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**NATIONAL AND TRANSNATIONAL EUROPEAN IDENTITIES CONSTRUCTED  
THROUGH CODE-SWITCHING IN EUROVISION SONG CONTEST  
PERFORMANCES**

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## INTRODUCTION

Many people in the world know a few languages, especially the young ones, and in some instances, they change languages in the middle of the conversation. Code-switching has become an integral part of our lives as more and more people travel and start families with people of different nationalities. According to *The Oxford Learner's Dictionary* (n. d.), code-switching is generally understood to mean “the practice of changing between languages when you are speaking”. Globalisation and new technologies made it much easier to communicate with people from other countries and cultures and created effortless possibilities for people from contrasting backgrounds to interact. Furthermore, as people travel with various intentions, such as working, studying, or simply searching for a better life, code-switching cannot be escaped, especially living in Europe, where every country has its language and traditions. More people in the world are bilinguals than monolinguals, which might surprise some people, but it indicates that bilingualism, multilingualism, and other types of language knowledge must be studied (Myers-Scotton, 2006, p. 2). It is also important to note that language is a dynamic concept, which comes along with politics, economics, and other key developments of the world (Nguyen, 2014, p. 1). This is why language keeps adapting to the globalisation, and people start to switch languages in conversations.

A blog post written by the *United Language Group* states that people use code-switching as a way of blending in with a particular social group. Moreover, it is declared that people do not even notice when they are switching between a few codes. Code-switching as a process can usually happen between bilingual<sup>1</sup> speakers, as both of those people must understand the phrase or sentence that has been switched. Nevertheless, this is not a must as people can know a few phrases in the language and code-switch in that way. In the workbook of National Center on Cultural and Linguistic Responsiveness (2014) it is explained that “anyone who knows even a little bit of a second or third language can code switch” (p. 3). This indicates that extensive knowledge of a second language is not needed, even a small number of expressions is enough to switch from one language to another. Considering this, code-switching can be very relevant to nations where a second language is taught or at least spoken in that environment. Moreover, it is important to make it clear that from the sociolinguistic view, employing varieties of the same language, such as dialects, accents, and the usage of various mannerisms in different social groups can also be viewed as code-switching (United Language Group, n.d., para. 6). As noted by Meisel (1994), code-switching is not only a semantic, but also a pragmatic skill, as the

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<sup>1</sup> Bilingualism – the ability to speak two languages. (Merriam-Webster's, n.d.). Last accessed on 2023-01-19.

person who code-switches combines the knowledge about the situational context, the topic that is being discussed and must adhere to grammatical rules of those languages (p. 414).

An article about European languages in *The Guardian* highlights that “over half of the people in the European Union can speak at least two languages besides their own, 38% of them being able to speak English” (Nardelli, 2014). While the research was done only on the languages that are spoken within the EU, it is evident that the majority of European citizens can speak a few languages. This means that Europeans might code-switch a lot in order to communicate with citizens of other countries on the continent. These statistics do not include the languages of immigrants who have lived in Europe for a long time and consider it home. According to Nardelli (2014), 25% of the European population can speak two languages besides their own, while 10% can hold a conversation in three additional languages. It is evident that European citizens are fluent in a few foreign languages, which implies that they might code-switch in conversations that are held daily as it is easier to remember a word in another language rather than start speaking in another language and switch the whole conversation.

Additionally, it appears that the diversity of languages in Europe as well as many people being multilingual influences the European Song Contest song lyrics. Some of the performers sing in their native language while others use code-switching as an ability to incorporate their language into the songs while including other languages in the performances. Moreover, music is a significant topic to study in this case as people tend to use code-switching a lot while singing. A lot of artists write songs not in their native languages to reach a wider audience, but they sometimes choose to include some of the phrases that are present in their mother tongue to add a personal touch and to show their culture. This can be observed in many songs by European artists as they have a lot of knowledge of languages and can use that to their advantage. Also, some artists use a few languages in their songs, but none of them is their native. This happens because artists usually want to reach viewers who speak a certain language. Choosing a phrase in a language that is spoken by people from other nationalities and backgrounds can attract more listeners and create a connection with them. It also might be due to the performers of a certain country wanting to appear as ones who identify as Europeans (Motschenbacher, 2016, p. 160). Therefore, European Song Contest is an excellent place to use code-switching as various European languages and identities of people from different cultures are represented in this contest.

Identity is an extremely important notion as people are expressing themselves in different ways and identity is one of them. According to *The Macmillan Dictionary*, identities are attributes that differentiate people from one another. Even though humans are said to have different

identities, those identities are expressed in various ways depending on the context. For instance, when a European is among other Europeans, that European identity is not expressed as intensely as it would be expressed in other sociocultural contexts, such as being in Australia or Africa. When people happen to be in a country or continent with a different cultural background, they tend to express themselves as more representative of their own culture. Therefore, they demonstrate more European qualities in various sociocultural contexts rather than when they are in Europe (Herrmann & Brewer, 2004, p. 4).

Some researchers like Motschenbacher (2016), Gardner-Chloros (2009a, 2009b), Herrmann & Brewer (2004) and others have contributed to the research of code-switching as well as made research on the topic of this linguistic phenomenon and identities and provided their point of view on this topic. Moreover, not only foreign researchers are interested in this phenomenon, but there are also some studies done in this field by Lithuanian linguists, such as Vaicekauskienė & Šmitaitė (2010). However, little research has been carried out on code-switching in the Eurovision Song Contest. It is crucial to study the way European identities form through code-switching in European Song Contest performances as this specific topic has not been tackled by many researchers, although code-switching contributes to various identities in this contest. Nevertheless, Motschenbacher (2016) discusses this topic in his book “Language, Normativity and Europeanisation” and deals with the code-switching instances in 1956–2015 Eurovision Song Contest performances. It would seem that further investigation is needed in this sphere to acknowledge the importance and relevance of code-switching in the Eurovision Song Contest. Moreover, Eurovision Song Contest is an accurate reflection of European identities as it comprises performances from many contrasting European countries. Eurovision Song Contest also includes Australian performances, which are going to be eliminated from this research to keep the focus only on European identities.

It is predicted that in European Song Contest the topic of love is a universal topic, which is the most popular topic in the code-switched song lyrics and that the switches to the English language are the most prevalent. The **hypothesis** of this paper is going to be tested by collecting data from European Song Contest performances and by applying quantitative and qualitative methods.

**The subject of this paper** is the cases of code-switching in Eurovision Song Contest performances from 2009 to 2022.

**This research paper aims** at analysing how national and transnational European identities are constructed through code-switching in the Eurovision Song Contest. In order to achieve the aim, the following **objectives** have been set:

1. to review the scientific literature on code-switching and identity construction;
2. to quantitatively analyse the distribution of code-switching cases found in Eurovision Song Contest song lyrics into groups according to several aspects: the topic, the language that it was switched to and the geographical regions.
3. to qualitatively interpret the possible reasons for code-switching in the Eurovision Song Contest and what identities it results in.

The research paper comprises five parts. The introduction presents the research questions, the subject, the aim, and the objectives. The theoretical overview of this thesis deals with general theoretical material on code-switching, identity formation and multilingualism and presents the background of the Eurovision Song Contest and European identities. The part on methodology presents the explanation of how the research was conducted, the characteristics of the empirical data and the framework for the empirical analysis. The fourth part of the research paper introduces the qualitative and quantitative analyses of the code-switching cases in European Song Contest performances. The final section of this research paper deals with the conclusions of the analysis.

# **I. THEORETICAL OVERVIEW OF CODE-SWITCHING AS A TOOL FOR CONSTRUCTING IDENTITIES IN EUROPEAN SONG CONTEST PERFORMANCES**

Code-switching is a unique and very widely spread linguistic phenomenon that does not lose its relevance to this day and plays a major role in modern society. This is a constantly developing phenomenon as languages develop, the world is becoming more globalised, and people get to know more languages. Furthermore, this linguistic phenomenon in the context of the Eurovision Song Contest is relevant to researchers, especially linguists, as “studying pop song lyrics as a motivated form of language use can be enlightening with respect to how language is instrumentalised to achieve certain goals” (Motschenbacher, 2016, p. 98). Considering this, it is easy to understand that code-switching can not only refer to the willingness of achieving certain goals within an utterance or a phrase but can also help people express their identities in a myriad of ways.

Code-switching cases could be observed in various situations, such as dialogues between friends, informal conversations between teachers and students, conferences where academic language is used and many other instances. However, there are code-switching cases that might be ambiguous in the sense that only one word is told in another language and not every person agrees that it could be marked as a code-switching case. Some of the most popular aspects of code-switching that can be analysed are the definitions of code-switching, the reasons it might be used, the usage of code-switching in particular situations, and the identities that are formed with the help of it. Nonetheless, other aspects of code-switching have been studied by various scholars. This leads to other topics, which are going to be tackled in this theoretical overview – the concept of code-switching, bilingualism and multilingualism and other related terms, identities, and ways of expressing them and the Eurovision Song Contest and its history.

## **1.1 The concept of code-switching**

There are many different ideas of what code-switching could be described as. An interesting description of code-switching comes from the professor and linguist Poplack (2010, as cited in Motschenbacher, 2016), who notes that code-switching usually means incorporating two or more languages in a phrase, sentence, or a word with no change of the subject of the conversation (p. 157). While it might be accurate in some cases, it is still unclear whether any slight or sudden change of the topic would mean that this is no longer considered to be code-switching. While the presenters of official speeches would use only one topic during the speech, people who organise more informal presentations could jump from one topic to another. Moreover, code-switching does not only happen in planned speeches, as a big part of it occurs

during everyday conversations. Code-switching is a great method of implying the knowledge of two languages or dialects into one conversation to express yourself in the most accurate way possible (Auer, 1998, as cited in Gardner-Chloros, 2009b, p. 99). This indicates that code-switching is situational and not always thought through thoroughly before. Changing between languages or dialects is a common phenomenon in day-to-day conversations as it “occurs when there are changes in variety without any such external prompting” (Gardner-Chloros, 2009b, p. 107). This contradicts the description of Poplack (2010, as cited in Motschenbacher, 2016) as Gardner-Chloros (2009b) argues that code-switching happens in conversations people have not prepared for. Judging from this statement, it could be said that everyday conversations certainly jump from one topic to another and Poplack’s description cannot be suitable for this research.

