shows when the American father remembers about his wife cheating on him, expressing his deep sadness. Whereas line 13 and 14 show moments between the American father and Flor; their smiles and laughs are better than words in conveying how happy they are and how much they are enjoying each other's company. She remains seated, looking at him, and admiring him while he is cooking. Her facial expression and look convey her feelings.

In reference to kinesics and the movement of the body parts, line 16 refers to the gesture Flor makes with her hands, putting them on her stomach to show that she is full after eating the whole dinner. He understands it. This is a common gesture in both cultures. Then, she touches her hair (line 17). This could be a universal sign, or at least one that is shared by the two cultures in the movie. When a woman touches her hair and smiles it is because she likes the situation she is in and the person she is with (Kuhnke, 2015). In line 24, Flor places her hand under her chin, showing that she is paying a lot of attention to what he is saying.

This dialogue is the most romantic excerpt of the movie, so it is that proxemics (the distance between the two participants) play a significant role to understand the meaning behind the communicative cues. In line 27, Flor and the father draw closer and closer together until they kiss, a gesture that, in both cultures, means that you like the other person (Kirshenbaum, 2011). In line 41, he is going to kiss her but she moves away. She feels they are not doing the right thing. And line 48, toward the end of the scene, Flor stands up and runs. As they say, they should go back to real life. They have to think about the responsibilities they have and stop daydreaming. She does not want to leave but she thinks of her daughter. She is trying to escape as quickly as possible from the difficult situation.

The role of haptics is shown in line 4 when the father takes her by the shoulder, showing how much he cares about her and letting her know that he is by her side.

Verbal and non-verbal communication (oculesics and facial expressions) create one of the most romantic scenes of the movie when he looks at her while saying “*It’s just you are dead crazy gorgeous!*” (line 25).

Paralinguistic Features

The paralinguistic features of this dialogue are as follows. In line 4, the sighs the father uses along with his low tone of voice show that when he says “*yeab*” he means “*no*”. This confusion is also shown in line 18 when he talks fast and in a low tone of voice, which seems to be for himself. He is thinking out loud and not addressing her in this particular moment. Not only the tone of voice but also interjections convey misunderstandings as it is the case of line 44 when Flor says ‘*uff*’ since she does not know what to do or to say.

In line 8, Flor elevates her pitch symbolising that she wants to be heard and wants to stop him from drinking. This loud tone continues in lines 28 and 29 when both characters are talking very loudly, almost shouting. They are trying to convince themselves that they have to return to reality. They are trying to wake themselves up from their daydream by shouting. In contrast with the previous paralinguistic feature, line 26 shows how both characters use very nervous voices because they are becoming very close to each other. The voice, now soft and unclear, can also show feelings.

The existence of a parallelism between the question and the answer shows a mutual agreement (line 32 and 33).

Linguistic Issues

Concerning the linguistic issues in the third dialogue, and taking into consideration that it is at the end of the movie, it is important to continue analysing the progress Flor makes learning English as a second language and how she shows it through the words and expressions she uses.

Line 1 and 30 show this progress by using a complex structure. By the end of the movie Flor’s English is reaching an advanced level, shown through complex grammatical phrasal structures and the use of colloquial expressions, such as “*damn*”, in order to emphasise what she is saying.

Even though she has learned quite fast, she still makes some small mistakes. In line 3, when she said, “*visit*” she means, “*to hang out*”. (The reason why she uses this verb is because earlier in the movie the father had tried to explain to her what hang out meant by comparing it with visiting someone). In Line 6, the reason why she does not understand what the father is saying in line 5 is because he has used a lot of colloquial expressions that Flor is yet not familiar with. Colloquialisms and idioms are somehow hard to teach through textbooks when learning a second language. It is necessary to live surrounded by native speakers in order to learn them; and it takes time (Oxford Royale Academy, 2014). And finally, in line 34, she does not use the correct grammar because she translates directly from Spanish. When learning a second language, translating directly from the mother tongue often leads to making mistakes (Zheng, 2015).

Conclusion

The world that we live in today is highly interconnected and people can travel from one place to another more easily than was the case decades ago. Thus, the probability of bumping into a person from another country is very high. The analysis of the main three intercultural dialogues and scenes in the movie *Spanglish* have shown that to reach a successful interaction between people from different cultures a shared language is very important but not sufficient. Knowing the cultural background of each participant, being able to understand the non-verbal

communicative cues made by the interlocutors, and comprehending the context shared by the interlocutors are factors that influence the success of a cross-cultural encounter.

