



**Universitat de les
Illes Balears**

Facultat de Filosofia i Lletres

Memòria del Treball de Fi de Grau

**The influence of English in the Latin community:
language contact, code-mixing and code-switching
by Latin singers.**

Ángela Jaume Martín

Grau d'Estudis Anglesos

Any acadèmic 2019-2020

DNI de l'alumne:43459556K

Treball tutelat per Dra. Cristina Suárez Gómez
Departament de Filologia Espanyola, Moderna i Clàssica

S'autoritza la Universitat a incloure aquest treball en el Repositori Institucional per a la seva consulta en accés obert i difusió en línia, amb finalitats exclusivament acadèmiques i d'investigació	Autor		Tutor	
	Sí	No	Sí	No
	X	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Paraules clau del treball

Spanglish, code-switching, code-mixing, bilingualism, borrowing

Abstract

This paper aims at analysing a selection of recent well-known Latin songs which combine Spanish and English in order to examine the usage of code-mixing and code-switching. Thus, the increasing practice of incorporating English words and expressions within the Latin pop music genre will be highlighted to show that there is a constant repetition of the same patterns to improve the quality of the song as well as to reach a broader audience. Even though many studies have been conducted in relation to this topic, this paper will attempt to go further with an extensive approach of code-switching and code-mixing separately. In order to do so, an in-depth analysis of the Latin songs *Con Calma*, *Loco Contigo* and *Tusa* will be carried out individually to determine that each of the songs follows similar patterns of borrowing: the category of nouns is the predominant grammatical category that is incorporated from English; as to semantic fields, those related to celebration and persons together with sexual connotations dominate. The overall intention of mixing codes is to engage the audience in the dance track with a more hybrid and amusing aesthetic, play on words, and fashionable and authentic rhymes and rhythms. All the aforementioned aspects will be shown to be contributing to favour the development and expansion of this musical genre which provides its audience with a dynamic way of improving their bilingual abilities.

Key words

Spanglish, code-switching, code-mixing, bilingualism, borrowing

Table of Contents

1. Introduction	4
2. Language contact: Spanglish, code-mixing and code-switching	6
3. Methodology	9
4. Data analysis	11
4.1. <i>Con Calma</i>	11
4.2. <i>Loco Contigo</i>	14
4.3. <i>Tusa</i>	17
5. Conclusion	18
6. Works Cited	20
7. Appendix	23

1. Introduction

Little do we know about the impact Latin songs which combine Spanish and English are having on a global scale, where the use of both linguistic codes is in the front line, crossing all borders with its dance rhythms, catchy lyrics and contemporary topics. In the United States, the growing number of households blending languages and cultures is being reflected more and more by musicians, and “industry sources are noting that a majority of the current growth in latin(o) music sales is taking place in “American” (read: Anglo/white) music stores.” (Cepeda 2001, 65). However, this growth is also seen as something negative by many, who categorize Spanglish in Latin songs as a vulgar form of spoken language which is blemishing their own language, be it English or Spanish. According to Casielles-Suárez, “this term has been rejected by some linguists who claim it is technically flawed and only applies to casual oral registers” (2017, 147). But albeit its restriction to oral registers is certain, “language development is an important step in human growth” (Osorio 2010, 12), and the blending, influence or mixing of languages should be seen as a sign of evolution and development. As McConvell and Florey state, “no language is completely homogeneous (synchronically) or stable (over time) and variation is a common feature of all language situations.” (2005, 3).

In this study, language contact between North America and South America will be of utmost importance since they both represent the birthplace of the most successful Latin artists. Hybrid identities play a huge role. “In terms of population, in Miami-Dade County Latinos comprise nearly 50 percent of area residents” (Cepeda 2001, 63), which gives us an insight into the growing influence both American and Latinos are having over one another. What is more, “non-Latins are taking to Latin music with great zest”; likewise, there is progressively more and more people “acknowledging the growing importance of Latin forms and rhythms on the evolution of popular music in the United States.” (Schroeder 1978, 124-125). As far as the Spanish language is concerned, it is the second most widely spoken language in the US, where borrowings from other languages prevail and “loanwords, calques and semantic extensions are common in any variety of Spanish.” (Casielles-Suárez 2017, 152). Notwithstanding, anglicisms are the highly predominant type of borrowings in Spanish language, which generates lexical interference between both languages. (Zurita 2005, 91). In fact, the number of bilinguals who speak English and Spanish within the United States has grown exponentially, and nowadays “the use of English borrowings is a hallmark of the Spanish spoken by Latinos” (Casielles-Suárez 2017, 151). Incorporating Spanish in English and English in Spanish indicates the bringing of both cultures closer together, as acknowledged by Alvarez (2013, 454). Bilingual speakers are considered to have better language skills since Poplack declares mixing codes is a

sensitive indicator of bilingual ability (1980, 581); here, it may also be associated with being popular within the scope of Latin pop music, where “language is one of the most powerful tools to construct one’s identity.” (Sánchez-Muñoz 2017, 79). Throughout this piece of writing the combination of linguistic codes and the use of Spanglish in this context will be emphasized in order to show that “Latinos are reappropriating the term Spanglish with pride; they are defying the linguistic borders imposed on them and opting to use a term which embodies their hybrid, fluid language.” (Casielles-Suárez 2017, 163).

Special attention will be paid both to code-mixing and code-switching. According to Sánchez-Muñoz, “what is commonly referred to as *Spanglish* is namely code-switching, code-mixing, borrowings, and other language-contact phenomena.” (2017, 73-74). However, following Osorio we will study code-switching and code-mixing between Spanish and English as two different phenomena (2010, 26). Throughout this piece of writing, Spanglish will stand for the combination of English and Spanish. Subsequently, within Spanglish we will distinguish between (i) code-mixing, which makes reference to the blending of languages inside a single phrase, where Latin singers are the ones including English borrowings to the song lyrics; and (ii) code-switching, which refers to “the moving back and forth between two languages in a single communicative exchange” (Sánchez-Muñoz 2017, 75), in most cases by alternating Latin and American singers. For instance, an example of code-mixing would be the Latin singer saying ‘*Cómo te llamas, baby?*’, while an example of code-switching would be an alternation of paragraphs where the Latin singer finishes a paragraph in Spanish and the American singer starts a new one in English. The aim of this paper is to carry out an analysis of Spanglish in the Latin songs *Con Calma*, *Medellín*, *Loco Contigo* and *Tusa* and to focus on code-mixing and code-switching. We will analyse the patterns followed in these songs as well as its effects on a monolingual and bilingual audience. By doing this, this paper not only seeks to show that the mixing of codes in Latin music has a universal impact, but it also intends to emphasize the audience appeal bringing together two cultures that are making a difference within the music industry.