Gardner-Chloros (2009a), who has scrutinized the topic of code-switching, states that many people who speak multiple languages combine them regularly without even noticing that they do (p. 7). This likely happens due to a few reasons, one of them being that people’s brain is using all possible sources for words so they can express themselves as accurately as possible. There are many words and phrases in one language that cannot be translated into other languages, for example, the English word “satisfying” or the Russian word «разлюбить» (*fall out of love* in Russian). Even though it is possible to translate them to other languages with a phrase or with the help of a few words, the meaning usually slightly shifts, making it easier to use the foreign word you know instead of trying to make your language adapt and express the word in a more complicated way which will not always be understood correctly. Roth (2013) states that the English translations of some of the Russian psychologist Lev Vygotskij’s works had whole paragraphs of text removed as it was impossible to translate them. This caused the theory to be interpreted in two distinct ways (p. 5). Code-switching occurs in communication between two or more individuals who know at least two of the same languages to avoid misinterpretations like these.

It is quite naïve to think that if a person speaks a few different languages, they will code-switch in every possible instance. While bilingual or multilingual people may code-switch more often, it still cannot be guaranteed as some people may be very aware of their expressions and try to use only one language at a time to avoid any confusion. Nevertheless, code-switching is also possible when a person knows at least a few words in the other language. The person who code-switches must understand the foreign phrase they incorporate so it makes sense in the end. This implies that the person who can code-switch has to be intelligent and have a decent knowledge of at least two languages. As stated in Vaicekauskienė & Šmitaitė’s (2010) article, code-switching between English and Lithuanian languages in Lithuanian advertisements is targeted



towards more intelligent, younger people (p. 109). In Lithuania, code-switching and mixing different languages has become the norm in advertising as using English words adds a sense of quality, shows the modern lifestyle of people, and seems more prestigious in general. Usually, the target audience of advertisements like these is young adults, who are very close to the global culture and English language. Lithuanian language is said to be conservative about any changes that might occur, but if a brand wants to stay relevant to young people, it now must ignore the strict rules of the native language and try to adapt the trendy English terms to stay up to date (p. 110). Most young Lithuanians have been learning at least two foreign languages for most of their lives, with the first foreign language lessons usually beginning in the 2<sup>nd</sup> grade and the second foreign language in the 6<sup>th</sup>. The phenomenon of code-switching is relevant to young adults not only because of globalisation but also due to them having to study a foreign language from a very young age. Young Lithuanian students learn a foreign language and that language usually being English, they start to consume a lot of content in this language as it is easily accessible on the Internet (for instance, animated sitcoms, games, YouTube videos, etc.) which leads to far better fluency. Learning a language at school and then having to apply it in different situations, whether it is watching a movie, talking to online friends from other countries and so on, means that pupils practice the English language daily. Therefore, many students start to code-switch from a young age as they have acquired a vocabulary of both Lithuanian and English languages and start to apply both in daily conversations. This indicates that code-switching is a relevant phenomenon in this country. Moreover, according to the Organisation for Economic Co-operation and Development (2023), in the year 2021, from the 44 countries of the world that were analysed in this data set of education level, 80.5 per cent of people from 25 to 64 years old had either an upper secondary or a tertiary education level. Comparing the same data of Lithuania, which is 93.2 per cent, it is evident that Lithuanians are more educated than the average person (OECD, 2023). As it was mentioned above, code-switching can be a sign of wittiness. Timm (1978, as cited in Gardner-Chloros, 2009a) states that there have been cases that have proven that educated people code-switch more often than uneducated ones (p. 9). Therefore, code-switching in Lithuania is a suitable research topic, as the majority of Lithuanian people are educated.

On the contrary, even though code-switching might be a sign of wittiness, people could try to avoid using it in official, very formal speeches. This is because wanting to reach a wide audience means avoiding using words that might not be understood by some listeners. It could also cause distrust in the speaker's words as a part of the listeners would not know what the presenter is talking about. It could also be perceived negatively if the people who are listening do not have common social status or formality (Candra & Qodriani, 2019, p. 10). However, if

the listeners are in the same social group and perhaps bilingual or multilingual, code-switching could be a great technique to reach every individual and add a personal touch to their speech or presentation. It may mean that people who hear their native or preferred language in the speech might feel more connected to the speaker and believe them more. Thus, code-switching is not appropriate in every possible scenario of speaking, but it can help to bring more uniqueness in some specific situations, such as informal speeches or presentations.

Talking about code-switching in the Eurovision Song Contest, it is not difficult to notice that it differs from regular code-switching in a way that the switching is planned beforehand. This contest is an interesting place to look for code-switching cases as they are usually intentional and have a purpose behind them. Nevertheless, there are cases where code-switching happens without any planning, at least it was not indicated in the lyrics. For example, the performer decides to build up the excitement of the audience by shouting a phrase which addresses them (e.g., “Europe, let’s go!”) (Motschenbacher, 2016, p. 157). Some of these unplanned code-switching instances in the European Song Contest performances are going to be discussed in the methodological part of this research.

It is crucial to mention Motschenbacher’s (2016) work as it has similar aims to this research and a classification that is going to be relevant in this paper. The aim of his book is to check whether Europeans identify with Europe and its values or not. It was analysed through the definition of Europeanness and the usage of different topics in the Eurovision Song Contest. Motschenbacher (2016) analysed the lyrics of all the Eurovision Song Contest performances from 1956 to 2015. He also analysed how gender, especially queer, identities are expressed in the Eurovision Song contest, but it is hardly applicable to this research as the main focus of it is to understand national and transnational European identities. Moreover, he analysed code-switched cases and introduced many examples of them. The classification that was created by Motschenbacher (2016) of the themes in the Eurovision Song Contest song lyrics has 47 different topics, but not all this classification was used in this research. For instance, the topics of *light*, *colour*, *star*, or *wind* were too narrow for this paper’s analysis. The classification is going to be discussed further in the methodological part of the research.

Nevertheless, code-switching is described in a slightly different way in sociolinguistics. An article in *United Language Group* (n.d.) argues that code-switching can also refer to “the use of different dialects, accents, language combinations, and mannerisms within social groups in order to project a particular identity” (n.d., para. 4). This means that code-switching is not only considered as speaking two or more different languages in a phrase or utterance, but it also can mean changing the dialect or even the register from formal to informal and vice versa. It could

also mean changing the language units that are being used, i.e., adding slang words that reflect this particular social group or using more metaphors in a community of fiction writers. Gardner-Chloros (2009a) suggests that in current times, the word *code* is used not only for languages, but also for dialects or even registers (p. 11). This indicates that a person does not have to be fluent in two languages to be able to code-switch as a change in dialects or mannerisms can also be considered to be code-switching. It is also important to note that even if a person speaks two languages on different levels or uses them in different contexts and does not have the same knowledge of both, sociolinguists still consider it to be code-switching. However, the definition that includes dialects and mannerisms is not very applicable to this research. Oktavia & Trisnawati (2020) studied the cases of code-switching of Indonesian students who learn English as a second language and found out that it is not important “whether they master both languages or not, because the language proficiency does not give any effect on the code-switching performance.” (p. 337). This implies that it does not matter how many languages on what level the person knows, they still can code-switch. This is going to be discussed more extensively in the chapter 1.2 which talks about bilingualism and multilingualism and other terms related to them.

There is one more notion that is defined similarly to code-switching. The term code-mixing is used to refer to situations in which people insert different affixes and words from other languages into the language they are speaking (Bokamba, 1989, p. 278). This is particularly present in languages that have cases because embedding a word form a different language without adding a suitable ending from the native language might sound strange, unnatural, and might be misunderstood. A simpler definition comes from Mabule (2015), who states that code-mixing is present when one language is used with some grammatical features of another language which cannot interfere with the grammar of the first language (p. 341). For instance, some of the features that are used in a code-mixed language could be grammatical gender, cases, indication of direction, or simply a preposition which is not present in the first language. An experiment that included code-mixing with the help of grammatical genders will be discussed in the chapter 1.2, which discusses bilingualism and multilingualism and other terms related to them.

Code-mixing can appear in many levels of the language, including phonological, syntactic, and lexical. It is also important to note that code-mixing has the tendency to happen more commonly as the lack of proficiency in one of the languages means that it does not correspond to the definition of code-switching (Bullock & Toribio, 2009, pp. 242-243). Code-switching and

code-mixing have very similar definitions and appear to be closely linked, which is why it is sometimes difficult to differentiate between those terms.

Although many various definitions of code-switching were described in this part of the literature review, in the present research paper, this term will be used as a general expression that covers every switching between a few separate languages, as in Poplack's (2010, as cited in Motschenbacher, 2016) definition, which states that code-switching is a practise of incorporating a few languages in a phrase without changing the subject of the conversation (p. 157).

## **1.2 Bilingualism, multilingualism, and other related terms**

Code-switching essentially refers to knowing more than one language to some extent, which is why notions such as bilingualism and multilingualism must be analysed in this research. Nguyen (2014) claims that there are several interpretations of what bilingualism can mean. Some researchers suggest that a person should be able to speak both languages fluently and perfectly for them to be considered bilingual, while those who specialise in sociolinguistics state that if a person has minimal knowledge of speaking, listening, reading, or writing in any foreign language, they could be referred to as being bilingual. It is also rarely the case when a person uses both languages for the same amount of time and talks about the same topics (Nguyen, 2014, p. 7). This leads to the question of whether it is possible to know two languages on the same level and use them in the same context. While both interpretations of the concept of bilingualism have their audience, the sociolinguistic definition is more relevant to this research as adding a few phrases from another language to a song as a code-switching case does not require extensive knowledge of that language. As Bullock & Toribio (2009) state in their book, code-switching can be used by those people who have different levels of proficiency in the languages they incorporate into the phrase (p. 2). This indicates that extensive knowledge of both languages is not needed to incorporate code-switching.

