

WORKING-CLASS *VAQUEROS* (COWBOYS)

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SOCIETY FOR

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PATRIZIA CALEFATO

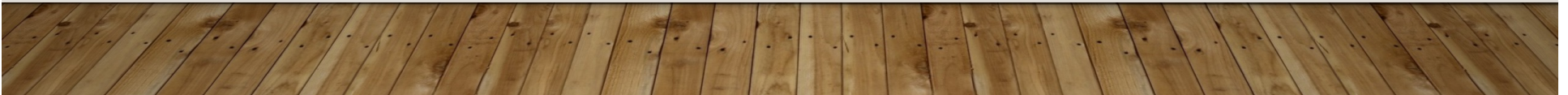
“the ‘clothed body’ is a semiotic category which epitomizes the ways in which the subject establishes its being in the world through the style of its appearance” (Calefato: 2004, 85)



VAQUERO VS PEON

Vaquero (cowboy) – owns the land being worked on.

Peon – The person hired to do menial tasks.
Directly translates to man on foot.





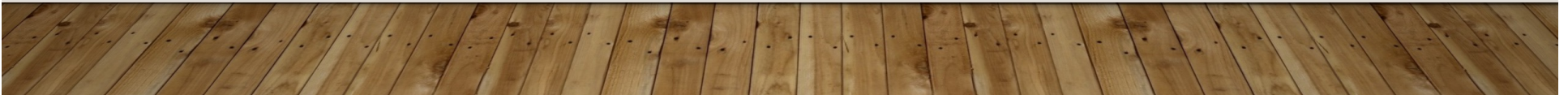
BANDA AMACHOS

The logo features a stylized, black-and-white illustration of a person in a dynamic pose on the left. To the right, the word "BANDA" is written in a small, blocky, sans-serif font. Below "BANDA" and to the right is the word "AMACHOS" in a large, bold, 3D block font. A horizontal line with an upward-pointing arrow at its right end is positioned above the "AMACHOS" text.

“MACHISMOS”

Existen dos clases de machismo: uno que podríamos llamar auténtico, caracterizado por verdadero valor, presencia de ánimo, generosidad, estoicismo, heroísmo, bravura . . . etcetera y o otro . . . solo de apariencia, falso en el fondo, que oculta cobardía y miedo, solapados con exclamaciones, gritos, balandronadas, bravatas, soflamas, palabrería . . . Superhombria que cubre un complejo de inferioridad.

There are two types of machismo: one which we can call authentic, characterized by true valor, a good attitude, generosity, stoicism, heroism, and bravery . . . etcetera and the other . . . consists solely of appearances, false at its core, it hides cowardice and fear, hidden behind screams, and insults . . . hypermasculinity intended to hide an inferiority complex. (My translation).



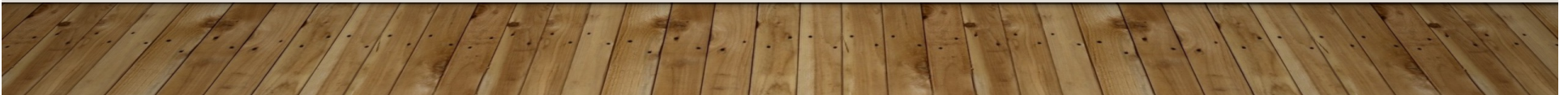
THE *PELADO* AND HIS *ALBURES*

- *Pelado*: derogatory term to refer to a lower class man.
- *Albur*: retuécano, equivoco malicioso, voz de doble sentido. (Mejia-Prieto, 1985: 9) jokes, malicious misunderstandings, and double meanings (my translation).
- “verbal aggression aimed at another when **he** is most vulnerable.” (Spielberg qtd in Limon: 1989, 475)

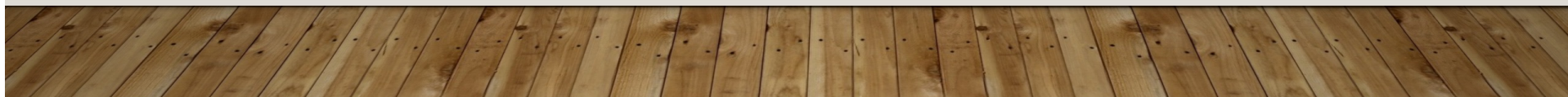
FRANCO ESCAMILLA ON “MACHO” NICKNAMES

Para empezar, los hombres nunca nos hablamos por nuestro nombre, sino por nuestro apodo, y apodos de a de veras. Las mujeres se ponen apodos bien pedorros, se dicen “perras.” Esos no son apodos. El hombre se pone apodos que duelan que te jodan la vida. Nos ponemos el apodo basado en tus defectos físicos y psicológicos. Lo mas que se pueda denigrar a una persona. Por que? Por que lo queremos al hijo de su pinche madre.

To start off, men never refer to one another using our real names; we use nicknames, and *real* nicknames. Women use really mild nicknames; you call yourselves “bitches.” Those aren’t nicknames. Men use nicknames that hurt and screw your life. We choose nicknames based off of physical and psychological defects. We seek to humiliate someone as much as possible. Why? Because we love the son of a bitch.