This paper is structured as follows. In section 2, language contact between North America and South America will be contextualized to prove the huge influence both languages have over one another. Within this section, definitions of Spanglish, code-mixing and code-switching will be provided. Section 3 describes the steps followed to conduct the analysis, which will be detailed in section 4: an in-depth analysis of the cases of code-mixing and code-switching in each of the songs. Finally, Section 5 contains the conclusions of the study.

2. Language contact: Spanglish, code-mixing and code-switching

Given that North America and South America have been in constant contact since time immemorial, the influence that American English has had on Latin Spanish has increased in relation to population growth. As far as the situation of both languages within the United States is concerned, Spanish has had for many decades irrefutable isolation in order to get a monoracial American culture, trying to draw a boundary line between the North and the South. But despite all efforts, “the Latino/a population is large, growing, and relatively young. In 2000, the Census counted approximately 35.2 million Latinos in the United States, or 12% of the population, and a total of 98.2 million Latinos (24.3% of the U.S. population) are expected by the year 2050.” (Cordero-Guzman 2008, 158). What is more, a study conducted in the year 2018, “Spanish was the most common language after English in all but four states.” (Migration Policy Institute, n.d.), to a great extent due to Hispanic immigration. As illustrated in Figure 1, in 2018 there were 67,269,000 people who spoke other languages besides English in the United States, and 41,460,000 of those spoke Spanish, which means that apart from bilingual native American speakers, Spanish is spoken by more than a half of the immigrants within the States. What is more, the chart exemplified in Figure 2 has collected data from 1850 to 2018 of the foreign-born population in the United States, showing an enormous increase in the number of immigrants from a 15% in 1930 up to a 45% in 2018.

	Estimate	Share of All Speakers of Foreign Languages
Speak Language Other than English	67,269,000	100%
Spanish	41,460,000	62%
Chinese (incl. Mandarin, Cantonese)	3,472,000	5%
Tagalog (incl. Filipino)	1,760,000	3%
Vietnamese	1,542,000	2%
Arabic	1,259,000	2%
French (incl. Cajun)	1,232,000	2%
Korean	1,086,000	2%
Russian	919,000	1%
German	890,000	1%
Hindi	874,000	1%
Haitian	834,000	1%
Portuguese	816,000	1%
Amharic, Somali, or other Afro-Asiatic languages	582,000	1%
Yoruba, Twi, Igbo, other languages of Western Africa	582,000	1%
Italian	554,000	1%
Yiddish, Pennsylvania Dutch, other West Germanic languages	533,000	1%
Polish	509,000	1%

Figure 1. Top Languages Spoken at the United States, 2018.

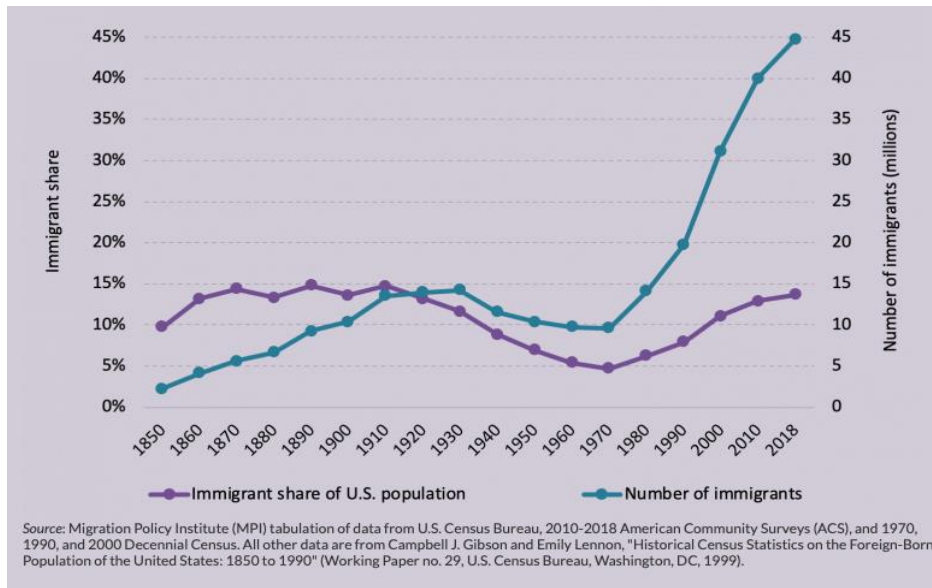


Figure 2. Size and Share of the Foreign-Born Population in the United States, 1850-2018.

With this data we see that immigration has played a huge role in the impact of Spanish over English, and vice versa. Other factors that have contributed are social exposure and, unquestionably, geographical contact, to such a degree that “half the population in Los Angeles is Latino or Hispanic.” (Sánchez-Muñoz 2017, 75). “It matters a lot how long two communities with different languages stay in contact and, above all, how intense the social and linguistic contact between the group is.” (Siemund 2008, 3), and in this case the contact between American English and Latin Spanish has gone beyond borders up to the point of transferring and borrowing material from one language to the other. One of the reasons for this disproportionate appropriation of foreign terms may be necessity, where “speakers perceive something in the contact language that they feel is missing in their own language. In short, language A lacks what language B has and speakers replicate items to compensate for the perceived gap.” (Siemund 2008, 11). Another incentive, and the most common here, is prestige. Speakers borrow material from another language to get a social gain as “languages replicate structures and categories they already possess.” (Siemund 2008, 11). Since English has been long considered a lingua franca, described by the Merriam-Webster Dictionary as “any of various languages used as common or commercial tongues among people of diverse speech” (2017), Latin Spanish has been the one suffering from linguistic inferiority. A way for the language to survive many decades ago was bilingualism, because “the ability to use two languages provides the speaker with an opportunity to dialogue with a broader range of people.” (Osorio 2010, 30). Nowadays it is very unusual not to speak English or – at least – being able

to understand it in Latin America. Ironically, with the changes in society have come changes in perspectives to the extent that being bilingual in modern times is considered an enormous benefit for “the word or expression in the other language adds a little something that is more precise than trying to find an equivalent element in the base language.” (Grosjean 2010, 53). Therefore, with the increasing growth of the Latin pop music industry Latinos have benefited from their superb linguistic advantage reinventing themselves and embracing Spanglish.