There is an appealing theory about bilingual utterances provided by Gardner-Chloros (2009a) stating that all people, who speak two or more languages, use grammatical patterns that are particular to one of the languages they speak and use them on other languages that do not have those grammatical patterns. She calls it the "Matrix Language", which can be referred to as a universal way of expressing yourself with the knowledge of two or more languages and combining their features. It does not matter which of the languages is native because the grammatical features can be taken both from the native language or foreign languages (p. 8). For instance, Jakobson (1966, as cited in Boroditsky et al., 2003) conducted an experiment concerning grammatical gender. Russian speakers were told to give every weekday a human

name. The English language does not have a grammatical gender, while Russian does. What Russian speakers did was use the grammatical gender of Russian weekdays and project it onto the English language. Monday, Tuesday, and Thursday belong to the masculine gender in the Russian language, therefore, Russian people assigned male names to these English weekdays. Wednesday, Friday, and Saturday were personified to have female names in English, as they are of feminine gender in Russian. However, when asked why they assigned this particular name to this weekday, the participants could not give the answer as it happens subconsciously (p. 65). These findings confirm that the phenomenon of using one language's grammatical patterns in other languages that the person speaks exists.

It might be difficult to differentiate between such notions as bilingualism and multilingualism. Nevertheless, there is a slight difference between these terms. Li (2008, as cited in Cenoz (2013) argues that the notion of a multilingual individual refers to a person who knows more than one language either passively or actively (p. 5). This implies that knowing two, three or more languages will still mean that the person is multilingual. On the other hand, bilingualism only refers to the knowledge of two languages (Online Etymology Dictionary, n.d.). Nevertheless, if a person speaks exactly two languages, they can identify both as multilingual and bilingual as both of those notions can refer to this exact situation.

Many countries in the world are multilingual, some of them being in Europe, for example, Liechtenstein, Switzerland, Belgium, Luxembourg, and others. Because of this, hearing Europeans speak a few languages during one conversation is nothing to be surprised about. Europeans, especially those who live in multilingual countries, use code-switching in their daily lives as citizens of the same country tend to know and speak the same official languages fluently. Moreover, there are 234 languages in Europe, and while it is great to have diversity and cultural differences, Europeans still had to have at least one language all of them understand to be able to discuss Europe's plans and future (Paul Lewis, 2009, p. 19). As of now, Europe's language of communication is English, which is native to only 9,6 per cent of entire Europe's population (WorldData.info, n.d.). Therefore, many Europeans learn it as their second language to be able to communicate in any place in Europe.

According to Ansaldo et al. (2008), "more than half of the world can be considered bilingual" (p. 540). Considering the current population, which is more than eight billion people in the whole world, it is safe to say that 50 per cent is an impressive number. This is why multilingualism is truly important to speak about, especially while talking about code-switching and national and transnational identities. The knowledge of multiple languages allows people to communicate with each other easier and causes the world to become more globalised and

more in touch. Moreover, the phenomenon of multilingualism is relevant to Europeans as there are 24 official languages in the EU and multilingualism “helps to preserve democracy, transparency and accountability” (Katsarova, 2022, p. 1). Europeans have learned to live with each other without forcing smaller countries to adapt to the languages of the more influential ones. All the documents from the European Parliament must be translated into all the official languages, meaning that those who do not speak other languages fluently are still able to understand and cannot interpret something in the wrong way. In addition to this, Europe has agreed upon the Common European Framework of Reference (CEFR), which aims at promoting cooperation between educational institutions of different European countries (CEFR, p. 28). This indicates that Europeans are happy to have linguistic variety and try to implement language teachers to cooperate.

Even though people already confuse the terms of bilingualism and multilingualism, there are many more of a similar kind. For instance, plurilingualism, polylingualism, metrolingualism and some more terms are used to describe similar linguistic phenomena (Marshall & Moore, 2018). All these terms are related to each other in some ways. As there are many terms which talk about these language practices, Canagarajah (2011, as cited in García & Lin, 2017) presents an umbrella term *translingual practice* (p. 122). This hypernym is used to describe all the present *-lingualisms* that are established with the aim to make people’s lives less complicated when describing various language practices. Moreover, it is crucial to at least introduce these terms in the present research paper as they are more up-to-date and more including in terms of cultural and geographical features. Plurilingualism, as noted by Marshall & Moore (2018), relates to the sociolinguistic situations when people use two or more languages (p. 21). Similarly, multilingualism is a practice when a person speaks more than one language. This indicates that these definitions are in fact the same, they just use a different set of words to describe the phenomenon. Talking about polylingualism, the norm for people seems to be implementing various features from the languages they know into one expression to communicate more conveniently and sufficiently (Jørgensen, 2008, p. 163). This definition implies that in order to express themselves efficiently, people can mix different features from languages even if those features do not sound correct when combined. The last concept that needs to be introduced is metrolingualism. According to Otsuji & Pennycook (2010), it describes the strategies “in which people of different and mixed backgrounds use, play with and negotiate identities through language; it does not assume connections between language, culture, ethnicity, nationality or geography, but rather seeks to explore how such relations are produced, resisted, defied or rearranged” (p. 246). This description considers every aspect that might be relevant to the production or a singular expression. The notion of metrolingualism is

far more including than the definitions of multilingualism or bilingualism, both of which just include the aspect of language and the number of them. Therefore, plurilingualism, polylingualism and metrolingualism worth mentioning in this research.

### **1.3 Identities and various ways of expressing them**

Identity is a difficult notion to describe as there are various types of it. Donskis (2008, as cited in Vilkienė, 2015a) states that identity is the most existentially important thing that a person associates themselves with (p. 117). It does not matter whether it is the expression of style with clothes, sexual identity or identifying with a certain nation. Block (2006, as cited in Vilkienė, 2015b) formulates different types of identities, such as ethnical, racial, sexual, social class and so on (p. 135). Those types can also change when time passes by, for example, someone who was born in a lower social class gets tertiary education and that causes them to earn more money and move a class higher than they were. On the other hand, people who identify themselves in the same way can still differ in expressing their identity. Herrmann & Brewer (2004) explain that it is likely that Europeans who work in various institutions of the EU might feel more European than an average person who lives in Europe (p. 20). Even though both of those groups of people are European and feel European, those who work for a better future for Europe might express their European identities more.

Talking about transnational identities, Vilkienė (2015a) claims that emigration is a huge factor that helps people form them. When a person emigrates from their home country to another, after some time they start to identify themselves as a citizen of both countries (e.g., Lithuanian-American) (p. 124). The person likes both countries and their traditions but does not want to give up one identity for another, hence starting to identify themselves as a transnational individual. For instance, Lithuanians who had emigrated to the USA, have created a shop that has a Lithuanian name “Lietuvėlė” (*small Lithuania* in Lithuanian), which uses both Lithuanian spelling and a diminutive form of the country’s name (Vilkienė, 2015, p. 126). This indicates that even people who have emigrated still associate themselves with their native country in the new environment, which makes them transnational individuals. Nevertheless, people also adapt to the surroundings of the country they have emigrated to. This is important to acknowledge in this part of the paper as the research is mainly focused on identities formed through code-switching.

There is a notable relationship between language and identity. Language helps identities to get expressed with the assistance of “discourses, thoughts and meanings” (Kölhi, 2012, p. 80). With the help of language, people can express different interests, needs or desires. Moreover, Wright (2004, as cited in Kölhi, 2012) claims that language plays a huge role in creating national

identities. Many smaller countries in Europe created their languages to be able to show that they can be independent (p. 80). For instance, Russia had occupied Lithuania for 119 years, and during that time there was a period where the Lithuanian language was forbidden to speak or print so that Lithuanians do not feel the need to exist as a nation. Lithuanian parish schools were replaced by Russian schools to get people to abandon their native language faster. This example illustrates that language is a great weapon for both the occupiers and those who are being occupied. Moreover, during the press ban, Lithuanians continued to write books and newspapers. People who were educated also taught children the Lithuanian language at home (Visuotinė lietuvių enciklopedija, n.d.). This shows that language is a vast indicator of identity, and it helps to feel like a part of a certain nation.

Occasionally people try to adapt to the setting they are in. As the linguist Tracey Weldon stated in a video essay, “in certain context they use the vernacular and in other contexts they’ll use something that’s more considered to be more standard, mainstream Standard English.” (The Language & Life Project, 2017, 1:23). This indicates that people of lower social classes will likely try to blend to the surroundings so that they are not thought of as members of the lower class. This happens because people sometimes judge each other based on their language skills and therefore think that the vernacular is not the “correct” way to express oneself in specific contexts. In the same video essay, one respondent gives an insight into the possible reason for choosing the official language instead of the vernacular. She states that some people might code-switch from their vernacular to standard English when they do not want to feel excluded. According to her, the reason for quickly changing from the vernacular might be the constant need for social approval (The Language & Life Project, 2017, 1:43). This point of view could be classified as the choice of identity – whom people want to identify themselves with at that moment, those who speak the vernacular or those who use Standard English to express themselves.

Recent approaches that talk about identities are keener on stating that no one has an identity that is pre-existing before a person can speak and the identity is later realised through language. Those approaches on social constructionism show that identities are created together with the language, and the identity does not depend only on the social group the person is in. Identities are constructed not only with the help of a language, but also its ideologies or the target audience of the speaker (Motschenbacher, 2016, p. 52). Also, it is noted in Risse’s (2004, as cited in Motschenbacher, 2016) work that the European Union has an important role in the creation of European identities because this union creates a diverse context with various nations in the



union (p. 52). Not only does that help creating different identities, but it also creates a space for various identities to be presented and maybe inspired by each other.

