Code-Switching in "Despacito (Remix)": A Sociolinguistic Perspective in Bilingual and Global Pop Music

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ARTICLE INFO	ABSTRACT
	In an increasingly globalized world, multilingualism has become a key feature of contemporary popular music. This research investigates the structural forms and communicative functions of language alternation in *Despacito (Remix)*—a globally successful pop song blending Spanish and English. Drawing on Poplack's typology of code-switching, Hoffman's functional motivations, and Muysken's classifications of code-mixing, the study examines how language alternation shapes the song's narrative structure, emotional expression, and international appeal. Employing a qualitative descriptive approach, this research conducts a close analysis of the song's lyrics—particularly Justin Bieber's bilingual performance—revealing the prominent use of switching within sentences and between sentences, alongside instances of insertional mixing. The findings indicate that language alternation is not merely stylistic choices, but strategic tools to enhance expressiveness, foster cultural hybridity, and expand global reach. In comparison with previous studies on code-switching in Indonesian digital and literary contexts, this paper highlights how popular music represents a distinct and underexplored domain where linguistic creativity intersects with market-driven aesthetics. Ultimately, the study underscores the role of language alternation as a powerful mechanism for shaping narratives, constructing identities, and engaging diverse audiences in global entertainment media.

I. Introduction

The global music industry has witnessed a significant rise in multilingual collaborations, particularly those blending English with other world languages. One of the most notable examples is Despacito (Remix)— a joint musical project by Puerto Rican performers along with the addition of Canadian pop sensation [1]. The remix introduced English lyrics into the original Spanish version, thereby expanding its global appeal and deepening its cultural resonance. Its unprecedented success—topping charts and breaking streaming records worldwide—demonstrates the strategic power of language blending in enhancing musical storytelling and maximizing audience reach.

A central linguistic phenomenon contributing to this success is code-switching involves alternating across multiple languages within one interaction or communication setting. According to [2], it is typically divided into three main classifications: intra-sentential (language shift within one sentence), inter-sentential (language shift between separate sentences), and tag-switching (insertion of short elements like "you know"). This classification has become foundational in sociolinguistics, offering researchers a structural framework for analyzing bilingual utterances across various domains. In the context of music, these distinctions help reveal how language alternation is deployed to create rhythm, emotion, and connection with diverse listeners.

Expanding upon structural typologies, [3] introduced a functional approach to code-switching that focuses on the motivations behind language shifts. These include expressing identity, fulfilling lexical needs, emphasizing emotion, and achieving phatic or poetic functions. Complementing these perspectives, [4] proposed a theory of code-mixing, which—while closely related—highlights

different mechanisms of language interaction namely insertion, alternation, and the use of congruent lexicalization. Together, these frameworks offer a comprehensive lens through which multilingual discourse in music can be examined both structurally and symbolically.

Empirical studies have explored code-switching across a range of media, including social media [5], YouTube content [6][7], podcasts [8], novels [9][10], and classrooms [11]. In these studies, intra-sentential switching is repeatedly identified as the most dominant category, particularly in informal or expressive settings such as YouTube videos [7], song lyrics [12], and online conversations [13]. In contrast, inter-sentential switching is more common in structured discourse, while tag-switching is comparatively rare but still functionally relevant.

The motivations behind language alternation are diverse and deeply sociolinguistic. They include topic specification, emotional emphasis, lexical precision, and identity performance [3][7][6]. The choice to switch codes is often shaped by factors such as speaker roles, audience expectations, and social context—as seen in settings like podcast [8] and workplace interactions [14].

A broader synthesis of studies from 2017 to 2023 reinforces these trends. Intra-sentential switching predominates across settings such as WhatsApp groups [13], oral tests [15], student organizations [16], classrooms [17], and music lyrics [12]. Meanwhile, inter-sentential switching features in formal speech, such as President SBY's address [18], with tag-switching remaining the least frequent. These findings affirm that code-switching manifests in diverse domains—from digital communication to formal or artistic discourse [13][18][17].

In explaining why speakers code-switch, many scholars refer to [19] and [4]'s frameworks, which highlight reasons such as lexical gaps, emotional expression, solidarity, clarification, and pedagogical strategies [20][17]. In some cases, [4]'s code-mixing typology is used to differentiate between forms of language blending in speeches and songs [18][12]. These patterns suggest that code-switching reflects not only bilingual proficiency but also strategic sociolinguistic decisions embedded in real-world interactions.