The two cultural groups analysed in this paper are North Americans and Mexicans. Concerning the subtitle of the movie (*A movie where emotions do not need translation*) (Brooks, et al., 2005), the results of this study show that both misunderstandings and successful interactions between the characters were due to the similarities and differences in cultural backgrounds. The fact of not sharing the same linguistic code showed that emotions across cultures are conveyed through non-verbal communication. In paying attention only to the words spoken by the characters, it would not be possible to comprehend their emotions and feelings fully. Their facial expressions, the way they look (oculesics), the way they move (kinesics), and the changes in their pitch (paralanguage), among others, were the factors that allowed them to understand each other. On most occasions, non-verbal communication needs to be correctly interpreted when the interlocutors come from different cultures since it can lead to cultural noise. However, there are some other feelings, such as love and respect, which are also conveyed through non-verbal cues that are the same across cultures, in this case, among North Americans and Mexicans. What this movie truly conveys is that communication is not only based on words; in fact, 93% of every communicative act is non-verbal communication (The Human Instruction Manual, 2013, min.1:21). Everything that surrounds all those words is what gives the real meaning to the verbal interaction and allows us to understand how the other person truly feels.

Limitations of the Study and Recommendations for Future Research

This paper has analysed the similarities and differences found when North Americans and Mexicans interact with one another without sharing the same linguistic code. All the examples given are taken from the movie *Spanglish*; thus, it can be argued that the conversations are dependent on the script. It would be advisable to analyse the same cultures in other contexts, in real situations, and among different people (age, careers, backgrounds, etc.) to find out if, upon arrival in the United States, Mexicans share the same cultural patterns as shown in the movie when interacting with Americans.

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Appendix 1

The Interview: The following dialogue has been transcribed directly from the *dialogue starting on minute 07:00 of the movie Spanglish (Brooks, et al., 2005)*. (= means “overlapping conversation”).

1. **Deb:** “Just sit right here.” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
2. **Flor:** [Sits down. She did not understand the words Deb said, but she understood the gesture she made.]
3. **Deb:** “Just... Just... Just toss it.” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
4. **Flor:** [She had a toy in her hands and did not know what to do with it. Once more, because of the gesture Deb made, she understood she should throw it somewhere.]
5. **Cousin:** “Mmm ... uhb ... She is my cousin. She has been here for a while and she understands some but doesn't really speak English, but ... well ... anyway, uhb ... she lives in one of the apartments I manage.” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
6. **Deb:** =Uhb... [whispering] “Who am I interviewing?” [face of confusion] (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
7. **Cousin:** “Ah! Her!” [Pointing at Flor] (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
8. **Deb:** [Staring at Flor] “You are gorgeous!” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
9. **Flor:** [She knows Deb is saying something about her because she is staring at her, but does not understand exactly what the American mom is saying.]
10. **Deb:** “You're gorgeous!!” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
11. **Cousin:** =[translating] “Que... Que estás muy bonita.” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
12. **Grandmother:** “She didn't mean it as a compliment; it's more of an accusation.” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
13. **Deb:** “Mother!!” [Face of embarrassment] (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
14. **Grandmother:** “Go ahead.” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).