There is a theory that discusses the ability to take on various identities as a person. Albert (2008, as cited in Motschenbacher, 2016) suggests that people get various subject positions and change their identities based on the context. When an individual gets different roles in life, they also get different identities that combine and make them unique. For instance, some identities could describe the sexual orientation of a person, their role in the family as a father, a mother or a sibling, their profession and so on (Motschenbacher, 2016, p. 53). What is more, attributing identities to people can be viewed as an assignment of a stereotype to a person, because, for example, when perceiving someone to be a foreigner, people reduce this person to be a single attribute of them. People forget that this foreigner is also a child of someone, an uncle, or a student. All the identities that the person has are merged into a single stereotypical identity. One more important detail is that in sociolinguistics, identities can be divided into two types: ascribed and achieved (Weber & Horner, 2012, p. 82). What is meant by that is that ascribed identities are those which people assign to each other, and the achieved identities are the ones that people believe themselves to be. With those two types being present, people then construct their own identity out of the ascribed and achieved ones (Gee, 2001, as cited in Weber & Horner, 2012, p. 83). Furthermore, it is crucial to mention that identities can change over time. This is called a social constructivist view of identity. It also means that the person can have multiple identities at a time and that none of the identities are core. According to Weber & Horner (2012), the sociolinguistic perspective also means that a person can never lose their identity because it consists of many different elements, and if a person loses one of them, they still have other layers, and they can change the lost attribute of identity to a new one (p. 85).

There is an interesting observation made by Joseph (2004, as cited in Motschenbacher, 2016) that in the Eurovision Song Contest, people do not only show their identities, but also try to mimic the identities of the audience. This is called the co-construction of identities. While the performers try to show their national identities and express them to the European audience, they also try to fit in the European context and create an identity that both shows their own national identity as well as tries to match the identities of other European nations (p. 53). The next section is going to describe the Eurovision Song Contest and give some insight on its history.

#### **1.4 The Eurovision Song Contest and its history**

The Eurovision Song Contest is a world-known song contest in which songs from various European countries (also a few non-European countries) are presented and performed. After the performances, each country gets to vote for other participants and a winner is picked. It started

in the year 1956 in Switzerland with only seven European countries competing. As Motschenbacher (2016) states, this contest helps European people to unite in an exciting way and choose the best song from one of the European country's representatives (p. 4). It represents not only the politicians or other higher-class members, but it shows the identities of various people as huge numbers of people from Europe watch this contest every year. For instance, in 2022 there were 161 million viewers across three live shows, which include two Semi-Finals and the Grand Final (Eurovision.tv, 2022a, para. 1). As of 2022, Europe's population was 744 million (United Nations, n.d.). Assuming most of the viewers were from Europe, it could be stated that more than a fifth of Europe's population (21,6%) were watching this contest and its performances. Therefore, this contest is particularly relevant to the portrayal of various European identities.

This contest is a great way to investigate European identities as it represents not only national or transnational identities but also gives attention to the LGBTQ+ community and the expression of its identities, which are also very important to investigate (Motschenbacher, 2016, p. 6). Linguists, such as Motschenbacher (2016) and Vitez & Fišer (2016) are particularly interested in this contest as it has many levels to it, starting from using slang words, idioms, and metaphors in various songs, to the practice of code-switching and its importance in the contest. For instance, Vitez & Fišer (2016) analyse the emotions used in online news comments from a linguistic perspective. They concluded that even in a seemingly neutral environment like a music contest, people are still extremely opinionated and use various ways of expressing themselves, such as non-standard orthography, opinionated vocabulary, and negative statements (pp. 74-76). Moreover, it also may be relevant to researchers from other fields, such as politics, philosophy, fashion or even design. The European Song Contest has a lot of layers that could be tackled scientifically, so it is understandable why it has become a topic of interest for many researchers.

The Eurovision Song Contest might be the first attempt to create a sense of Europeanness after the Second World War and start building a community that feels united in some way, which in this particular situation would be music or art in general (Motschenbacher, 2016, p. 13). The institution that created this contest was European Broadcasting Union (EBU) with the same member states, and it still contributes to the contest and its broadcasting. Moreover, a few of these countries are now referred to as the Big Five in the Eurovision Song Contest. The Big 5 is a phenomenon in the Eurovision Song Contest where five countries (France, Germany, Italy, United Kingdom, and Spain) are financially contributing to the event the most and they get the privilege to advance to the Grand Final without participating in any of the two Semi-Finals

(Eurovision.tv, 2022b, para. 4). The winning country of the previous year also gets the privilege of going straight to the Grand Final as it had the greatest performance. There are two Semi-Finals, in which the total amount of participants, excluding the Big Five and the winner of the previous year, are divided into two parts, so only those whose country is in the same Semi-Final can vote for other contestants. Generally, the Semi-Finals consist of about 18 performances each. Only 10 of the participating countries from each Semi-Final advance to the Grand Final. In total, six countries qualify for the Grand Final, meaning that typically, the Grand Final consists of 26 performances.

The Eurovision Song Contest uses English and French in unison to announce the votes and during the talks between performances of the countries. While earlier the contest had two names (Grand Prix Eurovision de la Chanson and Eurovision Song Contest), only the latter is used nowadays, indicating that the French name has lost its importance and is no longer that relevant to Europeans (Motschenbacher, 2016, p. 118). This might be because the English language is becoming more significant in Europe than French. The French language used to be the language of aristocrats, the language of democracy and bureaucracy in Europe. However, when Europe became more united, the English language took over and is now the main language of multicultural communication not only in Europe but even worldwide, alongside Mandarin Chinese, Hindi, and Spanish (Julian, 2019). This means that people can communicate with the help of English in almost any country in Europe without facing too many issues. Talking about language choice in Eurovision, it is important to mention Ivković (2013), as he has analysed linguistic attitudes in the comments on YouTube of Eurovision Song Contest performances. After investigating comments on performances from 2003 to 2010, he noticed that there were many discussions about the performances of French singers. Many people complained when the English language was used instead of French and there were a lot of negative comments regarding that issue. French people think that the performances of France in the English language would mean that the French language is abandoned and has less prestige. However, some commenters state that singing in English would at least give the country a chance to win while choosing to perform in French would mean that the performance would stand very low on the scoreboard (Ivković, 2013, p. 15). By analysing the article, it is clear that there is still a grievance about the French language losing its importance in Europe and the contest in general and that the performances that use the French language typically score lower than those that are performed in English.

When the contest first started, there were no harshly determined rules related to the performances. After one year passed by, the organisers of the event implemented a rule that the

songs should be no more than three minutes in length. Since 1971, six performers are allowed on stage at once. Not all the people who are on stage must sing: some of them could be dancing, pretending to be singing, performing different tricks, being an attention-grabbing detail on stage or just providing back vocals to the song. In 1990, a rule of a particular participant's age was implemented, which meant that all the people on stage must be 16 years old or older. Some other strict Eurovision Song Contest rules include having to sing live and that the organization of the contest in the following year must be completed by the country that wins that year (Motschenbacher, 2016, p. 14). Nevertheless, in the year 2023, the contest will be held by the winners of the 2<sup>nd</sup> place of the 2022 contest, as the winner of the Eurovision Song Contest 2022 was the Ukrainian hip-hop and folk band Kalush Orchestra with their song 'Stefania'. The country is currently at war so it would not be able to host and organize the contest. This is an unprecedented event in the history of the Eurovision Song Contest so there was no clear solution to this problem. Nevertheless, the UK, who won 2<sup>nd</sup> place in the contest, organized the event instead of Ukraine.

The Eurovision Song Contest song lyrics are a great place to look for code-switching cases and inspect the European identities as the contest represents a variety of European nations and their different identities. Identities can change over time, which is why it is important to investigate this phenomenon. It is relevant to code-switching because many Europeans speak two or more languages besides their native language, therefore, they employ code-switching in their song lyrics to reach a wider audience. It is also important to note that people do not need to be completely fluent in two or more languages for them to be considered bilingual and for them to be able to code-switch. A minimal knowledge of at least one aspect of the language, whether it is speaking, listening, reading, or writing, is enough for a person to employ code-switching into their performances.

## II. METHODOLOGICAL DESIGN OF THE RESEARCH

This research paper focused on analysing the usage of code-switching in European Song Contest song lyrics to see the topics of expressions it is used in and to find the reasons that these topics were used for and the identities that are formed with the help of code-switched lyrics. In order to carry out the aim, the course of the research was divided into 4 stages:

1. Generalisation of scientific literature
2. Data collection
3. Decision on a research method
4. Data analysis

The primary stage of this research paper touched upon the review of scientific literature based on identities and code-switching. At the same time, the data started to be collected. Furthermore, the literature review also disclosed that there is a concept similar to code-switching, which is code-mixing. It was decided that code-switching and code-mixing are going to be viewed as the same concept. There were two research approaches used in this part of the paper – descriptive and analytical.

The third phase focused on the decision of the method that was going to be used for the analysis of code-switching cases in the Eurovision Song Contest. The method which was chosen was using a modified classification of Motschenbacher (2016). Qualitative and quantitative methods were employed in the research. Quantitative method was implemented to calculate the repetition of various topics which were included into the performances by code-switching and to identify the most prominent ones. Qualitative analysis was used to analyse several of the examples in detail and provide the possible reasons of the usage of code-switching for a better understanding of different identities in Eurovision Song Contest performances.