Despite this extensive body of work, there remains a significant research gap in the study of global pop music as a site of code-switching. Existing studies tend to focus on local or regional settings, particularly within Indonesian contexts, or they analyze text-based discourse. Very few explore internationally successful music collaborations—such as *Despacito (Remix)*—that strategically deploy bilingualism for aesthetic, commercial, and cultural purposes. Thus, the intersection of global music, identity performance, and sociolinguistic function remains underexplored.

This study aims to address that gap by analyzing *Despacito (Remix)* through a sociolinguistic lens. By applying [2]'s structural framework, [3]'s functional categories, and [4]'s code-mixing typology, this paper examines how language switching functions beyond just the linguistic level but also as a symbolic tool for global engagement, identity negotiation, and cultural hybridization. The remix version's deliberate use of Spanish-English alternation—particularly in Justin Bieber's verses—provides a rich site for such inquiry.

The main contributions of this study are threefold: First, it extends existing code-switching theories to a globally impactful musical text. Second, it demonstrates how bilingualism in music transcends stylistic choice, functioning instead as a mode of cross-cultural communication, audience expansion, and identity expression. Third, it offers a comparative synthesis by bridging insights from Indonesian and international studies, situating *Despacito (Remix)* within a broader sociolinguistic and media framework.

In sum, this study investigates how code-switching in *Despacito (Remix)* functions both structurally and symbolically. By closely analyzing the lyrics—especially Bieber's English-Spanish segments—the paper reveals how multilingualism enhances narrative power, emotional resonance, and global appeal. Grounded in established theoretical models, this study enhances insights into how language influences the construction of modern music and media discourse.

II. Method

The research is conducted using a qualitative descriptive framework to investigate the occurrence and applications of language alternation in *Despacito (Remix)*. This method allows for an in-depth linguistic and contextual interpretation of bilingual language use in a musical text [21].

A. Data Source

The primary data source is the official lyric version of *Despacito (Remix)* as published on verified platforms such as YouTube and Genius.com. The song was chosen due to its international success, multilingual collaboration, and observable instances of language alternation between Spanish and English. Particular attention is paid to Justin Bieber's bilingual performance in the remix version, which features strategic code-switching between the two languages.

B. Data Collection Method

Data were collected using document analysis techniques. The lyrics were transcribed, segmented, and annotated based on observed switches and mixing. Every occurrence of language alternation and integration was recognized, categorized, and tabulated for qualitative analysis. Repeated listening and reading were conducted to ensure accuracy and contextual understanding [22].

Regarding research ethics, the lyrics used in this study are copyrighted. However, their use qualifies as fair use for educational and scholarly purposes, as the analysis is transformative, non-commercial, and limited in scope. Only selected excerpts are presented for linguistic analysis, and full credit is given to the original creators. The research adheres to ethical standards in academic writing and data usage, respecting intellectual property rights (see [23][24]).

C. Close Reading of Lyrics

To classify and interpret the classifications and applications regarding language alternation and blending, the study applies the following theoretical frameworks: [2] outlines three main forms of code-switching: intra-sentential (inside a single sentence), inter-sentential (across different sentences, and tag-switching (through the insertion of discourse markers). [4]'s model to distinguish code-mixing classifications, specifically insertion, alternation, and congruent lexicalization. [3]'s classification of code-switching motivations, which includes functions such as topic specification, personalization vs. objectivization, repetition, emotional expression, and phatic/poetic functions. The categorization process involved interpreting linguistic switches in light of these frameworks to understand both structural and functional dimensions of the bilingual usage in the song.

D. Application of Rhetorical Framework

Following data collection, each instance of code-switching was categorized following [2]'s typology. The analysis then examined the linguistic environment and the probable communicative intent behind each switch, referring to [3]'s and [4]'s theories. Coding and thematic analysis techniques were used to draw interpretative meaning from the lyrical content [25].