15. **Daughter:** [The only one who laughs. Flor does not understand what is going on and the cousin does not want to be disrespectful.]
16. **Deb:** “*I’m sorry. This is my daughter Bernie*” [pointing at her daughter] “*and... and... and... and my mother... Evelyn Wright*”. (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
17. **Grandmother:** “*Evelyn*.” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
18. **Cousin:** [translating] “*Ésta es la hija Bernice y la mama Evelyn Wright*.” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
19. **Deb:** “*Do you guys wanna come in out of the sun?*” [moving her hands towards her indicating movement towards her side] (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
20. **Cousin:** “*No no no no... estamos bien aquí en el sol*” [addressing to Flor. She does not translate the sentence literally, but indicates to Flor what Deb said] (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
21. **Deb:** “*Sun screen? I got a seventy here*”. (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
22. **Flor:** “*No no, a mí me gusta el sol gracias*” (Translation: No no, I like the sun, thanks.) [Taking off her jacket] (She understands what Deb meant because she saw her offering the sun screen) (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
23. **Cousin:** [Translating what Flor just said] “*Yes! She loves the sun*”. (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
24. **Deb:** “*Oh! I’m wearing the same sweater*” [talking to Flor]. “*It’s a good “buga buga”*.” [moving her hands upwards] (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
25. **Cousin:** “*Que tiene el mismo sweater, que es buen “buga buga”* (The intonation and her face show that she does not know what a “buga buga” is) (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
26. **Deb:** “*Lemonade, please. You wanna take some?*” [Taking the jar of lemonade] (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
27. **Flor:** (She does not need translation for this question because of the gesture of Deb taking the jar, she understands what she is asking) “*¡No no! ¡No gracias! Si está bien, gracias*”. (Translation: No no, no thank you! I’m ok, thanks.) (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
28. **Deb:** “*Ok... Let’s just talk*.” [moving her hands addressing to both Mexican women] (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
29. **Cousin:** [translating] “*Que platiemos ...*” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
30. **Deb:** “*I’ve got two children and my husband is a chef, a top chef*”. [Moving her hands upwards conveying superiority]. “*That makes me something*” [indescribable face] “*Anyway, he works nights, so...*” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
31. **Cousin:** “*Do... do... you work?*” [addressing to Deb] (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
32. **Deb:** “*Yeab! No! Not right now! Why? How do you know to ask that??*” [Offensive look]. “*Well... it’s ok, I can talk about it. I worked for a commercial design company up until four months ago; and it went downsides; it just happened, but now I’m a full time mom! Gulp!*” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005). [interjection of dislike]
33. **Daughter:** “*Double gulp!*” [double dislike] (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
34. **Grandmother:** [laughs out loud]

35. **Deb:** “*Anyway, I have two children: my son Georgie is 9, Bernie, you know... and I like the house to be like me. You know, I’m very loose and meticulous, you know, at the same time. But it’s all about first names and closeness here. Let her know [addressing to the cousin to translate to Flor]. Absolutely, but I do care about the place. I’m so sorry I’m not leaving you time to translate*”. (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
36. **Cousin:** “*Ha!*” [fake/ironic laugh] (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
37. **Deb:** [makes a gesture with her hands to the cousin meaning to go ahead, to translate]
38. **Flor:** “*Ha!*” [fake/ironic laugh] (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
39. **Cousin:** “*Esta vieja está rarísima..*” [whispering] *Que tiene dos niños...* (Translation: This woman is so weird... She has two children...) (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
40. **Deb:** “*What’s your name?*” [addressing to Flor] “*Llamo*”, it’s one of my fave Spanish words”.
41. **Flor:** (She understands the question without translation). “*Flor Moreno*”. (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
42. **Deb:** “*Floor...*” [with her American accent] (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
43. **Flor:** “*mmm... Flor!*” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
44. **Deb:** “*Floor!*” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
45. **Flor:** “*No! Florrrrr!*” [rolling the “r”] (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
46. **Deb:** “*Floorrrrr!*” [Trying to role the “r” but still wrongly pronouncing the double “oo” instead of only one “o”] (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
47. **Flor:** “*FLOORRRRRRRRR!!!*” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
48. **Daughter:** “*It means “flower” right?*” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
49. **Flor:** “*Yes!*” [immediate reaction because she knows that word in English] (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
50. **Cousin:** “*Flower! yes!*” [Voice in the back] (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
51. **Deb:** “*Floorrrrrrr!! Where I walk on, right?*” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
52. **Flor:** (She did not understand what Deb said because she does not know that word in English. She continues repeating her name) “*Flor!*” [Elevating the pitch]
53. **Grandmother:** “*Florrr!!*” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
54. **All together except Deb:** “*Florrr!!*” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
55. **Deb:** [pissed off] “*Was there some school of the ear that I’m flanking out right now?*” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
56. **Flor:** [addressing to her cousin] “*Mira..*”. (Translation: Look...) (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
57. **Cousin:** “*Déjalo ahí ya..*”. (Translation: Let it go...) (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
58. **Flor:** “*¡No! ¡Andale! Que enrolle la lengua y luego la suelte. A los americanos, la “r” es una letra que les cuesta mucho, pero me da tanto gusto que se esfuerce, porque la mayoría de la gente ni siquiera lo intenta. ¡Andale!*” (Translation: No! Come on! She has to roll her tongue and then let it go. The “r” is

a very difficult letter for American people, but I'm so happy she is making the effort; most people don't even give it a try. Come on!) (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).