### 2.1 Data collection

The stage of data collection included selecting the code-switching cases from Eurovision Song Contest song lyrics from 2009 to 2022. The data was collected from the internet source *Wiwibloggs* that provided the song lyrics of every song in Eurovision Song Contest. Moreover, some examples needed translations, which were mainly found in the same source as the lyrics themselves, which is *Wiwibloggs*, as well as another website called *LyricsTranslate* which has translations of song lyrics and was used to find the translations as well as the lyrics of some songs that were absent in the *Wiwibloggs* website. In order to find only the cases that had code-switched lyrics, all the cases from 2009 to 2022 needed to be investigated and thoroughly read through. This included 14 years of the contest, out of which 2013 and 2015 had no code-

switching cases in the European Song Contest performances at all, so there were 12 years left to look for those instances. After that was done, code-switched lyrics were extracted from all the lyrics available in these years and were put into a table to scrutinize further. In this research paper, one case was perceived as one song, whether it had several instances of code-switching in it or just one. In the table which is in the Appendix usually only one code-switched part was presented, excluding some exceptions where the code-switching was present a few times in a short period, for instance, a verse was sung in one language, then a few words in the code-switched language, and then a switch to the initial language happened. Also, the songs which had code-switching to several different languages were also investigated as one code-switching case with multiple languages. In total, there were 571 songs in the years from 2009 to 2022. Out of those 571 song lyrics, only 75 had code-switched lyrics in them. The lyrics were switched to any language, sometimes including the national languages of the country. This is going to be discussed in the quantitative analysis of the research. After inspecting all the code-switched cases, 61 of them were chosen to be analysed in the research. The cases that were eliminated either did not have a reliable translation, the languages of them were not identified or the cases themselves lacked clarity. For instance, in the year 2020, a contestant from Israel used five different languages in the song “Feker Libi”, a lot of which are African languages. There was no clear information which exact languages were implemented in this song, even though a few of them were identified. One more ambiguous example was also from the year 2020, when the representative from Azerbaijan used a Buddhist mantra in their song “Cleopatra”. It was impossible to name the exact language that was code-switched. Moreover, such cases did not have all the languages clearly stated. A performance from the 2011 Eurovision Song Contest from F.Y.R. Macedonia (current country’s name – North Macedonia) was not taken into investigation as it was unclear which of the Balkan languages was used in the code-switching instance as they are quite close to each other. A similar example was the 2009 performance of Moldova – it was not stated which of the Balkan languages was used, and this was impossible to check precisely. Languages which are arguably considered to be dialects of one language (Croatian, Serbian, Bosnian and Montenegrin) were all counted as Serbo-Croatian. Therefore, a few cases that were similar to these were also omitted from this research paper.

There was a thought-provoking case that was eliminated from the analysis as it was ambiguous. The performance of Italians Ermal Meta and Fabrizio Moro in 2018 with the song “Non mi avete fatto niente” (which means “You haven’t done anything to me”) was sung entirely in Italian, but people watching behind the screen could see the lyrics of it translated into different languages (Russian, English, French, etc.). The lyrics talk about the desire for peace and unity

as humans and their interactions are worth more than anything materialistic. The translations of various phrases on the screen might have been a decision to familiarise the viewers with the lyrics so that the meaning is understood not only by the emotion of the performers, but by the translation of the Italian phrases as well. This choice to employ orthography in the performance was very unexpected as well as unique. Nevertheless, as the official lyrics did not have any other languages indicated, it was safe to exclude this from the data that was collected. In this research paper, it was not classified as a code-switching instance, but it is worth mentioning as it still includes some elements of this phenomenon.

Dialects and mannerisms were mentioned in the literature review, but after collecting the data it became clear that cases with this type of switch are not present in the analysed Eurovision Song Contest performances from 2009 to 2022. Furthermore, while evaluating the data before the analysis, it was clear that there are some songs where code-switching was employed in several places in the song. The cases where several languages were switched in one song were analysed as one code-switching case and one topic as there were some instances where it was very difficult to separate the lyrics and divide them into several different cases. Moreover, there were cases where code-switched words or expressions were repeated in several places in the song. Such cases were only included in the analysis once to avoid any duplicates in the results. Only a small excerpt from each song with multiple code-switching instances was used to illustrate the code-switching usage in the song lyrics.

## **2.2 Methods and classification**

The last stage of this paper was data analysis. This analysis was conducted in order to identify the variety of code-switching cases used in Eurovision Song Contest song lyrics and to distinguish between the types of identities it helps to express.

After looking at Motschenbacher's (2016) classification of code-switching cases in the Eurovision Song Contest performances it became clear that it is too broad for this research as the sample size is not large enough. Instead, it was decided to use a part of Motschenbacher's classification as well as add some concepts that were present in the cases analysed. Out of 47 concepts from Motschenbacher's classification, only 7 were used, which are:

1. Love
2. Life
3. Dance
4. Dream
5. Night
6. Time
7. Desire

Concepts from the Motschenbacher's (2016) classification such as *believe, give, star, summer, beauty, lonely* and the remaining topics were not included in the research because there were no songs in the analysed period that had code-switched lyrics as well as had discussed those topics. Also, those topics were too specific for this research as the themes that were analysed in this paper were more abstract. Furthermore, there were several more added to make the classification more relevant to this research. Those added concepts were *common phrase, onomatopoeia, family, war, self-acceptance, fairy tale, and health*. *Self-acceptance* in this research was used as a term which refers to accepting one's physical appearance, behaviour, sexual orientation, and various things that differ them from other humans. In the present paper, the topic of common phrases was used when describing phrases that are used in movies, songs or other media and are known quite well by many people in the world, such as the quote from the film "Terminator 2" by a character that is played by Arnold Schwarzenegger, who says "Hasta la vista, baby", which has become a widely known phrase. Therefore, the classification that was implemented in this research consists of 14 concepts in total:

1. Love
2. Life
3. Dance
4. Dream
5. Night
6. Time
7. Desire
8. Common phrase
9. Onomatopoeia
10. Family
11. War
12. Self-acceptance
13. Fairy tale
14. Health

It is important to mention that the topic of family was introduced because the concept of love in this analysis meant the romantic relationship rather than any type of love, so in songs where love of family was discussed, it was identified as family to avoid misunderstandings.

As mentioned before, two methods were used to conduct this analysis. The quantitative method was used to investigate which topics are the most prevalent in code-switched lyrics in the Eurovision Song Contest in addition to the reasons that might have impacted the choice of the topics that were code-switched. The qualitative method explored some of the most typical, as well as a few interesting and thought-provoking cases while looking at the whole lyrics of the songs as well as the culture of the countries of the performers, the geographical position of the countries and other details that might have influenced the usage of that particular concept during code-switching.



### **III. THE ANALYSIS OF CODE-SWITCHED LYRICS IN THE EUROPEAN SONG CONTEST PERFORMANCES**

The present chapter deals with the quantitative and qualitative analyses of code-switched lyrics in the European Song Contest performances. By analysing the song lyrics, the following pattern was chosen. First, the code-switched lyrics were extracted from the *Wiwibloggs* website which has an archive of the Eurovision Song Contest lyrics. They were then divided into topics that were used in the lyrics and were put into a table. Some of the lyrics needed translation into the English language as it would have been unclear what concept is used in the song. When all the translations of the lyrics were found and put into bold or italicised text formats for more clarity, the finished table which can be seen in the Appendix was used to make certain tables and figures to see the tendencies of the correlation between certain European regions, themes that were used the most and countries that employed code-switching the most and the languages that are the most prominent in code-switched cases. Also, the number of cases which were switched to a non-national versus national language was counted. After all that was done, 12 of the most interesting examples were picked and analysed qualitatively.

Talking about the concepts, it was challenging to determine whether the topic of the whole song is going to be considered or just the topic from the excerpt. It was decided that the concept will generally come from the whole song but with some exceptions in more obscure cases, for instance, cases where common phrases were used. Moreover, there were some cases where it was difficult to determine which of the languages is code-switched as the number of phrases in both languages in the songs analysed was similar. In cases like this, it was settled that the first language used in the song was the main language of the song, and the language that came later in the performance was the code-switched language.

Out of 571 song lyrics from the analysed period, only 75 songs had code-switched lyrics in them, which equals to around 13 percent. The lyrics were either switched to any language rather than the official language of the country, or sometimes included the national languages of the country. This shows that code-switching in the Eurovision Song Contest is not very prominent, and that people like to stick to one language quite more often.

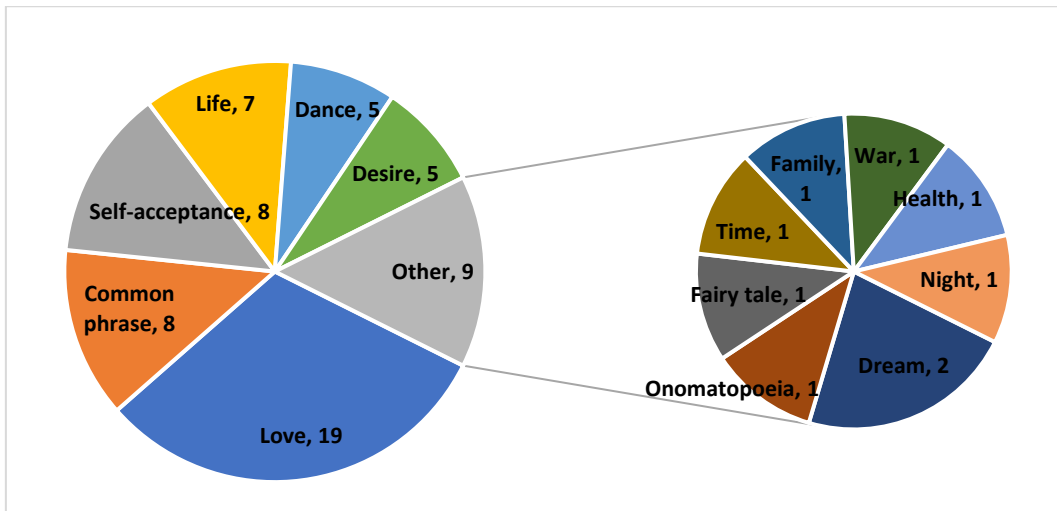
#### **3.1 Quantitative analysis**

This subchapter deals with the results that have been extracted from the initial table of all the data. It analyses the frequency of the topics that are used in the code-switched lyrics and the topic they describe, the correlation between the geographical regions and the number of code-switched cases as well as the relationship between the country and the topic that was the most

prominent. The examples that were discussed more thoroughly were presented in the red coloured font in **Table 1**, **Table 2** and **Table 3**.

The initial thing that needed to be done to conduct a quantitative analysis was counting the frequency of the topics to indicate whether the hypothesis that was made in the beginning of this research confirmed or not. After looking at the **Figure 1**, it becomes clear that the hypothesis was correct. Love is clearly a prominent topic in the code-switched lyrics of the Eurovision Song Contest performances as it appeared in 19 cases out of 61 that were analysed. It is a universal topic that is very popular topic to make songs about, so it was expected that this is going to be one of the most repeating cases. The second most popular topics were self-acceptance (e.g., *Don't be afraid, girl/ You're strong enough*) and common phrases, having 8 cases each. This was a surprising outcome as self-acceptance was not very common in the earlier contests from 2009 to 2017. However, it had a wave of popularity in the contests that came in the year 2018 and after that. The concept of common phrases (e.g., *Hasta la vista, baby*) was not a revelation as many similar phrases (such as *Come on!*) are used in songs all around the world to sound more relevant and connected to each other because those phrases are understood and used in many European countries. Therefore, the most popular topics were relatively expected.