The term Spanglish may suggest a large number of approaches since it has been studied by innumerable authors from many different perspectives. Moreover, as Sánchez-Muñoz declares, this term is used frequently “but is not easy to define since different people employ it to mean diverse things.” (2013, 440). So what do we really know about this brand new phenomenon? Is it a dialect? Or an established language? On the one hand, according to Osorio, “Spanglish has been labeled by some as a “third language” which combines Spanish and English. This “third language” is seen as taking over standard Spanish in the United States.” (2010, 23). Yet on the other hand, there are different controversial attitudes on whether both languages are combined or one language actually is the dominant: Some may consider Spanglish as “Spanish being infiltrated by English.” (Alvarez 2013, 447); while others may look upon English being infiltrated by Spanish. Since it has been originated in casual oral registers there are no rules or instructions to follow neither constraints imposed. What is certain though is that – as its name implies – this terminology makes reference to the blending of Spanish and English in a single communicative exchange. According to the Merriam-Webster Dictionary, the definition of Spanglish is “any of various combinations of Spanish and English” (2017). In the context of Latin music, this study will focus on Spanglish on the basis of a Hispanic speaking community where the roots of this terminology lie for the songs that will be analysed are Latin Spanish songs relying upon Spanglish for specific purposes. In a study conducted by Ramón Antonio Martínez, he argues that “*Spanglish* is a dynamic and creative language practice that has tremendous untapped potential” (2010, 125) and along this piece of writing this untapped potential will be brought to light.

“Code-switching is code-switching, not Spanglish.” (Alvarez 2013, 456). Accordingly, both code-switching and code-mixing will be approached following on from Spanglish. As it has been mentioned in pervious sections, this paper will study code-switching and code-mixing separately in order to better apprehend and capture the real intentions and results through mixing codes in each of the songs. Thus, recognizing the differences between both bilingual linguistic strategies is of utmost importance so that a detailed and accurate analysis can be conducted. First, as far as code-switching is concerned, this term could be described as the act

of alternating between two languages for alternation is switching to a different language where the speaker starts in Spanish and then switches to English. (Casielles-Suárez 2017, 153). As Isbell and Stanley declare in their article *Code-switching musicians: an exploratory study*, “musical code-switching is a nuanced phenomenon involving multiple skills and techniques.” (2018, 157) and hither this will be examined in the cases where there is an alternation of the singer as well as the language. Second, as per code-mixing, it “seems more appropriate for those cases where rather than switching from one language to another at a sentence or a phrase level, bilingual speakers mix two or more languages inside a phrase.” (Casielles-Suárez 2017, 152). That is to say, code-mixing occurs when there is a mix of English and Spanish within the same phrase. However, we should not fail to remember the predominant language will always be Spanish for we are dealing with Latin songs and – as a consequence – English words and expressions will be pieced together to the lyrics of the songs so as to bring about code-mixing. As McConvell and Florey state, “code-mixing between the two languages is becoming the predominant form of speech in the younger generation.” (2005, 5), which has been masterfully captured by Latin singers who embrace this strategy not only within the scope of Latin music but also in an international stage.

3. Methodology

In order to carry through this analysis, I have done some research on the most successful Latin songs in Spanglish. My initial focus was to look for Reggaeton¹ songs that count on the participation of American singers towards the end of the song, in most cases in the form of a rap. At first I found several songs that met my requirements, for I had a bundle of different songs regardless of the release date or the nationality of the singers. Notwithstanding, as I kept investigating I found a much wider variety of Latin songs that followed different but much more interesting parameters. Thereafter, I have realized that the more recent Latin songs are, the more Spanglish they use and that has awakened my interest. Accordingly, I have changed my approach so that instead of analysing independent paragraphs in Spanish and English, I can conduct an extensive analysis not only on the combination of codes between paragraphs, but also – and more considerably – on the mixing of codes within single phrases.

For the purpose of this paper, I have selected the most successful Latin songs from 2019 in which Spanglish predominates. Listening to each of the songs has been my first step, to a large extent so as to observe my own reaction to the combination of both Spanish and English

¹ Definition of Reggaeton: popular music of Puerto Rican origin that combines rap with Caribbean rhythms. Information collected from <https://www.merriam-webster.com/dictionary/reggaeton>

as far as music is concerned. Most of them have been dismissed and only three songs have been chosen, seeing that much more information can be obtained. Hence, the data for this study has been compiled from a total of three different Latin songs: *Con Calma*, *Loco Contigo* and *Tusa* respectively. Before starting any kind of examination, definitions and explanations of some terms such as Spanglish, code-switching and code-mixing were needed, for I only had a slight idea of the implications each of them suggest. Then, my main objective has been reading carefully through the lyrics of every song and identifying the lines and paragraphs where Spanish and English are combined or mixed simultaneously. Following that, from the cases previously identified I have classified code-mixing and code-switching, depending on whether there is a mix of codes inside a phrase (code-mixing) or a combination between paragraphs (code-switching).

In order to conduct my analysis, two main questions have come to my mind: Which is my main goal for this paper? How am I going to achieve it? As aforementioned, the massive increasing incorporation of English words and expressions into recent Latin songs has caught my attention and interest, in particular on account of the enormous impact these linguistic strategies are having on a global scale while being transferred to many different communication fields and registers. Accordingly, my main objective is to contribute to a better perception of Spanglish within music, showing that by following similar patterns of borrowing Latin singers are bringing forth a completely new bilingual phenomenon which requires “a large degree of linguistic competence in more than one language, rather than a defect arising from insufficient knowledge of one or the other.” (Poplack 1980, 615). Thus, it helps them reach a much broader audience meanwhile making both Spanish and English widely renowned.

For this purpose, more emphasis has been put on code-mixing than code-switching, for I consider it can go a long way since it is a relatively new and young technique which contributes to the main essence of the songs. Hence, I have first extracted the lines from the song lyrics where English borrowings were included. Then, I have focused on the relevant English terms, taking each example in context. To figure out the meaning behind the lyrics, an in-depth analysis of the grammatical category of each word has been conducted in order to identify the semantic field it belongs to and the main intention of the artist when mixing codes has been conducted. Subsequently, the intention of mixing codes has been justified as: to create a play on words; to create rhymes or improve the rhythm; or for aesthetic reasons. For instance, in the example ‘*Cómo te llamas, baby?*’, the word *baby* would be analysed as a noun, belonging to the semantic field of persons and the mixing of codes would happen with the intention of setting the rhythm and making the stressed syllables agree with themselves. Next, I have

considered each of the analysis of code-mixing so as to review that the same patterns are being repeated in each of the songs. Once code-mixing has been deeply analysed, I have continued to a lesser extent with the analysis of code-switching. Hereupon, different paragraphs or set of lines have been selected, fundamentally those which show a clear and noticeable combination of languages. In doing so, I want to justify why there is a switching from Spanish to English, whether it provides the song with diversity and playfulness; or it makes the song lyrics catchy; or this combination awakens the audience's interest for a partly misunderstood but memorable dance track. Finally, both analysis will demonstrate that regardless of the singer, every Latin song examined follows very similar Spanglish methods that contribute to embellish the dance track with extraordinary structures, lyrics and rhythms as well as to provide its audience with an engaging way of improving their bilingual skills.