59. **Deb:** “*What did she say?*” [asking the cousin for a translation of what Flor just said]
60. **Cousin:** “*She says if you curl your tongue and then let it be loose, then you'll get it; and it's really hard for Americans; and it's great that you try so hard because most people wouldn't bother.*” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
61. **Deb:** “*She gets me...*” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
62. **Flor:** “*¿Que?*” (Translation: What?) (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
63. **Cousin:** “*Que la entiendes.*” (Translation: You understand her) (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
64. **Deb:** “*FLORRRR!!!*” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
65. **Flor:** “*PERFECTO!!!*” [All very happy laughing and clapping] (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
66. **Deb:** “*See... what you just did for me is what kids need!*” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
67. **Cousin:** “[translating simultaneously] “*Que lo que acabas de hacer es lo que los niños necesitan.*” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
68. **Deb:** “*Patience and encouragement.*” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
69. **Cousin:** “[Translating] “*Paciencia, que los apoyen.*” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
70. **Deb:** “*Alright, money!*” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
71. **Cousin:** “[Translating] “*El dinero.*” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
72. **Daughter:** “*Goodbye! Looking forward to seeing you!*” [addressing to Flor] (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
73. **Deb:** “*I love you.*” [Addressing to her daughter without even looking at her or giving importance to these words] (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
74. **Deb:** “*So the job is six days a week.*” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
75. **Cousin:** “[Translating] “*El trabajo es seis días a la semana.*” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
76. **Deb:** “*Seven, eight, twelve hours...*” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
77. **Cousin:** “[Translating] “*Eight, twelve hours...*” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
78. **Deb:** “*Housekeeping, driving the kids...*” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
79. **Cousin:** “[Translating] “*Cuidar de la casa, llevar a los niños...*” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
80. **Deb:** “*How much do you want?*” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
81. **Flor:** “*¡Ah no no! Lo que usted diga.*” [She understand that question and says: Ah, no no! Whatever you say, making the gesture with her hands letting Deb to speak] (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).

82. **Cousin:** [Translating] “*Whatever you say.*” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
83. **Deb:** “*No! No! This is a very important question!* [Knocking the table to emphasise] *because if you ask for too little means you don’t value yourself. I mean, if you ask for too much you’re taking advantage, so?*” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
84. **Cousin:** =[Translating] “*Si pides mucho no te valoras y si pides mucho te estás pasando de lanza.*” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
85. **Flor:** “*One thousand dollars*” [First English words said by Flor.][The face of Deb is totally confused] (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
86. **Flor:** “*¡Qué no! ¡Qué es broma! ¡hababa!*” (Translation: No! I’m joking! Hahaha!) (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
87. **Cousin:** [Translating] “*No! She is kidding!*” [All laughing] [The grandmother makes a gesture with her hands, hiding herself from Deb, indicating 600 showing 6 fingers] (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
88. **Cousin:** “*Six hundred and fifty dollars!*” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
89. **Deb:** “*Welcome to the family!!*” (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
90. **Cousin:** “*¡Qué sí! ¡Qué sí!*” [Addressing to Flor telling her she has got the job] (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
91. **Flor:** “*¡Ay! ¡hababa! ¡Ay!*” [putting her hands together, like when someone is praying, giving thanks to God] [She stands up to shake hands with Deb, as Americans reach an agreement] (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).
92. **Deb:** [She stands up and instead of shaking hands, she kisses her on the lips] “*Come on! I wanna show you the rest!*” (Minute 11:29. Almost 5 minutes of conversation) (Part of dialogue starting on minute 07:00 of the movie *Spanglish*) (Brooks, et al., 2005).

Appendix 2

Dialogue: The following dialogue has been transcribed directly from the *dialogue starting on minute 75:00 of the movie Spanglish* (Brooks, et al., 2005). (= means “overlapping conversation”).