E. Trustworthiness and Triangulation

To ensure credibility and trustworthiness, this study triangulates findings with previous works on code-switching in musical and digital texts (e.g., [7][12][6][8]). Comparative insights help contextualize the findings within broader trends in bilingual music communication. Since this study involves both English and Spanish lyrics, careful steps were taken to ensure the accuracy of the Spanish data. Spanish segments were cross-referenced with official lyric sources and analyzed using reliable translation tools, including DeepL, WordReference, and Google Translate. In addition, this study utilized LyricsTranslate.com, a multilingual platform where users contribute and compare translations. Specifically, three independent English translations of *Despacito (Remix)* from different contributors were analyzed. This allowed for triangulation of meaning and helped identify consistent interpretations across multiple renderings. Semantic ambiguities were addressed through comparative analysis and supported by contextual understanding of the lyrics within the song's communicative function.

III. Results and Discussion

The analysis of the lyrics of Despacito (Remix) reveals multiple instances concerning the use of both English and Spanish in language switching and mixing. The switches are primarily performed by Justin Bieber in the intro and chorus, while Luis Fonsi and Daddy Yankee mainly use Spanish, with some strategic insertions and alternations. The results are illustrated in Table 1.

Table 1. Classification of Language Alternation Instances in Despacito (Remix) Based on [2] and [4]'s Frameworks

No.	Lyric Section	Lyric Excerpt	Type of Code-switching [2]	Type of Code-mixing [4]	Functions [3]	Analysis
1	Transition: Intro / Verso 1	"Baby, take it slow so we can last long" / "Tú eres el imán y yo soy el metal"	Intersentential	Alternation	Topic shift, audience accommodation	Clear language switch between English (Bieber) and Spanish (Fonsi), establishing contrast between speakers and reflecting bilingual audience targeting.
2	Verso 1 (Luis Fonsi)	"Solo con pensarlo, se acelera el pulso (Oh, yeah)"	Tag-switching	Insertion	Expressive emphasis	"Oh yeah" adds enthusiasm and rhythm; English tag complements the emotional tone of the Spanish line without disrupting grammar.
3	Coro (Luis Fonsi)	"Quiero ver bailar tu pelo, quiero ser tu ritmo (Woah, woah)"	Tag-switching	Insertion	Emotive sound, musical filler	"Woah" functions as a sound-based tag, enhancing musicality and performance appeal with minimal syntactic role.
4	Coro (Luis Fonsi)	"Que le enseñes a mi boca (Woah, woah)"	Tag-switching	Insertion	Emotional intensity	Repeated tag "woah" highlights sensual tone and serves as a non-verbal expression of passion, common in pop and reggaeton.
5	Post-Coro (Luis Fonsi & Daddy Yankee)	"Favorito, favorito, baby"	Tag-switching	Insertion	Intimacy, familiarity	"Baby" is an English tag appended to a Spanish line, emphasizing affection and stylistic fluidity without interrupting grammar.
6	Coro (Luis Fonsi)	"Déjame sobrepasar tus zonas de peligro (Woah, woah)"	Tag-switching	Insertion	Performance expression	Interjection "woah" contributes to musical build-up and emphasis without altering syntactic pattern of the Spanish sentence.
7	Post-Coro (Luis Fonsi & Daddy Yankee)	"Pero pa' montarlo aquí tengo la pieza, oye (Yeah, yo)"	Tag-switching	Insertion	Rhythmic flow, emphasis	"Yeah, yo" are English interjections for stylistic punctuation; they add to rhythm and swagger in performance without structural interference.
8	Puente (Mixed lines)	"Despacito / This is how we do it down in Puerto Rico	Intersentential	Alternation	Emphasis, poetic function	A full English sentence follows a Spanish word ("Despacito"), creating a stylistic and thematic shift that highlights bilingual expression.
9	Puente (Mixed lines)	"I just wanna hear you screaming, ¡Ay, bendito!"	Intrasentential	Insertion	Emotional climax, cultural emphasis	English sentence includes a Spanish exclamation, mixing languages within a sentence for dramatic effect and Latino cultural resonance.
10	Puente (Luis Fonsi)	"I can move forever cuando esté contigo"	Intrasentential	Alternation	Identity fusion, poetic rhythm	The switch from English to Spanish occurs within the sentence, blending both languages to reinforce bilingual identity and musical rhythm.