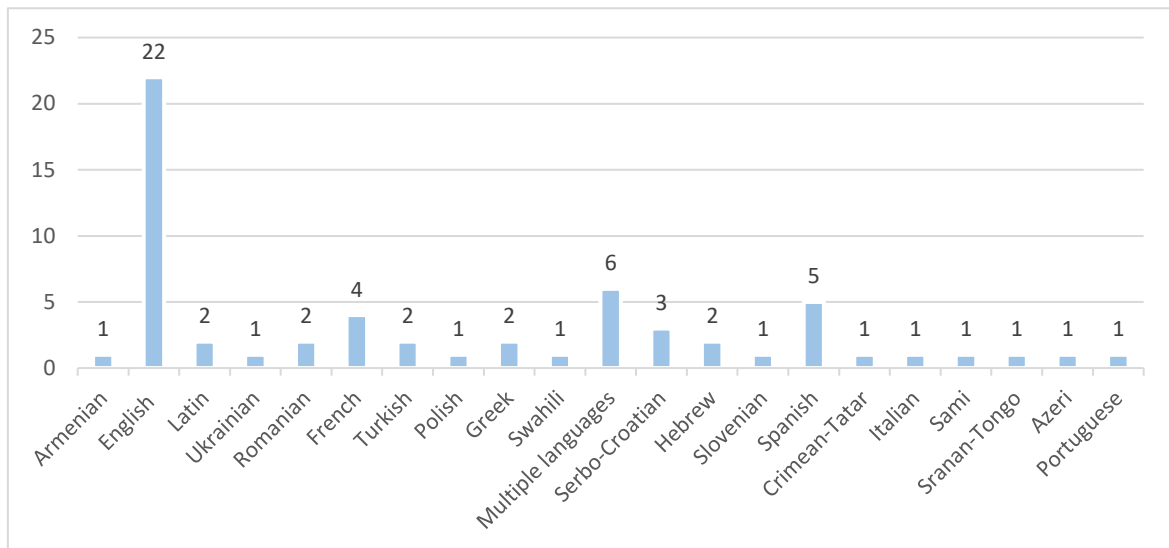
Another aspect that was noticed after analysing this chart is that there are several cases of the topics of life, dance, and desire. Desire is a similar concept to love, so it was not surprising to find out that there are many cases of this concept. The topic of dance has been repeated five times. This might have happened because the Eurovision Song Contest is not only about singing, but about the whole performance, and the songs that included the concept of dance also had some dance movements in them. Talking about the topic of life, this is a common concept for any song, not just a song that is performed in the Eurovision Song Contest or not only in code-switching cases. Life is easy to talk about as everyone experiences it and can provide their own perspective and thoughts about it. It is also worth mentioning that there were several cases where the concept was used in only one or two songs. The concepts of *family, war, time, fairy tale, onomatopoeia, dream, night, and health*, which are referred to as *other* in **Figure 1**, were not favoured in the Eurovision Song Contest in the period analysed.



**Figure 1**

*The frequency of code-switched concepts in total in Eurovision Song Contest 2009-2022*

After investigating the data closer, it was noticed that there is a variety of languages to which the performances were switched. As presented in **Figure 2**, the language that dominates in the code-switched lyrics is to English language, which is very predictable as English is the language which is understood in many European countries as it plays a role of a lingua franca in Europe. Also, 34 of the 61 analysed performances used English as the main language of the performance. It is a very large part of the songs that were analysed. There were some cases, where the main language of the song was non-national and not English, such as 2012 Romania's performance, which had the Spanish language as the main and English as the switched one, or the performance of Croatia in 2017, which sung in Italian as the main language and switched to English. Nevertheless, it is interesting to note that the second most popular instance is the switch to various languages at the same time. Most of those cases switched to two or more non-national languages. Spanish and French also stood out in the data as they had more cases than other languages. This figure shows that the European Song Contest embraces different languages, even those that are not spoken in Europe, such as Sranan-Tongo or Swahili. It is also intriguing to see that there were two cases where Latin language was used. This shows that Latin language still is somewhat relevant as it is considered interesting enough to present in the Eurovision Song Contest.



**Figure 2**

*The number of the code-switched cases to each language in the Eurovision Song Contest from 2009 to 2022*

**Table 1** presents the number of code-switching cases to national and non-national languages. As it is presented in the table, switches to a non-national language were more frequent than the switches to the national language of the performing country. There were 34 where the switch was made from English to the national language, as mentioned when analysing **Figure 2**, such as Norway in the year 2019 (which will be presented in the qualitative analysis as the Excerpt 7). However, it is interesting to notice that even though non-national switches are more recurrent as there are 42 of them, there are 17 switches from any language to the national languages as well. This illustrates that even though many people perform in a non-national language (mostly English, as seen in **Figure 2**) to get into the transnational context and want to identify with the European identity, there are plenty of cases where the country decides to include its own language into the performance to present in the European Song Contest. Moreover, out of 42 cases of switching to a non-national language, 22 of them were into the English language (as indicated in **Figure 2**). This is more than half of the switches to a non-national language, which indicates that English plays a major role in this contest. Additionally, there were two interesting cases where both switches were present. For instance, in 2022, Albania performed a song called “Sekret” mainly in the English language, but there were switches to Albanian as well as to Spanish. This indicates the aspiration to apply to both Europeanness with the English and Spanish languages as well as to still identify with the country that the performers live in. Moreover, there was an intriguing case of switching to both national and non-national languages in the performance of Denmark in 2019. Identical to the performance of Albania, the main language of the song was English. However, the Danish performance has even more languages that they used in their performance. Alongside with

English, languages such as French, German, and Danish were used in the song. The topic of the song “Love is Forever” is love, therefore, it could be implied that the different languages were used with the intention of showing the world that love is a universal language that everybody understands and gets to experience. Denmark included both their national language as well as a few other European languages into their song. Therefore, this performance implies that love unites people from different nations, and it is a song that shows the closeness between various European countries and the European identities.

**Table 1**

*The number of code-switching cases to national and non-national languages in the Eurovision Song Contest from 2009 to 2022*

Switches to national language	Switches to non-national language	Switches to both national and non-national languages
17	42	2

There was an interesting observation made when looking at the correlation between the years and the topics that were used while code-switching in the song lyrics. For instance, as observed in the **Table 2** as well as the Appendix, in the year 2020, 3 performances out of 4 included the topic of love. This might have happened because of the pandemic, which had everyone staying at home, not visiting their loved ones, potentially losing people who matter to them. As the situation in the world made a lot of people understand the importance of being able to hug one’s loved ones and express love to them in real life, not through a screen, it is safe to say that this might have influenced the increase of the concept of love appearing in code-switched songs. Many people lost their loved ones during the pandemic without being able to communicate their feelings to them. One more thing that was noticed while analysing this table is that the topic of love got more attention and was used more frequently during the last four years. During those four years, the concept of love in code-switched performances was employed 11 times in total. It could be stated that the pandemic has influenced some of those cases as 7 of the code-switched cases were used after the pandemic had started. As it was mentioned previously, the pandemic might have had an impact on the people’s urge to express love in code-switched performances more frequently. Because of this, more songs with code-switched lyrics might have been written around the topic of love and were intended to be presented to huge audiences. This will be discussed more in the examples in the qualitative analysis.

While analysing the **Table 2**, it was noticed that in the year 2021, 5 of the 8 cases were related to the topic of self-acceptance. As it was mentioned above, the world was changed completely by the pandemic, which caused a lot of countries to quarantine. The quarantine lasted for more than 2 years in a lot of states. many people had to stay at home for a long period of time, some

of them lost jobs, some started working from home, which caused them to stay at home almost every day. During the quarantine, many individuals started improving themselves – reading, picking up new hobbies, exercising, eating healthier as it was impossible to go to restaurants and so on. People began to develop their personalities and skills as there was more time that needed to be used productively. A lot of trends were made about loving ourselves and being happy with the body and the personality that the person has. For instance, body positivity became a huge trend during the pandemic. Women empowerment was also a topic that caught a lot of media attention. Manizha’s song from 2021 Russia’s performance uses this to talk about the importance of women loving themselves and not having to suit certain stereotypes (*You’re strong enough, you’re gonna break the wall*). Considering this, it would be safe to assume that self-acceptance was a popular concept in the 2021 Eurovision Song Contest as many people started self-developing during the quarantine and began to become more confident with themselves. The decision to code-switch when choosing this particular topic in the songs might have had something to do with wanting to identify with as much European people as possible, as in aforementioned Russia’s case, to identify with as much women as possible. Therefore, in the year 2021, a lot of songs were written that included the topic of self-acceptance and were presented in the contest.

**Table 2**

*The number of cases of code-switched concepts in Eurovision Song Contest each year from 2009 to 2022, ranged according to the dominant topic*

Year	Topic, No. of cases	Topic, No. of cases	Topic, No. of cases	Topic, No. of cases	Topic, No. of cases	Topic, No. of cases	Topic, No. of cases
2009	Common phrase 2	Love 2	Dance 1	Life 1	Family 1	Self-acceptance 1	Onomatopoeia 1
2010	Common phrase 3	Fairy tale 1					
2011	Life 3	Dance 1	Dream 1				
2012	Love 2	Time 1	Desire 1	Dance 1			
2014	Life 1	Dance 1					
2016	Love 2	Dance 1	War 1				
2017	Love 2	Life 1	Dream 1				
2018	Self-acceptance 1	Desire 1					
2019	Love 4	Self-acceptance 1	Life 1	Night 1			
2020	Love 3	Common phrase 1					

2021	Self-acceptance 5	Desire 1	Common phrase 1	Love 1			
2022	Love 3	Desire 2	Common phrase 1	Health 1			

Talking about the geographical regions, **Table 3** was created to present each geographical region and the number of code-switching cases from that region. The regions were divided in the following way: the Baltics (Lithuania), the Balkans (Croatia, Bosnia and Herzegovina, Serbia, Greece, Albania, Bulgaria, Slovenia), the Nordics (Iceland, Norway, Sweden, Denmark), Western Europe (France, The Netherlands, Ireland), Southern Europe (Italy, Spain, Portugal, San Marino, Malta, Cyprus, Andorra), Eastern Europe (Russia, Ukraine, Moldova, Romania), Caucasus (Azerbaijan, Georgia, Armenia), Central Europe (Poland, Czech Republic) and the Middle East (Turkey, Israel). It is important to indicate that the countries that had no code-switching cases are not mentioned.