- Flor:** “*May I talk with you?*” (Part of dialogue starting on minute 75:00 of the movie *Spanglish*) (Brooks, et al., 2005).
- Dad:** “*Me? Yes! I spoke with Deb; She’ll be back soon, if you need something.*” (Part of dialogue starting on minute 75:00 of the movie *Spanglish*) (Brooks, et al., 2005).
- Flor:** “*I need... really talk... is ok? No?*” [She looks confused and not sure if she is doing the right thing] (Part of dialogue starting on minute 75:00 of the movie *Spanglish*) (Brooks, et al., 2005).
- Dad:** “*Ok! Ay ay ay*” [Flor starts walking without saying anything and he follows her. They get up to the shore of the beach] (Part of dialogue starting on minute 75:00 of the movie *Spanglish*) (Brooks, et al., 2005).
- Dad:** “*Tell me, you got me a little nervous here. Are we ever gonna stop?*” [She keeps walking without saying anything and she does not stop walking] (Part of dialogue starting on minute 75:00 of the movie *Spanglish*) (Brooks, et al., 2005).
- Flor:** “*You know about Cristina*” (her daughter) “*and your private school?*” (Part of dialogue starting on minute 75:00 of the movie *Spanglish*) (Brooks, et al., 2005).
- Dad:** “*Ohhh... That! They did!*” [Referring to his wife, as though she had finally convinced the girl Cristina that the private school is a good one] (Part of dialogue starting on minute 75:00 of the movie *Spanglish*) (Brooks, et al., 2005).
- Flor:** “*I don’t know what to do.*” [Either sending her to the private school or not] (Part of dialogue starting on minute 75:00 of the movie *Spanglish*) (Brooks, et al., 2005).

9. **Dad:** “Don’t ask me. I worry about my kids going there. I mean you get Bernice in a decent school and it’s show how great she is, right?” [Using sarcasm] (Part of dialogue starting on minute 75:00 of the movie *Spanglish*) (Brooks, et al., 2005).
10. **Flor:** “Ha! You don’t have to worry about Bernice. Nothing is going to change that heart.” (Part of dialogue starting on minute 75:00 of the movie *Spanglish*) (Brooks, et al., 2005).
11. **Dad:** “Yeab... thanks. It’s just... great to hear someone to say that out loud. Hard to explain.” (Part of dialogue starting on minute 75:00 of the movie *Spanglish*) (Brooks, et al., 2005). [He is thinking Flor is the opposite of his wife Deb. Deb does not value her daughter because she is not the prettiest or the thinnest. Deb does not see inside people. There are important differences in cultural values in both mothers. The dad can see them.]
12. **Flor:** “I’m sorry I take you here. (Incorrect tense used, referring to the past) I make too much of this, right?” (Part of dialogue starting on minute 75:00 of the movie *Spanglish*) (Brooks, et al., 2005).
13. **Dad:** “No!! You have the right to worry about this, this is your job, these are the decisions. Worrying about your children is sanity! And being that sane, the way you are can drive you nuts! Someone like you, I’m sorry. You think you are at some ‘crossroads’... You are, you are...” (Part of dialogue starting on minute 75:00 of the movie *Spanglish*) (Brooks, et al., 2005). [The way he is looking at her explains better than his words what he is feeling for her] [They stare at each other for some seconds without saying a word... but saying everything at the same time]
14. **Dad:** “Hey hey! I wish I could help you more...” (Part of dialogue starting on minute 75:00 of the movie *Spanglish*) (Brooks, et al., 2005).
15. **Flor:** “I never know a man who can put himself in my place like you do.” (Not perfect English but completely comprehensible). “How did you become that man?” (Another cultural difference between men in Mexico and the United States in terms of sexism) (Part of dialogue starting on minute 75:00 of the movie *Spanglish*) (Brooks, et al., 2005).
16. **Dad:** “Ha ha ha! I don’t know...” [The wind moves her hair and her clothes and he sees her as so sexy...] (Part of dialogue starting on minute 75:00 of the movie *Spanglish*) (Brooks, et al., 2005).
17. **Dad:** “Could you get out of the wind? Sit down! I didn’t mean to ... I wanna be helpful! It has to be hard being a widow, doing it on your own...” (Part of dialogue starting on minute 75:00 of the movie *Spanglish*) (Brooks, et al., 2005).
18. **Flor:** [Upset] “Why do you think I am a widow?” (Part of dialogue starting on minute 75:00 of the movie *Spanglish*) (Brooks, et al., 2005).
19. **Dad:** “I guess I thought... that would be the only way a guy would leave you. Agh agh agh” [Clearing his voice, universal sign] [Both of them laugh] (Part of dialogue starting on minute 75:00 of the movie *Spanglish*) (Brooks, et al., 2005).
20. **Dad:** [Changing the topic because it has become an uncomfortable situation] “So... ok... Are you gonna send her?” [Going back to the initial topic about Cristina and the private school] (Brooks, et al., 2005)
21. **Flor:** “I don’t know. I think if I do, one of two things happens... either she will be... odd?” [Asking for his approval concerning that word’s existence] (Part of dialogue starting on minute 75:00 of the movie *Spanglish*) (Brooks, et al., 2005).
22. **Dad:** “Odd, yes.” (Part of dialogue starting on minute 75:00 of the movie *Spanglish*) (Brooks, et al., 2005).
23. **Flor:** “Or... she will make herself the same as them.” [Referring to spoiled little American girls] (Part of dialogue starting on minute 75:00 of the movie *Spanglish*) (Brooks, et al., 2005).
24. **Dad:** “I thought the same way about my kid going there. But, between ‘odd’ and ‘the same’. You prefer ‘odd’, don’t you?” (Part of dialogue starting on minute 75:00 of the movie *Spanglish*) (Brooks, et al., 2005).
25. **Flor:** “Ha! Yes!” [Immediate response] (Part of dialogue starting on minute 75:00 of the movie *Spanglish*) (Brooks, et al., 2005).
26. [They keep quiet for some seconds, staring at each other... romantic scene. Suddenly she stands up and leaves]