4. Data Analysis

The data for this study has been collected from a total of three Latin pop songs: *Con Calma*, *Loco Contigo* and *Tusa*. They have been specifically selected considering they are all very recent, released throughout the past year 2019. In this analysis they will be analysed chronologically with intent to see how the combination of Spanish and English within Latin songs has been on the rise. Hereunder, a thorough examination of code-mixing and code-switching will be carried out allowing for grammatical categories and semantic fields of the English borrowings as well as the intentions of the artists when mixing and alternating codes.

4.1. Con Calma

The first song to be analysed is *Con Calma*, from the Latin singer Daddy Yankee, counting on Snow's collaboration (a Canadian rapper). It was released in January 2019 and it accumulates more than 1.8 billion views on YouTube so far. In the melody, despite Spanish being the predominant language, we see how the English language has a significant impact on the rhythm, the aesthetic and the lyrics of the dance track by means of code-mixing and code-switching. As far as code-mixing is concerned, we will analyse line by line in order of appearance in the song. In the introductory line of the song we find the first case of code-mixing in '*Cómo te llamas, baby?*', which has been mentioned above as an example. Instead of choosing the Spanish term '*cariño*', Daddy Yankee opts for the English '*baby*', which is a very renowned English borrowing in the Spanish language that has been appropriated into the language maintaining its original form and meaning, for it gives prestige to the language. It belongs to the grammatical category of nouns, the part of speech that is borrowed the most followed by verbs, as stated by

Grosjean (2010, 59). Thus, it is part of the semantic field of persons, one of the most common in Latin songs where the shared topic is usually to be lovesick. Since the word borrowed is a very frequent borrowing in Spanish, the intention of mixing codes may be to set the rhythm of the melody with an expression that be universally conceivable.

Following, we find '*Dile a tus amigas que andamo' ready*', with 'ready' as the borrowing which belongs to the grammatical category of adjectives. In light of the semantic field, in this case it could be applied to celebration given that it refers to being ready for the party. The intent of mixing codes here is to make the term 'ready' rhyme with the end of the following line '*Esto lo seguimo' en el after party*'. The borrowing is a fixed expression belonging to the grammatical category of nouns. Again, it is part of the semantic field of celebration and, as stated formerly, the mixing of codes takes place so as to rhyme 'ready' from the previous line with 'after party'. Below, we find another example of a borrowed noun in '*Mueve ese poom-poom, girl*'. Herein, the artist has incorporated a phonological compound 'poom-poom' motivated by rhyme to substitute the term 'booty'. By doing this, the musician is incorporating more enthusiasm and driving force to the tonality with a subtle sexual connotation. Besides, there is the English borrowing 'girl' which belongs to the semantic field of persons. The aim of integrating this word along with a phonologically-motivated compound is to set a fixed rhythm, for if we consider '*poom-poom, girl*' and we separate each term into single units, we have three stressed monosyllables setting the beat of the melody. In the next paragraph there is a significant play on words between two consecutive lines:

'Tienes criminality, pero yo te doy fatality

Vivete la película flotando en mi gravity'

Regarding the three English borrowings within both lines, each of them belongs to the grammatical category of nouns. In this particular case, the semantic field of 'criminality', 'fatality' and 'gravity' is very different from all the others since they refer to crime, death and space respectively. Nonetheless, their meaning is not literal but idiomatic. Since the story of the song is that of a man trying to seduce a woman, 'criminality' refers to the woman having a lot of power over him. However, 'fatality' could be interpreted as a masterstroke from the man, who believes to control the situation despite everything. This masterstroke is presumably related to a gamer slang, where once the player makes a special movement killing its rival, a background voice says 'fatality' out loud. As for 'gravity', its idiomatic meaning has to do with taking the woman to the highest. In the matter of mixing codes, the choice of English terms is determined by a motivation by rhyme in the last sound 'ity'. This engaging play on words contributes considerably to give the song far more potential and appeal.

Then, in the coming lines we find *‘Mami, estás enferma, pero tu show no lo cancela’*. In this example, ‘show’ belongs to the grammatical category of nouns and the semantic field of celebration. Here, the artist opts for the English term ‘show’ over the Spanish ‘espectáculo’ due to the fact that ‘show’ is a commonly used borrowing in Spanish and its incorporation into the lyrics gives the melody a better aesthetic. In the next two lines we have another symbolic case:

*‘Te llaman a ti la reina del party
Mucha sandunga tiene ese body’*

In this instance, both ‘party’ and ‘body’ belong to the main grammatical category of nouns. With respect to the semantic field, ‘party’ belongs to that of celebration whereas ‘body’ is part of the semantic field of persons involving sexual connotations. The intent of mixing codes in these two successive lines is owing to rhyme the last syllables of ‘party’ and ‘body’. This type of rhymes between short syllables towards the end of the lines add much more dynamism to the dance track.

Further to this, we find another amusing rhyme in *‘Y zúmbale DJ, otra ve’ pa’ que dance’*. In this last example of code-mixing, Daddy Yankee incorporates not one but two English borrowings into the sentence. The first one, ‘DJ’, is an initialism that stands for disc jockey. Its usage in the Spanish language is extremely frequent that it is considered part of the language. Thus, it belongs to the grammatical category of nouns. The second English term is ‘dance’, which is part of the grammatical category of verbs, a more infrequent category than nouns yet it is still borrowed. Regarding the semantic field, both are associated to celebration, considering both ‘DJ’ and ‘dance’ are essential elements in a party. Hither, there is a mix of codes so as to bring about a rhyme between both terms, emphasizing the ‘d’ sound and blending both parts of the line with a consistent rhythm.

As for code-switching, it is a “viable lens through which to understand the manifestation of flexible, comprehensive musicianship.” (Isbell and Stanley 2018, 158). Therefore, Daddy Yankee makes use of this linguistic phenomenon together with Snow in order to provide the song with much more versatile lyrics. To conduct this analysis, spaces will be used to indicate a change in paragraph and ellipses will be used as a means to express a continuation of the paragraph in the same language, for otherwise the examination would be too lengthy. Hence, towards the end of the dance track in question, we find the first code-switching case:

I like your poom-poom, girl (Snow!)