**Table 3**

*The correlation between the number of code-switching cases and the geographical region*

Region	Case number	Region	Case number
Central Europe	3	Baltics	1
Western Europe	7	Balkans	16
Southern Europe	14	Caucasus	3
Eastern Europe	8	Middle East	4
Nordics	5		

While observing the results from the **Table 3** it was observed that the Baltic states had only one code-switching instance in the provided period, not including the two ambiguous cases from Lithuania. There were cases where the initial performances in the national selection did not use code-switching, but the final performances on the stage did. For instance, Lithuanian song by Sasha Son in the 2009 Eurovision Song Contest did not include any code-switching in the official lyrics, the final performance did. The last chorus of this English song “Love” was sung in the Russian language. This might have happened because the contest was held in Russia. Lithuania used to be in the Soviet Union, so this might have been an attempt to identify with post-soviet countries as well as to please Russians and encourage them to vote for this country. Moreover, there was one similar case from the same country. In 2018, a Lithuanian singer Ieva Zasimauskaitė performed a song called “When we’re old”, which initially was written entirely in English. However, during the performance in the Grand Final, the last two lines in the song were sung in Lithuanian. This song talked about love and growing old together with your partner, and when the song came to an end, her husband walked in to take the singer’s hand.

Considering this, it is safe to assume that this code-switching was intended to show that at that moment, she sung to her husband in their native language to express true love. The cases presented were not included in the analysis as they were rather ambiguous. The Baltic countries not using code-switching in their lyrics might have had something to do with the history of these countries. All of them used to be occupied by the Soviet Union, which might have influenced the way that these countries perceive their languages. Russian language was implemented in the daily lives of Estonians, Latvians and Lithuanians, and many people tried to speak in their native languages secretly to preserve them. This might have affected the fear of the usage of code-switching as it associates with having to hide from the Russian authorities. Although it is just a speculation, it is possible that this is the reason why there was only one code-switching instance from all these countries in the Eurovision Song Contest since 2009.

Moreover, the lack of code-switching from the Nordic countries was also interesting to observe. For instance, Norway used code-switching only once in 2019, and when they did, they employed a language that is very native and national to Norwegian people, which is Sami language. It has very little native speakers but still is an official language in Norway. Nevertheless, Denmark, a country which belongs to the same geographical region, did almost the opposite. In their performance in the 2019 Eurovision Song Contest, the singer code-switched between four languages – English was the main language of the performance, while French, German and Danish were implied in some verses. It is intriguing to look into that example (indicated as number 42 in the Appendix) because this was the contest of the same year and these countries from a similar region took completely different approaches. This example is not going to be present in the analysis as it was not very typical. The reason behind this, however, is not entirely clear. It might be the case that Denmark is more south, therefore, it deals with more languages because of tourists that come from the nearby countries. Germany is one of the neighbouring countries of Denmark, therefore, this language might have been chosen due to that. Also, it is interesting to see that Denmark used many different languages in one song. This shows that in this performance, this country identifies as being transnational and European, as well as national, because they used both their national language and non-national ones, such as English, French, and German, in this performance. This was discussed more thoroughly in the description of **Table 2** of the quantitative analysis.

The last thing that was noticed while looking at the data from the **Table 3** was that there were many cases of code-switching by the Balkan countries. It is important to observe that these countries have many code-switching cases by themselves. Serbia had 5 code-switching instances in general, which is the most out of all the countries that had code-switching instances



in their songs in the provided period. The reason behind the Balkan countries code-switching so much might be because the countries are relatively small and close to each other, therefore, they are used to many languages being used in conversations. The Balkan countries switched to various languages, such as English, which is the most prominent, Spanish, Serbo-Croatian, Greek, Latin, Albanian as well as many others. It also could be the case that due to them being small countries, they want to switch languages to attract attention of the audience as it is difficult to do for a smaller nation in the Eurovision Song Contest. Additionally, they are trying to identify as European by employing languages of other countries, such as French, Italian, or Spanish. Thus, the switch between different languages in the Balkan countries' performances might be influenced by the desire to be noticed by the voters as well as to identify with other European nations.

There was an interesting observation made after creating the **Table 4**. There is a stereotype that France is the country of love, especially the capital of this country as it is considered the city of love. Considering this, it is predictable that France would be the country that code-switches the most times in the topic of love. Moreover, every song from France that had code-switching employed and included the concept of love was sung in French and had just small elements of English that were code-switched. This implies that they agree to the stereotype of being the country of love and express that love in their own language, but adding English to possibly amplify the effect and to make everyone understand what they are singing about. Some instances of France's code-switching in the Eurovision Song Contest will later be discussed in the examples 6 and 11 in the qualitative analysis. In addition to this, looking at the table provided above, it is noticeable that France is the most consistent country when it comes to code-switching as it has the most cases in one particular topic. This only adds to the aforementioned belief that France is the country of love.

**Table 4**

*The correlation between countries and their most used code-switched concepts in the Eurovision Song Contest*

Country	Topic	Number	Country	Topic	Number
Armenia	Dance	1	Serbia	Common phrase	3
Andorra	Life	1	Israel	Time, dream, self-acceptance	1
Ireland	Common phrase	1	Lithuania	Life	1
Russia	Family, dance, love, self-acceptance	1	Norway	Life, night	1
Czech Republic	Self-acceptance	1	Bosnia and Herzegovina	Life	1

Spain	Common phrase, love, dance	1	Bulgaria	Love	1
Sweden	Love	1	France	Love	4
Turkey	Onomatopoeia	1	Romania	Desire, love	1
Slovenia	Love, life	1	Italy	Love, life	1
Greece	Dance	2	Ukraine	War	1
Iceland	Common phrase	1	Croatia	Dream, love, self-acceptance	1
Poland	Fairy tale, love	1	Cyprus	Love	2
San Marino	Desire	2	The Netherlands	Self-acceptance	1
Denmark	Love	1	Azerbaijan	Self-acceptance	1
Georgia	Love	1	Moldova	Common phrase	1
Malta	Self-acceptance	1	Albania	Desire	1
Portugal	Love	1			

Analysing the same **Table 4** it is evident that Serbia is also rather consistent with the way that they code-switch. While it is not completely clear what caused Serbs to use common phrases, for instance, *come on*, in their performances, it could be speculated that this country wants to employ phrases that are well-known to the speakers of other languages to get attention and hopefully score higher because of that. Two of the three common phrase situations used the same expression “Come on”, which could indicate that maybe it is widely used in Serbia and is liked by its citizens. The third code-switching instance of a common phrase from Serbia was the usage of the expression “*Hasta la vista, baby*”. This phrase is often present in action movies when something attention-grabbing happens and the hero wants to escape impressively. It also is very familiar as movies in different languages use that phrase. In this case, it might have been an attempt to catch the audience’s attention by mentioning a phrase that is easily recognisable and to try and identify with the rest of Europe by using other European languages in their performances (e.g., Italian, Spanish, French, Romanian). Talking about identity, it seems like Serbs are keener to show their transnational identity. However, it is not completely true. Some of the code-switched performances main language is Serbo-Croatian, which indicates that they still are aware of their native language and want to implement it into their performances and show it to the whole Europe. However, it is noticed that most of the Balkan countries choose to use English as their main language and then switch to their national one or to another language that is outside the Balkans.

After analysing all the tables that were put together after the data collection, it is noticeable that every country expresses their identity in different ways. European nations like to show their own national identity, but sometimes implement other languages, such as English, Spanish, or French, into their performances to be more understood in the European Song Contest context. The topics of self-acceptance and love became very popular during the last few years. Moreover, the topic of love seems to be the most popular concept from the cases that were

analysed. It is also important to note that a variety of code-switched languages was used in the performances. This shows the Europeanness of these nations and that they want to feel included in the context of Europe and its identities.

### 3.2 Qualitative analysis

This chapter deals with 12 of the most typical and thought-provoking examples that were extracted from the data that was collected for the quantitative analysis. At first, the year of the contest, the country, the name of the artist, and the title of the song are introduced. After that, the lyrics of the song are presented, the code-switched phrases are shown in a bold font, the translation (if needed) is given nearby, and the analysis of the presented case is provided above the table.

The first example (indicated as number 8 in the Appendix, *Excerpt 1* in the analysis) that was interesting to discuss was the song by the Turkish artists called “Düm tek tek”, which was performed during the contest in 2009.