The examination of *Despacito (Remix)* uncovers a deliberate application related to language alternation and blending across the lyrics. These switches occur between Spanish and English, and

their use can be categorized based on [2]'s code-switching typology and [4]'s code-mixing typology. The song showcases a complex interplay of linguistic styles aimed at both cultural expression and broadening the song's appeal to different linguistic audiences.

A. Classification of Code Switching and Code Mixing

a) Intrasentential Switching

Intrasentential switching, as defined by [2], occurs when the switch happens within a single sentence. For example, the Spanish exclamation *¡Ay, bendito!* is embedded within an otherwise English sentence. This qualifies as intrasentential switching under [2]'s model and as insertion under [4]'s framework. The Spanish interjection adds emotional intensity and cultural flavor without altering the English sentence structure.

b) Intersentential Switching

Intersentential switching occurs between two separate sentences or clauses. For instance:
"Baby, take it slow so we can last long" / "Tú eres el imán y yo soy el metal."
This shift happens at a clear syntactic boundary between an English sentence (by Justin Bieber) and a Spanish sentence (by Luis Fonsi), illustrating intersentential switching. It reflects the song's bilingual structure, maintaining distinct language boundaries while transitioning between artists.

c) Tag-Switching

Tag-switching involves inserting fixed phrases or discourse markers from one language into a sentence of another. Several examples appear in *Despacito (Remix)*. Short English expressions like "baby," "oh yeah," "woah," and "yeah yo" are inserted into Spanish sentences without disrupting their grammatical structure. These tags add informality, rhythm, and emotional tone.

d) Insertion and Alternation Mixing (Code Mixing)

[4]'s code-mixing typologies—insertion and alternation mixing—are also apparent in the lyrics. Insertion occurs when a term or expression originating from one language is nested inside the linguistic pattern of another language. For example, the phrase "*¡Ay, bendito!*" is inserted into an otherwise English sentence. This insertion functions as a cultural marker, emphasizing the song's Puerto Rican roots while remaining accessible to a global audience. The phrase "¡Ay, bendito!" is iconic in Latin culture and adds emotional resonance, illustrating the fusion of English and Latin American musical traditions.

Alternation occurs when entire phrases or clauses from each language are used together, involving a switch in both structure and lexicon. For instance:
"I can move forever cuando esté contigo"
This line demonstrates alternation, with a structural shift from English to Spanish mid-sentence. Both parts contribute equally to the semantic and grammatical content, making it a case of syntactic blending rather than simple insertion.

B. Functions of Code Switching: Cultural, Stylistic and Emotional

Beyond structural categories, the code-switching in *Despacito (Remix)* fulfills important cultural, stylistic, and emotional functions.

a) Cultural and Stylistic Fusion

The incorporation of both Spanish and English in *Despacito (Remix)* reflects a cultural fusion that bridges Latin American identity with global pop sensibilities. This bilingual structure allows the song to maintain local authenticity while reaching international audiences, exemplifying a hybrid identity in modern music [3]. Stylistically, the interplay of languages enhances the song's rhythm and global appeal. It blends the sensual, lyrical flow of Spanish with the universal accessibility of English. This intentional fusion showcases how code-switching may serve as an innovative approach to promote cultural exchange and broaden a song's appeal across linguistic and geographic boundaries.

b) Emotional Resonance and Rhetorical Function

Code-switching intensifies emotional expression in the lyrics. For instance, the transition from *"I just wanna hear you screaming"* to *"¡Ay, Bendito!"* blends the directness of English with the emotive

charge of Spanish, enriching the song's romantic and sensual themes. This interplay supports [3]'s view that code-switching may reflect emotional and identity-related motivations.

Moreover, the sensual Spanish lines—such as *"Pasito a pasito, suave suavecito"*—evoke intimacy and rhythmic flow, while repeated English terms like *"baby"* enhance the song's global accessibility. This emotional duality allows the song to resonate with both Spanish-speaking and non-Spanish-speaking listeners.