Come with a nice young lady (what?)

Intelligent, yes she gentle and irie (Fuego!)...

This example illustrates how Daddy Yankee gives Snow the floor saying ‘(Snow!)’ out loud in the background voice. Then, the Canadian rapper starts singing in English leading to a change in the song’s language. However, despite the language shift, the Latin singer keeps the spirit of the dance track alive including sporadic expressions in Spanish in the background, such as in ‘(Fuego!)’. Hither, both artists are involved synchronously in the same communicative exchange, which may imply that code-switching be used as a social strategy to show speaker involvement, mark group identity or raise one’s status, as declares Grosjean (2010, 53-54). Succeeding, both singers code-switch languages again to finish the song in Spanish:

‘Yes-a Daddy Yankee me-a go reachin’ out da top (what?)

Con calma, yo quiero ver como ella lo menea

Mueve ese poom-poom, girl (girl)...’

In this last instance there is a continuation of different expressions in the background voice in both English and Spanish to mark speaker involvement as aforementioned. The main intention of combining codes in succession is to involve the monolingual audience as well as the bilingual one, since both English and Spanish take part in the dance track in an appealing rhythmical way.

4.2. Loco Contigo

Loco Contigo, from the Latin singer J Balvin, is our second song to analyze. He counts on the collaboration of Tyga (an American rapper) and DJ Snake (a French DJ). It was released in June 2019 and it accumulates almost 281 million views on YouTube to date. This dance track, as much as the previously analyzed, combines Spanish and English by means of code-mixing and code-switching maintaining a predominance of the Spanish language since it is originally Latin. Therefore, following the stated structure of analysis, code-mixing will be the first linguistic technique to be dealt with.

In the second line of the melody we find the first case in ‘*Yo trato y trato, pero baby, no te olvido*’. Once again, the English borrowing ‘baby’ is the preferred term. It is, I argue, one of the most (if not the most) familiar English word in the Spanish language, especially among the younger generation for they are to a great extent the listeners of Latin pop music for “code-mixing between the two languages is becoming the predominant form of speech in the younger generation.” (McConvell and Florey 2005, 5). This endearing term belongs to the grammatical category of nouns and the semantic field of persons. The artist mixes codes intentionally so as to embellish the lyrics with a fashionable word, adding prestige to the overall dance track. In

the next line we find '*Tú me tienes loco, loco contigo (Come on)*', where there is an incorporation of a very famous English verbalization: 'Come on'. This informal fixed expression is part of the grammatical category of interjections. Seeing that it is rather complex to classify it into a specific semantic field, it can be considered a filler or filler expression. The mixing of codes here takes place in the background voice with intent to address a bilingual audience, making them feel part of the song. It also maintains a high and dynamic tempo to catch the listeners' attention.

Following, another relevant example containing a substantive borrowed is '*tú eres una champion*'. Actually the Spanish term 'campeona' is a very well-considered word. So presumably, the reason J Balvin opts for the English term instead of the Spanish one may be to further embellish the meaning of the sentence since 'champion' has very positive connotations and is also a very popular English borrowing. In the coming line we find '*con un booty fuera de hogar*', where 'booty' is the included borrowing which again is part of the grammatical category of nouns. The word in question is a body part which could be classified into the semantic field of persons as a more general one. If we regard both the previous line and this one together;

'tú eres una champion'

'con un booty fuera de hogar'

The artist refers to a woman having the attribute of a champion and an extraordinary bottom. As it can be beheld, an informal language predominates. The choice of the English term here prevents the language from being excessively vulgar, since it has sexual connotations itself. Hence, opting for a word in a foreign language in this case softens the meaning and embellishes its sound. Several lines below we find '*you like salsa, I'm saucy*'. In this instance, code-mixing happens to be the other way around. Tyga is the one incorporating the Spanish borrowing 'salsa' into his English utterance. This term belongs to the grammatical category of nouns and the semantic field of celebration, for it refers to a Latin type of dance. If we consider the examples analyzed so far, the grammatical category of nouns and the semantic field of celebrations could be considered the prevailing ones. We can therefore perceive that either incorporating an English term or a Spanish one within Latin song lyrics, code-mixing will follow same patterns either way. As a result, the intent of mixing codes is to create a truly dynamic play on words with both the Spanish 'salsa' and the English 'saucy'. This instance of a play on words is of the utmost important features in this type of melodies, considering it provides the song with much more personality and entertainment.

As far as code-switching is concerned, same consistent patterns of analysis aforementioned will be followed. Accordingly, a significant case can be found towards the end of the song:

'Yo trato y trato, pero baby, aquí yo sigo

Oh I make it hot (hot), your body on top (top)

Kiss me up (up), I wanna lip lock (lock)

Party won't stop (stop), and it's four o'clock (clock)...

It is unsurprising that this universal phenomenon among bilingual speakers (Halpin and Melzi 2018, 4) is so frequently used amid the Latin pop music genre. As it can be observed, it gives much more weightiness to the overall structure of the song. Here, J Balvin concludes in the line *'Yo trato y trato, pero baby, aquí yo sigo'* and Tyga comes to the forefront changing the song language to English. The use of this mixed discourse defies the dominant class language practices, the distinction between legitimate and an illegitimate language, as well as defending the Latinos' hybrid and borderless language, as stated by Casielles-Suárez (2017, 161). Hence, Tyga also incorporates plays on words such as *'lip lock'* to maintain the performance of catchy rhymes high. Thus, in the end of each part of the lines (be it marked by a comma or by a change of line), it can be observed that the monosyllabic words 'hot', 'top', 'up', 'lock', 'stop' and 'clock' conclude each part of the lines. This be with the purpose of setting the rhythm of the melody with short stressed words, creating at the same time a rhyme with one another. Additionally, there is a repetition of the previously mentioned monosyllabic in the background voice so as to further emphasize the danceable beat of the dance track. Despite no more cases of code-switching can be found independently, in the paragraph before the final chorus of the melody Tyga dares to finish his part of the song in Spanish, combining code-mixing and code-switching concurrently:

'You like salsa (Yeah), I'm saucy (Drip)

Caliente, muy caliente (Caliente, caliente, caliente)

Caliente, muy caliente'

As examined above, the first line is a case of code-mixing different from the ones seen formerly, considering the main language is English which incorporates a well-known Spanish borrowing. Accordingly, code-switching also takes place the other way around because instead of switching Spanish for English, the artist switches from English to Spanish. The fact that the American rapper adapts himself to the original language of the song by singing in Spanish shows the increasing importance of Latin forms in the US, for "Spanglish is a code used and

understood by bilingual Spanish/English speakers, the result of the encounter between Latin@ and Anglo peoples.” (Alvarez 2013, 447).