27. **Flor:** “Thank you! Good night! I go to sleep!” (Part of dialogue starting on minute 75:00 of the movie *Spanglish*) (Brooks, et al., 2005).
28. **Dad:** “Hey! You speaking English is...” (Part of dialogue starting on minute 75:00 of the movie *Spanglish*) (Brooks, et al., 2005).
29. **Flor:** “What?” (Part of dialogue starting on minute 75:00 of the movie *Spanglish*) (Brooks, et al., 2005).
30. **Dad:** “Nothing...” [Meaning completely the opposite] (Great example of non-verbal gestures) (Part of dialogue starting on minute 75:00 of the movie *Spanglish*) (Brooks, et al., 2005).
31. **Dad:** “Nice meeting you!” (Part of dialogue starting on minute 75:00 of the movie *Spanglish*) (Brooks, et al., 2005).

Appendix 3

Dialogue: The following dialogue has been transcribed directly from the *dialogue starting on minute 96:00 of the movie Spanglish* (Brooks, et al., 2005). (= means “overlapping conversation”).

1. **Flor:** “I’ve never seen your place” (Incorrect grammar: have vs had.) “Very perfect!” (Part of dialogue starting on minute 96:00 of the movie *Spanglish*) (Brooks, et al., 2005).
2. **Dad:** “I’m gonna cook for you.” (Part of dialogue starting on minute 96:00 of the movie *Spanglish*) (Brooks, et al., 2005).
3. **Flor:** “Ey ey ey ey, I’m glad to visit with you (Meaning to hang out). If I just left the job and never spoke with you. It would have been ‘sin’? You understand?” (This is a confusing sentence because of the mistakes in the language) (Part of dialogue starting on minute 96:00 of the movie *Spanglish*) (Brooks, et al., 2005).
4. **Dad:** [sighs] “Yeab...” [Meaning no], “ay ay ay ay.” (Part of dialogue starting on minute 96:00 of the movie *Spanglish*) (Brooks, et al., 2005).
5. [He takes her by the shoulder]
6. **Dad:** “My hand is the only sane part of my body; every other part wants to jump off the cliff. That is for now. I already broke my record as a fool.” (Part of dialogue starting on minute 96:00 of the movie *Spanglish*) (Brooks, et al., 2005).
7. **Flor:** “I don’t understand.” [Many English colloquial expressions that she has not yet learnt] (Part of dialogue starting on minute 96:00 of the movie *Spanglish*) (Brooks, et al., 2005).
8. **Dad:** “Oh! It’s me; I’m not making any sense. But I can get you fed. You want a drink?” (Part of dialogue starting on minute 96:00 of the movie *Spanglish*) (Brooks, et al., 2005).
9. **Flor:** “No! Wait! I don’t think you should either.” [Knowing what happens when people get drunk] (Part of dialogue starting on minute 96:00 of the movie *Spanglish*) (Brooks, et al., 2005).
10. **Dad:** “Oh! Excuse me, because I think if I had the equipment I’d inject vodka.” (Part of dialogue starting on minute 96:00 of the movie *Spanglish*) (Brooks, et al., 2005).
11. **Flor:** “I think it’s important we eat clear.” [Meaning having a clear mind while being together] [He leaves the glass and both start laughing] (Part of dialogue starting on minute 96:00 of the movie *Spanglish*) (Brooks, et al., 2005).
12. **Flor:** “It’s very good you didn’t ask why.” [Feeling relieved] (Part of dialogue starting on minute 96:00 of the movie *Spanglish*) (Brooks, et al., 2005).
13. **Dad:** “Everything is real, right?” [Making sure he is not daydreaming] (Part of dialogue starting on minute 96:00 of the movie *Spanglish*) (Brooks, et al., 2005).
14. **Flor:** “I wouldn’t say it so well.” (Part of dialogue starting on minute 96:00 of the movie *Spanglish*) (Brooks, et al., 2005).
15. **Dad:** “Oh... ok... Let’s get this going here.” [Meaning start cooking] [She remains seated, contemplating him while he is cooking, lost in thought] (Part of dialogue starting on minute 96:00 of the movie *Spanglish*) (Brooks, et al., 2005).

16. **Flor:** *“Beautiful!”* [He gives her the plate with the cooked food] [Both eat and smile] *(Part of dialogue starting on minute 96:00 of the movie Spanglish) (Brooks, et al., 2005).*