C. Comparative Insights with Existing Literature

This study affirms and expands prior research on multilingualism in media.

a) Bilingual Identity and Hybridization

The code-switching in *Despacito (Remix)* reflects the formation of a bilingual identity and the hybridization of cultural narratives. [2] highlights that intrasentential switching allows for seamless narrative flow, evident in lines like "*Quiero respirar tu cuello despacito*," which blend with English segments for lyrical and emotional impact. [3] further explains that such switches are tied to identity expression and cultural negotiation. This finding aligns with [7], who notes that bilingual identity in digital content often results from stylistic creativity and audience targeting. Unlike localized Indonesian examples discussed in her study, *Despacito* demonstrates hybridization on a global scale, merging Latin identity with Anglo-pop accessibility.

b) Market Strategy and Global Reach

[4] suggests that code-mixing is often used to expand communicative reach, a function clearly demonstrated in *Despacito (Remix)*. By combining Spanish and English, the song appeals to two major language groups, maximizing its international marketability. [5] support this, arguing that multilingual content on global platforms like YouTube can significantly boost audience engagement. This is echoed by [12], who observe that Indonesian digital influencers use code-switching to broaden reach and build transnational appeal. While their study is grounded in social media, *Despacito* illustrates similar patterns in music—where English serves not only as a global lingua franca but as a bridge to wider markets.

c) Emotional and Symbolic Functions

The emotional and symbolic value of bilingualism in music has been underscored by researchers like [8] and [6]. In *Despacito (Remix)*, the interplay between English and Spanish enriches the emotional depth of the lyrics. Spanish lines convey sensuality and romance, while English enhances clarity and universality. This bilingual balance creates a narrative with broader resonance. Symbolically, English lyrics represent globalization and cross-cultural aspirations [4]. Through this linguistic layering, the song not only tells a romantic story but also communicates cultural pride and global ambition.

In conclusion, this study presents a thorough examination of language alternation practices in *Despacito (Remix)* from the perspective of [2][4] and [3]'s frameworks. It demonstrates how bilingualism in global pop music functions structurally and symbolically—enhancing emotional expression, fostering cultural hybridity, and expanding market appeal. The findings contribute to existing scholarship by highlighting how linguistic strategies in music are deeply intertwined with questions of identity, global communication, and emotional storytelling. As the music industry continues to globalize, songs like *Despacito (Remix)* reveal the power of bilingualism not only as a stylistic feature but as a vehicle for cultural and emotional connection.

IV. Conclusion

This study has explored the structural and symbolic functions of language alternation in *Despacito (Remix)* by applying the theoretical frameworks of [2],[3], and [4]. By analyzing the integration of English and Spanish in the lyrics—particularly in Justin Bieber's bilingual sections—the research demonstrates that the language shifts in the song fulfill not only linguistic purposes but also emotional, cultural, and commercial functions.

Structurally, the findings support [2]'s observation that intra-sentential switching predominates in expressive and informal discourse, echoing patterns identified in prior studies of digital and casual linguistic settings (e.g., [7][6]). Functionally, the code-switching aligns with [3]'s motivations—

especially emotional expression, identity construction, and audience accommodation. Meanwhile, [4]'s concepts of insertion and alternation further contextualize the code-mixing as an intentional strategy that reflects cultural hybridity and global marketability.

While existing literature often focuses on local or classroom-based contexts—such as in Indonesian media or education [8] [13]—this study expands the sociolinguistic discourse by analyzing a globally influential pop song. It highlights how language alternation in music can act as a tool for cross-cultural storytelling and consumer engagement on a transnational scale.

However, several limitations should be acknowledged. This study focuses on a single musical text and does not incorporate audience perception or audiovisual elements, such as music video imagery, which may further shape the interpretation of code-switching. Additionally, the analysis remains textual and theoretical, lacking empirical data from listener perspectives.

Future studies might broaden this investigation by examining language switching across diverse musical genres and artists, or by comparing listener responses from various linguistic backgrounds. Multimodal discourse analysis—encompassing lyrics, performance, and visual aesthetics—could provide a more holistic understanding of how language functions in global pop culture. Additionally, surveys or interviews could empirically validate audience interpretations of bilingual performances.

This study has two main implications. Academically, it affirms the applicability of sociolinguistic frameworks in analyzing multilingual media. Practically, it illustrates how strategic multilingualism can enhance both cross-cultural communication and market appeal within the global entertainment industry. Ultimately, this study highlights how language alternation plays a crucial role in crafting narratives, expressing identities, and enhancing audience connection in modern pop music.

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