4.3. *Tusa*

Close to 850 million views on YouTube so far, this dance track has probably been heard by more than a half of the entire population, having been released six month ago in November 2019. The creators of this international success are the Latin singer Karol G with the American rapper Niki Minaj. Throughout the melody the predominant topic is to be lovesick from the perspective of women, who encourage their empowerment. Even though this song contains Spanglish methods to a lesser extent compared to the previous ones, it is considered highly significant to examine these cases as they do not only contribute to support the main ideas and results obtained in this study, but they are also clear examples that show that code-mixing and code-switching don't follow established rules. They are adapted and applied as it be more convenient.

Therefore, two cases of code-mixing can be found along the melody: '*Dice que por otro man no llora*' and '*Un shot pa' la pena profunda*'. Here, both 'man' and 'shot' belong to the grammatical category to nouns. As for semantic fields, 'man' belongs to that of persons while 'shot' is part of the semantic field of celebration, for it refers to an alcoholic drink. Focusing on the first example, the second line previous to '*Dice que por otro man no llora*' says '*Que porque un hombre le pagó mal*', where the artist opts for the Spanish word 'hombre'. Yet in the line in question there is a preference for the English term 'man'. As a consequence, the intention of mixing codes is most likely to be in order to meet the requirements of the rhythm, since the word 'hombre' is made up of two syllables and 'man' is a monosyllable which, additionally, adds much more prestige to the lyrics considering it is borrowed from English, a major world-renowned group. Likewise, as for '*un shot pa' la pena profunda*', the mixing of codes happens to be due to rhythm intentions. There is a need for a sharp monolingual word to emphasize the changes in intonation that the whole line requires.

With regard to code-switching, the example we can find halfway along the melody is different from the formerly mentioned. However, it is meaningful to analyze it so as to show that this phenomenon “follows general constraints perhaps, but not fixed rules” about when and where it appears. (McConvell and Florey 2005, 3). In this instance, instead of switching codes together with switching paragraphs, the codes are alternated within the same paragraph:

'Pero diste todo este llanto por nada

Ahora soy una chica mala

And now you kickin' and screamin', a big toddler

Don't try to get your friends to come holla, holla...'

Hither, the American rapper dares to sing the two lines in Spanish and then continue the paragraph in English. The first line in Spanish illustrates the huge influence of Latin forms in the US, considering the use Niki Minaj makes of the past form of the verb 'diste'. Using the past simple tense instead of the past perfect one is a very characteristic feature of the Latin discourse. As a matter of fact, they replace the past perfect tense using more often than not past simple forms such as in the example below 'diste', while in standard Spanish the past perfect tense 'has dado' mostly predominates. By doing this, the rapper is adopting attributes of the mixed discourse used by Latin people which seems to perfectly capture their hybrid character as well as their in-between-ness. (Casielles-Suárez 2017, 163). Besides, by adapting her American origin to the Latin origin of the song, she is demonstrating that "speakers of all ages switch languages to match the language(s) of their interlocutors, thus accommodating the interlocutor during conversation." (Halpin and Melzi 2018, 3). Concerning the last example found towards the end of the song:

'It's me and Karol G, we let them rats talk

Don't run up on us, 'cause they lettin' the MACs off

Pero si le ponen la canción

Le da una depresión tonta...'

Both Niki Minaj and Karol G are empowering themselves in a situation of lack of affection from men, saying that they '*let them rats talk*' while inferring the message that they are stronger now, presumably after a breakup. Hence, this union can be transferred to a more linguistic field, uniting both English and Spanish language by saying '*It's me and Karol G*'. The combination of languages in songs should not be overlooked or underestimated, since – as we have seen – they not only have a tremendous impact in the quality and aesthetic of song, but this impact is also transferred to many different communication fields and registers from all over the globe.

5. Conclusion

To bring this paper to an end, we can argue that the combination and mixing of Spanish and English within Latin pop songs is an effective and successful way to embrace Spanglish by means of providing the audience with amusing aesthetics, word plays, and fashionable and authentic rhythms. Therefore, the increasing practise of incorporating English words or

expressions in Latin songs has been considerably beneficial for this music genre as well as for the Spanish language principally, taking into account the irrefutable prestige the English language has – and has had – on a global scale.

Throughout this study, dealing with code-mixing and code-switching has been specially crucial for the understanding of Spanglish as well as the impact that these linguistic strategies have on Latin pop songs. Concerning code-mixing, a more detailed examination of the English borrowings incorporated by Latin artists has been conducted, owing to the fact that it contributes the most to the spirit and vitality of the songs. Then, code-switching has been analysed to a lesser extent to show how the combination and – most importantly – the cooperation of Latin and American artists make a difference in the melody's success. Hence, after a thorough analysis of these bilingual linguistic techniques within the songs *Con Calma*, *Loco Contigo* and *Tusa*, three main points must be highlighted: First, the main grammatical category borrowed from English is by far that of nouns, yet others such as verbs, adjectives or interjections also play a role; Second, the predominant semantic fields are those of celebration and persons in conjunction with sexual connotations, considering the songs deal with a common topic related to seducing women, being lovesick or women empowerment confronting a breakup; Lastly, there is a constant intention of mixing codes so as to create different plays on words, embellish the melody's aesthetic as well as to produce dynamic rhymes and rhythms. These patterns of borrowing are followed repeatedly regardless of the artist, so that they can provide the audience with much more playful lyrics and catchy rhythms. All in all, Latin singers are reinventing themselves whilst bringing forth a new phenomenon that fosters their hybrid identity. By doing this, the combination of both English and Spanish is going beyond restrictions, entertaining the audience with engaging ways to improve their bilingual abilities together with setting trends worldwide.