“CASIMIRA”

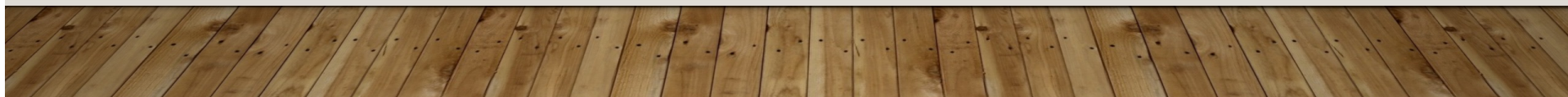
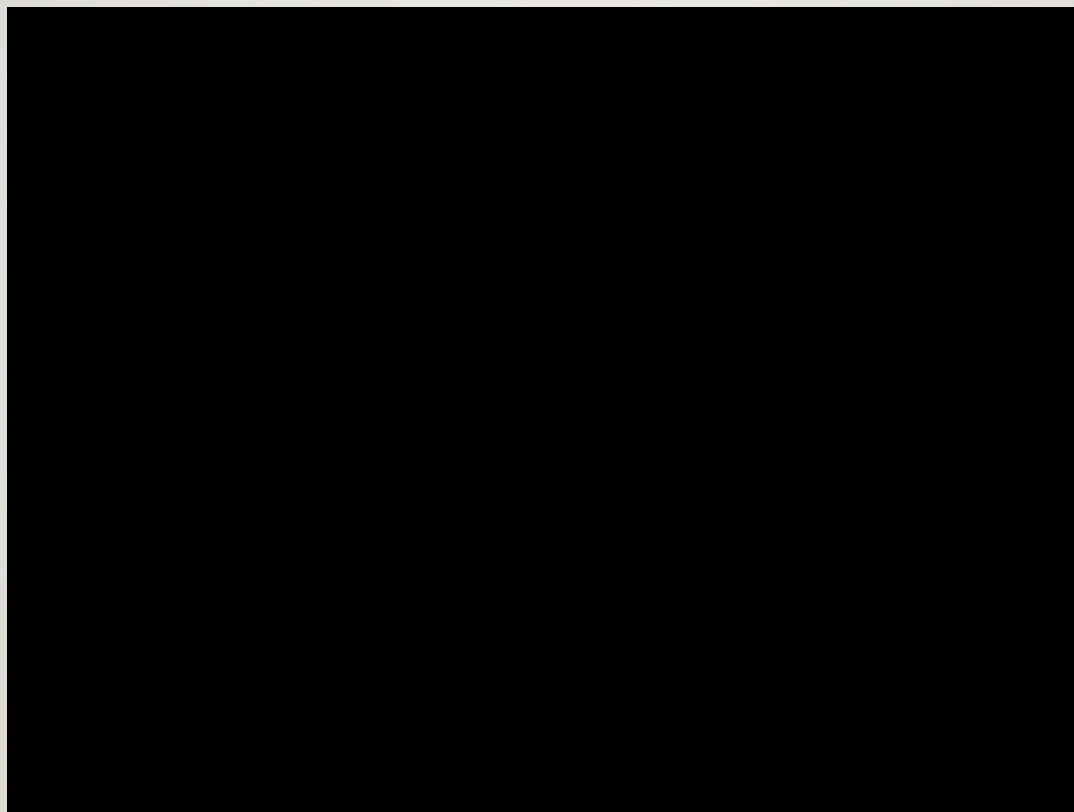


“CASIMIRA”

Casi = Almost

Mira = Sees

“ME LLAMO RAQUEL” – “MY NAME IS RAQUEL”



GENDER LABOR

“The affective and bodily efforts invested in giving gender to others, or actively suspending self-focus in the service of helping others achieve the varied forms of gender recognition they long for.” (Raha, 2021: 237).

FRESAS, HYPERCORRECTIONS, VALLEY GIRLS, & COVERT PRESTIGE

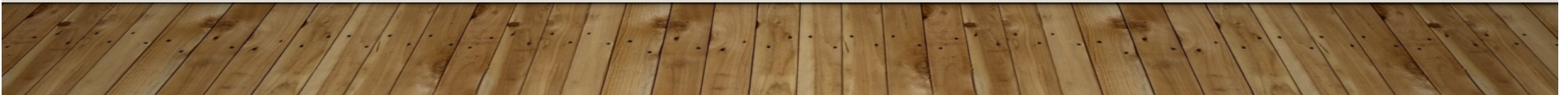
“quantitative sociolinguistic work on gender done in the 1970s . . . showed that working-class women tended to strive to emulate more elite dialects than their male counterparts, sometimes ‘**hypercorrecting**’ their speech . . .” (Fox, 2004: 250).

FRESA = STRAWBERRY

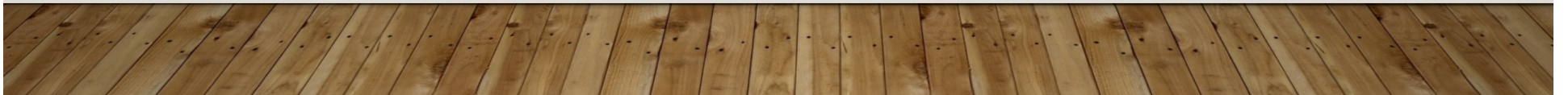
Fresa subculture = “[person] who belongs to a privileged social class, particularly financially.” (Diccionario del Español, my translation).

“the acceleration of linguistic change logically begins when the incipient change is attached to or is associated with a particular style or social group.” (Labov, 2001: 462)

Covert Prestige = “‘low status’ dialects” (Fox, 2004: 250).



“LA NIÑA FRESA”



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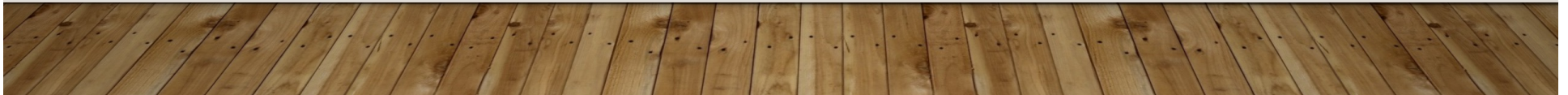
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