17. **Flor:** [She makes the gesture of putting her hands on her stomach to show that she is full]
18. **Dad:** [He understands what she means] *“That’s it, that’s it for you. I keep thinking I should tell you what happened to me tonight”* [Referring to the argument with his wife because of her being unfaithful to him]. *“But I don’t want to spoil this. I don’t want to spoil this!”* [He does not want to ruin the great moment they are having together] [She touches her ear and her hair. This is a universal sign that a woman is enjoying the moment and likes the other person] *(Part of dialogue starting on minute 96:00 of the movie Spanglish) (Brooks, et al., 2005).*
19. **Flor:** *“I will remember every taste. Forever.”* *(Part of dialogue starting on minute 96:00 of the movie Spanglish) (Brooks, et al., 2005).*
20. **Dad:** *“I’m very glad you liked it!”* *(Part of dialogue starting on minute 96:00 of the movie Spanglish) (Brooks, et al., 2005).*
21. **Flor:** *“It was something watching you...”* [She loved it when he was cooking for her] *(Part of dialogue starting on minute 96:00 of the movie Spanglish) (Brooks, et al., 2005).*
22. **Dad:** *“Oh... well... last thing you wanna hear is somebody going up on your looks...”* *(Part of dialogue starting on minute 96:00 of the movie Spanglish) (Brooks, et al., 2005).*
23. **Flor:** *“Don’t be crazy! Tell me every detail!”* *(Part of dialogue starting on minute 96:00 of the movie Spanglish) (Brooks, et al., 2005).*
24. **Dad:** *“Ok ok, I will.”* *(Part of dialogue starting on minute 96:00 of the movie Spanglish) (Brooks, et al., 2005).*
25. **Flor:** [She places her hand under her chin, looking very attentive to what he is going to say]
26. **Dad:** *“They should name a gender after you. Looking at you will never do it. Staring is the only way that makes any sense, and trying not to blink so you won’t miss anything... and... all of that... and you are you. I mean... look... forgive me. It’s just you are dead crazy gorgeous! So much I’m considering looking at you again before we finish up here.”* [He is looking down as he says this because he is embarrassed by the feelings he is conveying to her] *(Part of dialogue starting on minute 96:00 of the movie Spanglish) (Brooks, et al., 2005).*
27. **Flor:** *“Soon, please!”* [She starts to be really nervous, so she stands up and moves away a little] *(Part of dialogue starting on minute 96:00 of the movie Spanglish) (Brooks, et al., 2005).*
28. **Dad:** [He stands up and gets closer to her. Then, he kisses her!]
29. **Flor:** [She stops and separates from him] *“Ey! We can’t, we can’t!”* *(Part of dialogue starting on minute 96:00 of the movie Spanglish) (Brooks, et al., 2005).*
30. **Dad:** *“I know, I know! We can’t do anything that brings us any kind of satisfaction or release! But I’m still having a great time!”* [Shouting] [The scene changes the location. Now, instead of being in the kitchen of the restaurant they are in the main room, both sitting on a couch, embracing each other] *(Part of dialogue starting on minute 96:00 of the movie Spanglish) (Brooks, et al., 2005).*
31. **Flor:** *“Why is everything so damn confusing? (She is starting to learn colloquial English) Tic, tac, tic, tac, ... [moving her fingers] am I getting crazy too?”* *(Part of dialogue starting on minute 96:00 of the movie Spanglish) (Brooks, et al., 2005).*
32. **Dad:** *“I’d say my mind has evaporated. Feels pretty good.”* *(Part of dialogue starting on minute 96:00 of the movie Spanglish) (Brooks, et al., 2005).*
33. **Flor:** *“Like happy?”* *(Part of dialogue starting on minute 96:00 of the movie Spanglish) (Brooks, et al., 2005).*
34. **Dad:** *“Like happy.”* [Both laugh] *(Part of dialogue starting on minute 96:00 of the movie Spanglish) (Brooks, et al., 2005).*