6. Works Cited

- Alvarez, Stephanie. 2013. "Subversive English in "Raining Backwards": A Different Kind of Spanglish." *Hispania* 96 (3): 444-459. <https://www.jstor.org/stable/23608287>.
- Balvin, J, featuring Tyga. (2019). Loco Contigo [Song]. On *Carte Blanche* [Album]. Geffen Records.
- Casielles-Suárez, Eugenia. 2017. "Spanglish: The Hybrid Voice of Latinos in the United States." *Atlantis* 39 (2): 147-168. <https://www.jstor.org/stable/26426334>.
- Cepeda, Maria Elena. 2001. "'Columbus Effect(s)': Chronology and Crossover in the Latin(o) Music "Boom"." *Discourse* 23 (1): 63-81. <https://www.jstor.org/stable/41389594>.
- Cordero-Guzman, H. 2008. *Latino Education: An Agenda for Community Action Research*. Edited by Pedro Pedraza and Melissa Rivera. New York: Routledge. <https://doi.org/10.4324/9781410613318>.
- G., Karol, featuring Niki Minaj. (2019). Tusa [Song]. On *TBA* [Album]. Republic Records.
- Grosjean, François. 2010. "Code-Switching and Borrowing." In *Bilingual: Life and Reality*, 51-62. Cambridge, Massachusetts: Harvard University Press. <https://www.jstor.org/stable/j.ctt13x0ft8.9>.
- Halpin, Emily, and Gigliana Melzi. 2018. "Code-switching in the Narratives of Dual-language Latino Preschoolers." *International Journal of Bilingual Education and Bilingualism*, 1-18. <https://doi.org/10.1080/13670050.2018.1553928>.
- Isbell, Daniel S, and Ann Marie Stanley. 2018. "Code-switching Musicians: An Exploratory Study." *Music Education Research* 20 (2): 145-162. <https://doi.org/10.1080/14613808.2016.1238061>.
- Martínez, Ramón A. 2010. "'Spanglish" as Literacy Tool: Toward an Understanding of the Potential Role of Spanish-English Code-Switching in the Development of Academic Literacy." *Research in the Teaching of English* 45 (2): 124-149. <https://www.jstor.org/stable/40997087>.
- McConvell, Patrick, and Margaret Florey. 2005. "Introduction: Language Shift, Code-mixing and Variation." *Australian Journal of Linguistics* 25 (1): 1-7. <https://doi.org/10.1080/07268600500110449>.

- Merriam-Webster Dictionary. 2017. "Lingua franca." Accessed May 25, 2020. <https://www.merriam-webster.com/dictionary/lingua%20franca>.
- Merriam-Webster Dictionary. 2017. "Reggaeton." Accessed May 25, 2020. <https://www.merriam-webster.com/dictionary/reggaeton>.
- Merriam-Webster Dictionary. 2017. "Spanglish." Accessed May 25, 2020. <https://www.merriam-webster.com/dictionary/Spanglish>.
- Migration Policy Institute. n.d. "Frequently Requested Statistics on Immigrants and Immigration in the United States." Accessed May 27, 2020. <https://www.migrationpolicy.org/article/frequently-requested-statistics-immigrants-and-immigration-united-states>.
- Osorio, Araceli. 2010. "The Role of Spanglish in the Social and Academic Lives of Second Generation Latino Students: Students' and Parents' Perspectives." PhD diss., University of San Francisco.
- Poplack, Shana. 1980. "'Sometimes I'll Start a Sentence in Spanish y Termino en Español': Toward a Typology of Code-switching." *Linguistics* 18: 581-618.
- Sánchez-Muñoz, Ana. 2013. "Who Soy Yo?: The Creative use of "Spanglish" to Express Hybrid Identity in Chicana/o Heritage Language Learners of Spanish." *Hispania* 96 (3): 440-441. <https://www.jstor.org/stable/23608285>.
- Sánchez-Muñoz, Ana. 2017. "Tempted by the Words of Another: Linguistic Choices of Chicanas/os and other Latinas/os in Los Angeles." In *Spanish Perspectives on Chicano Literature: Literary and Cultural Essays*, edited by Rosales Jesús and Vanessa Fonseca, 71-81. Columbus: Ohio State University Press. <https://www.jstor.org/stable/j.ctv3znwwz.9>.
- Schroeder, Pollyanna T. 1978. "The growth of Latin American Pop Music in the United States." *College Music Symposium* 18 (2): 124-129. <https://www.jstor.org/stable/40373975>.
- Siemund, Peter. 2008. *Language Contact and Contact Languages*. Amsterdam: Benjamins. <https://www.researchgate.net/publication/278409551>.

Yankee, Daddy, featuring Snow. (2019). Con Calma [Song]. On *El Disco Duro* [Album]. El cartel Records.

Zurita, Paloma L. 2005. "Economic Anglicisms: Adaptation to the Spanish Linguistic System." *Iberica*, 91-114.

7. Appendix

Con Calma

¿Cómo te llamas, baby?

Desde que te vi supe que eras pa' mí

Dile a tus amigas que andamo' ready

Esto lo seguimo' en el after party

¿Cómo te llamas, baby? (Brr, brr)

Desde que te vi supe que eras pa' mí

Dile a tus amigas que andamo' ready (¡Sube!)

Esto lo seguimo' en el after party (Su, ey-ey)

Con calma, yo quiero ver como ella lo menea

Mueve ese poom-poom, girl

Es un asesina, cuando baila quiere que to' el mundo la vea

I like your poom-poom, girl (Sube, sube)

Con calma, yo quiero ver como ella lo menea

Mueve ese poom-poom, girl

Tiene adrenalina, en medio 'e la pista, vente hazme lo que sea

I like your poom-poom, girl (¡Hey!)

Ya vi que estás solita, acompáñame

La noche es de nosotros, tú lo sabe' (You know)

Que ganas me dan-dan-dan

De guayarte mami, ese ram-pam-pam, yeah

Esa criminal como lo mueve e' un delito (Oh)

Tengo que arrestarte porque empiezo y no me quito (Eh)

Tienes criminality, pero te doy fatality

Vívete la película flotando en mi gravity

Daddy pone las regla', tiene' que obedecer

Mami, no tiene pausa, ¿qué e' lo que vas a hacer?

Échale, échale, échale pa'trás

Échale, échale, pa'lante y pa'trás (Eh, ey-ey-ey)

Con calma, yo quiero ver como ella lo menea
Mueve ese poom-poom, girl (Girl)
Es un asesina, cuando baila quiere que to' el mundo la vea
I like your poom-poom, girl
Con calma, yo quiero ver como ella lo menea (Con calma)
Mueve ese poom-poom, girl
Tiene adrenalina, en medio 'e la pista, vente hazme lo que sea
I like your poom-poom, girl

Tú tiene' candela y yo tengo la vela
Llama el 911, se están quemando las suela'
Me daña cuando la faldita esa me la modela
Mami, estás enferma, pero tu show no lo cancela'
Te llaman a ti la reina del party
Mucha sandunga tiene ese body
Tírate un paso, no-no-no pare, ¡wow! Dale, dale (Yo')
Somos dos bandido' entre la rumba y romance
Y zúmbale DJ, otra ve' pa' que dance
Échale, échale, échale pa'trás
Échale, échale, pa'lante y pa'trás (Ey, eh, ey)

Con calma, yo quiero ver como ella lo menea (Con calma)
Mueve ese poom-poom, girl (Girl)
Es un asesina, cuando baila quiere que to' el mundo la vea
I like your poom-poom, girl
Con calma, yo quiero ver como ella lo menea (Con calma)
Mueve ese poom-poom, girl
Tiene adrenalina, en medio 'e la pista, vente hazme lo que sea
I like your poom-poom, girl (¡Snow!)

Come with a nice young lady (What?)
Intelligent, yes she gentle and irie (¡Fuego!)
Everywhere me go me never lef' her at all-ie (Dile)
Yes-a Daddy Snow me are the roam dance man-a (Snow)

Roam between-a dancin' in-a in-a nation-a (Prr-prr-prr)
You never know say daddy me Snow me are the boom shakata (¿Qué-qué-qué-qué?)
Me never lay-a down flat in-a one cardboard box-a (¿Sube, sube!)
Yes-a Daddy Yankee me-a go reachin' out da top (What?)

Con calma, yo quiero ver como ella lo menea
Mueve ese poom-poom, girl (Girl)
Es un asesina, cuando baila quiere que to' el mundo la vea
I like your poom-poom, girl
Con calma, ya' no say daddy me Snow me I go blame
I like your poom-poom, girl
'Tective man a say, say daddy me Snow me stab someone down the lane
I love your poom-poom, girl

Loco Contigo

Tú me tienes loco, loco contigo
Yo trato y trato, pero baby, no te olvido (No te olvido)
Tú me tienes loco, loco contigo (Come on)
Yo trato y trato, pero baby, aquí yo sigo (Okay, okay)

Ma-, mam-, mami tú eres una champion
Ram-pa-pa-pam-pam con un booty fuera de lugar
Una cintura chiquita, mata la cancha
Tú estás fuera de lo normal (Yeah)
Tú lo bates como la avena de abuela
Hay muchas mujeres pero tú ganas por fela'
Enseñando mucho y todo por fuera
Tu diseñador no quiso gastar en la tela

Oh mamá, tú eres la fama
Estás conmigo y te vas mañana
Cuando lo mueves, todo me sanas
Eres mi antídoto cuando tengo ganas

*Oh mamá, tú eres la fama
Estás conmigo y te vas mañana
Cuando lo mueves, todo me sanas
Eres mi antídoto cuando tengo ganas*

*Tú me tienes loco, loco contigo
Yo trato y trato, pero baby, no te olvido (No te olvido)
Tú me tienes loco, loco contigo (Come on)
Yo trato y trato, pero baby, aquí yo sigo*

*Ha
Oh I make it hot (hot), your body on top (top)
Kiss me up (up), wanna lip lock (lock)
Party won't stop (stop), and it's four o'clock (clock)
Iced out watch (ice), I can get you one, yeah
Tell your best friend, she get one too (she get one too)
Girls wanna have fun, I'm who they run to
Move, move, your body know you want to
One, two, baby I want you (ooh)
Cute face, lil' waist (yeah), move to the base (base)
That ass need to see (see), you consider me (ah)
That's my old girl, yeah, she an antique
You got that new body (yeah), you an art piece (ah)
You like salsa (yeah), I'm saucy (drip)
Caliente, muy caliente (Caliente, Caliente, aliente, ayy, ayy)
Caliente, muy caliente*

*Tú me tienes loco, loco contigo
Yo trato y trato, pero baby, no te olvido (No te olvido)
Tú me tienes loco, loco contigo (Come on)
Yo trato y trato, pero baby, aquí yo sigo*

*Tú pide lo que quieras, lo que quieras, lo que quieras (Yeah, yeah, yeah)
Que yo lo hago a tu manera, a tu manera, a tu manera*

*Dale mueve la camera como lo hacia Selena
Tú no tienes ataduras, vamo' a romper la cadena*

Tusa

¿Qué pasó contigo? Dímelo

Rrr!

O-O-Ovy on the Drums! (mmm)

Ya no tiene excusa (no, no)

Hoy salió con su amiga dizque pa matar la tusa (tusa)

Que porque un hombre le pagó mal (ah)

Está dura y abusa (eh)

Se cansó de ser buena

Ahora es ella quien los usa (hmm-mm)

Que porque un hombre le pagó mal (mal)

Ya no se le ve sentimental (-tal)

Dice que por otro man no llora, no (llora)

Pero si le ponen la canción (hmm)

Le da una depresión tonta

Llorando lo comienza a llamar

Pero él la dejó en buzón (no)

¿Será porque con otra está (con otra está)

Fingiendo que a otra se puede amar?

Pero diste todo este llanto por nada

Ahora soy una chica mala

And now you kickin' and screamin', a big toddler

Don't try to get your friends to come holla, holla

Ayo, I used to lay low

I wasn't in the clubs, I was on my J.O. (woop-woop)

Until I realized you a epic fail

So don't tell your guys that I'm still your bae, yo (ah!)

'Cause it's a new day, I'm in a new place (aha)
Gettin' some new D, sittin' on a new face (okay)
'Cause I know I'm the baddest bitch you ever really met (woop)
You searchin' for a badder bitch and you ain't met her yet (woop)
Ayo! Tell 'em to back off
He wanna slack off
Ain't no more booty calls, you gotta jack off
It's me and Karol G, we let them rats talk
Don't run up on us, 'cause they lettin' the MACs off
(Rrr!)

Pero si le ponen la canción (hmm)
Le da una depresión tonta
Llorando lo comienza a llamar
Pero él la dejó en buzón (no)
¿Será porque con otra está (con otra está)
Fingiendo que a otra se puede amar?

Eh, ah
Un-un shot pa la pena profunda (un shot, eh)
Y seguimos gastando la funda (la funda)
Otro shot pa la mente (yeah-yeh)
Pa que el recuerdo no la atormente (ah, oh)
Ya no le copia nada (na)
Su ex ya no vale nada (nada)
Sale pa la disco y solo quiere perrear (perrear)
Pero se confunde cuando empieza a tomar (tomar)
Ella se cura con rumba ah)
Y el amor pa la tumba (yeah)
Todos los hombres le zumban (le zumban)
Pero si le ponen la canción (oh)
Le da una depresión tonta (tonta)
Llorando lo comienza a llamar
Pero él la dejó en buzón (oh)

¿Será porque con otra está (con otra está)
Fingiendo que a otra se puede amar?
Ey, Karol G (ajá, Karol G)
Nicki Minaj (ah, ajá), ey
"The Queen" with "The Queen" (ajá, jajaja)
O-O-Ovy on the Drums