35. **Flor:** “*You think that we last?*” (Incorrect grammar. It’s a literal translation from the Spanish: *Crees que duraremos?*) (Part of dialogue starting on minute 96:00 of the movie *Spanglish*) (Brooks, et al., 2005).
36. **Dad:** [First nodding with his head, then hesitating making the hand gesture that indicates “so so”] “*I’m just kidding!*” (Part of dialogue starting on minute 96:00 of the movie *Spanglish*) (Brooks, et al., 2005).
37. **Flor:** “*I understand what you mean.* [Sighs] *That is getting late. The responsibilities have entered your brain. Ay! Don’t hide that from me. Don’t hide that from me, please!*” [Meaning his feelings] (Part of dialogue starting on minute 96:00 of the movie *Spanglish*) (Brooks, et al., 2005).
38. **Dad:** “*Yeab, thank you! You’re right!*” (Part of dialogue starting on minute 96:00 of the movie *Spanglish*) (Brooks, et al., 2005).
39. **Flor:** “*Yeab...*” (Part of dialogue starting on minute 96:00 of the movie *Spanglish*) (Brooks, et al., 2005).
40. **Dad:** “*I won’t. You are great!*” (Part of dialogue starting on minute 96:00 of the movie *Spanglish*) (Brooks, et al., 2005).
41. **Flor:** “*You are great too!*” (Part of dialogue starting on minute 96:00 of the movie *Spanglish*) (Brooks, et al., 2005).
42. **Dad:** [He is going to kiss her]
43. **Flor:** “*Ay! No no! There are some mistakes you cannot risk when you have children, please. I have to go.*” (Family is the most important thing in Mexican culture) (Part of dialogue starting on minute 96:00 of the movie *Spanglish*) (Brooks, et al., 2005).
44. **Dad:** “*No! I’m not! I’m not! Stay on where you stay! Stay here!*” (Part of dialogue starting on minute 96:00 of the movie *Spanglish*) (Brooks, et al., 2005).
45. **Flor:** “*Uff...*”
46. **Dad:** “*Once you step on that floor there are too many brain cells. Don’t be in such a hurry. That floor is going to bring us to life...*” (Part of dialogue starting on minute 96:00 of the movie *Spanglish*) (Brooks, et al., 2005).
47. **Flor:** “*I love you.*” [Really meaning those words, not used in the way that Deb used them in Dialogue 1] (Part of dialogue starting on minute 96:00 of the movie *Spanglish*) (Brooks, et al., 2005).
48. **Dad:** “*What? ‘Cause I...*” (Part of dialogue starting on minute 96:00 of the movie *Spanglish*) (Brooks, et al., 2005).
49. **Flor:** [She stands up and leaves, running]