<i>English to Turkish</i>			<i>Excerpt 1</i>
<b>2009</b>	<b>Turkey</b>	<b>Hadise</b>	<b>“Düm tek tek”</b>
<p>Baby, you’re perfect for me, you are my gift from heaven, this is the greatest story of all times. We met like in a movie, so meant to last forever, and what you’re doing to me, feels so fine.</p> <p>Angel, I wake up, and live my dreams, endlessly, crazy for you!</p> <p>Can you feel the rhythm in my heart the beat’s going <b>“Düm tek tek”</b> always louder like there’s no limit, feels like there’s no way back. Can you feel the rhythm in my heart the beat’s going <b>“Düm tek tek”</b> always louder like there’s no limit, feels like there’s no way back.</p> <p>Baby, I read all answers in your exotic movements, you are the greatest dancer of all times. You make me feel so special, no one can kiss like you do, as if it’s your profession, feels so fine.</p> <p>Angel, I wake up, and live my dreams, endlessly,</p>			

<p>crazy for you.</p> <p>Can you feel the rhythm in my heart the beat's going <b>"Düm tek tek"</b> always louder like there's no limit, feels like there's no way back.</p> <p>Can you feel the rhythm in my heart the beat's going <b>"Düm tek tek"</b> always louder like there's no limit, feels like there's no way back.</p> <p>Can you feel the rhythm in my heart?</p> <p>Can you feel the rhythm in my heart the beat's going <b>"Düm tek tek"</b> always louder like there's no limit, feels like there's no way back.</p> <p>Can you feel the rhythm in my heart the beat's going <b>"Düm tek tek"</b> always louder like there's no limit, feels like there's no way back.</p> <p>Always louder like there's no limit, feels like there's no way back. Always louder like there's no limit, feels like <b>"Düm tek tek"</b></p>	
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The whole performance was sung in English, except for the three words that do not even resemble words – “*Düm tek tek*”. This is an onomatopoeic expression which indicates the sound of the drums played. This phrase is not only presented by pronouncing it, but also with some visuals as well as sounds. The performers, including the singer, sway their hips when this expression comes to indicate the intense rhythm that is intended to be presented. Furthermore, this phrase is accompanied by very sharp and powerful sounds. This helps the phrase and the movement stand out of the whole performance. All the above-mentioned details contribute to the phrase becoming memorable and catchy. It also is the title of the song, which might indicate that the intention was to make a performance that catches attention and, therefore, gets memorised and voted for. Moreover, this particular expression is very distinct and unique, and the expression being somewhat Turkish, it might signify that the performers wanted to bring a bit of their culture as well. The performers wore clothes that were similar to the traditional Turkish clothing except it was a bit more revealing. This could mean that they are proud of their heritage and their traditions, but in this performance, the singer and the backup dancers wanted to make the appearance look a little more modern. The dance also included some traditional movements from traditional Turkish dancing routines. Also, it is important to mention that the code-switched phrase is repeated in the chorus, which makes it more memorable. Therefore, it

might be stated that even though almost the whole performance was sung in the English language, the clothing, the appearance, the dance moves, and the code-switched Turkish sound made this performance feel more authentic and that the national identity was expressed very distinctly.

The second example (indicated as number 23 in the Appendix, *Excerpt 2* in the analysis) comes from the 2012 Eurovision Song Contest Russia’s song “Party for Everybody” by Buranovskiye Babushki, which roughly translates to “The Grandmas from Buranovo”.

<i>Udmurt to English</i>			<i>Excerpt 2</i>	
2012	Russia	Buranovskiye Babushki	“Party for Everybody”	
Жӧккышет	тӧдбы	вӧлдйсько,	пиосме	I will put a tablecloth on the table waiting for my sons to come home
возьмасько				Dough rises fast and I’m so excited
Котэм нянь буй-буй	ик будэ,	сюлэмы	небӧе	
<b>Party for everybody – dance</b>				<b>Party for everybody – dance</b>
<b>Come on and dance</b>				<b>Come on and dance</b>
<b>Come on and dance</b>				<b>Come on and dance</b>
<b>Come on and boom boom</b>				<b>Come on and boom, boom</b>
Корка тыр ик нылпиосы,	бертйзы,	мусоосы		My house is full of people: my dear children have come to visit me
Корка тыр ик нылпиосы,	бертйзы,	мусоосы		My house is full of people: my dear children have come to visit me
Вож дӧремме дйсьяло но тӧдъ	кышетме мон	кертто		I will put on a green dress and a red kerchief
Вож дӧремме дйсьяло но	эктыны	пото		I will put on a green dress and I will dance
Кырӧалом жон-жон-жон,	эктом ми	куаж-куаж	али.	We wanna boom-boom-boom, we wanna party, party
Кырӧалом жон-жон-жон	ваньмы	ӧошен.		We wanna boom for everybody
<b>Party for everybody – dance</b>				<b>Party for everybody – dance</b>
<b>Come on and dance</b>				<b>Come on and dance</b>
<b>Come on and dance</b>				<b>Come on and dance</b>
<b>Come on and party for everybody</b>				<b>Come on and party for everybody</b>
<b>Dance</b>				<b>Dance</b>
<b>Come on and dance</b>				<b>Come on and dance</b>
<b>Come on and dance</b>				<b>Come on and dance</b>
<b>Come on and boom boom</b>				<b>Come on and... boom, boom</b>
Коӧыше но шумпотӧ но,	пуные но шумпотӧ			My cat is happy, and my dog is happy
Коӧыше но шумпотӧ но,	пуные но шумпотӧ			My cat is happy, and my dog is happy
Мылы-кыды капчия но шумпотонэн	пачылме			My soul is filled with happiness, and my heart beats fast with joy
Мылы-кыды капчия но шумпотонэн	но			My soul is filled with happiness, and my heart beats fast with joy
Кырӧалом жон-жон-жон,	эктом ми	куаж-куаж	али.	Let’s sing a ringing song and make merry
Кырӧалом жон-жон-жон	ваньмы	ӧошен.		Let’s sing a ringing song
<b>Party for everybody – dance</b>				<b>Party for everybody – dance</b>
<b>Come on and dance</b>				<b>Come on and dance</b>
<b>Come on and dance</b>				<b>Come on and dance</b>
<b>Come on and party for everybody</b>				<b>Come on and party for everybody</b>
<b>Dance</b>				<b>Dance</b>
<b>Come on and dance</b>				<b>Come on and dance</b>
<b>Come on and dance</b>				<b>Come on and dance</b>

<p><b>Come on and boom boom</b></p> <p><b>Party for everybody – dance</b>  <b>Come on and dance</b>  <b>Come on and dance</b>  <b>Come on and party for everybody</b></p> <p><b>Dance</b>  <b>Come on and dance</b>  <b>Come on and dance</b>  <b>Come on and boom boom</b></p>	<p><b>Come on and dance</b>  <b>Come on and boom, boom</b></p> <p><b>Party for everybody – dance</b>  <b>Come on and dance</b>  <b>Come on and dance</b>  <b>Come on and party for everybody</b></p> <p><b>Dance</b>  <b>Come on and dance</b>  <b>Come on and dance</b>  <b>Come on and boom boom</b></p>
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Firstly, the name of the band must be addressed. Buranovo is a countryside in Russia, in the republic of Udmurt. There are many republics in Russia which are not their own countries, but rather regions in this country. What is fascinating about this song is that most of it is sung in the Udmurt dialect, even though the song is supposed to represent Russia. This clearly indicates that the national identity was very much present in this performance. Moreover, the grandmas chose to sing the chorus in English, which might have been a decision of humour in a sense that it is adorable to see old ladies who clearly have never spoken English attempt to sing in this language. This decision could have been made not only to make the audience laugh, but to make the performance very outstanding, easy to remember and endearing, as people are more likely to vote for charming grandmothers. As the results of the 2012 contest show, this worked as the song got the second place.

Additionally, Buranovskiye Babushki sang about their daily lives, about very simple but endearing things. They were dressed in the traditional Udmurt clothing and danced just slightly, but enough to make people joyful while looking at them. It is understandable that the audience voted for these elderly ladies because they spread positive energy, were happy to be in the contest and sing about their homes, their children, and pets. The main language of this performance is Udmurt, while English is only used during the chorus, but the chorus is probably the part that made people fall in love with this performance. Similar to the previous excerpt, the text that is code-switched is repeatedly presented in the refrain as well as the title of the song. In this way, it is emphasized and made easier to remember. Thus, the performance of the grandmothers was very much national, but transnational enough for the audience to understand the emotion that they wanted to portray.

The next example (indicated as number 52 in the Appendix, *Excerpt 3* in the analysis) comes from the performance of San Marino in the 2021 Eurovision Song Contest. Even though the code-switching in this performance is minimal, just as in the 2009 Turkey’s song, in which the main language was also English, it is still worth mentioning as it illustrates the transnational identity of San Marino.

2021	San Marino Senhit	"Adrenalina"
	<p>I'm burning up with affliction  Come give me your full attention  I want you to tame my fire now  Woah-oh-oh-oh-oh  Keep moving now your eyes on me  It's like my body's yours only  So baby don't leave me lonely now  Woah-oh-oh-oh-oh</p> <p>We're like fire and gasoline  Come and light it up with me  So high on adrenaline  You're my <b>adrenalina</b>  Just one touch and I'll ignite  I'm a flame on dynamite  So high on adrenaline  You're my <b>adrenalina</b>  <b>Adrenalina</b></p> <p>Oh-oh-oh, this place so fancy  Let's go and light up this city  You're close enough but I need you closer  Woah-oh-oh-oh-oh  You got me to this point don't let go  No I'm not living not without you  Yo, you know, and you know I know-oh-oh  You know I know  Woah-oh-oh-oh-oh</p> <p>We're like fire and gasoline  Come and light it up with me  So high on adrenaline  You're my <b>adrenalina</b>  Just one touch and I'll ignite  I'm a flame on dynamite  So high on adrenaline  You're my <b>adrenalina</b>  <b>Adrenalina (Adrenalina)</b></p> <p>Flo Rida, Senhit she got <b>adrenalina</b>  Step in the party 'cause she know to do my body like hot  coals  Gasoline kerosene stop drop roll  I can't blame it on the stove  911 when she coming down the pole  Yeah we like flames when we touch, can't get enough  We get ignited, so excited, you can feel a rush  Like cloud fire more fire when we in the club  Put out my lighter, got the heat, she got me burnin' up  So hot look at it steam up  We got the blaze so we inferno when we team up  Hotspot hot girl have you seen her  We up in smoke, fireworks, <b>adrenalina</b></p> <p><b>Adrenalina</b>  We're like fire, gasoline  Come and light it up with me  So high on adrenaline  You're my <b>adrenalina</b> (Adrenaline)  Just one touch and I'll ignite</p>	

I'm a flame on dynamite So high on adrenaline You're my <b>adrenalina</b> <b>Adrenalina</b> -na-na <b>Adrenalina (Adrenalina)</b> Just one touch and I'll ignite I'm a flame on dynamite So high on adrenaline You're my <b>adrenalina</b>	
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Firstly, it is a tiny country which already notes that it is difficult to stand out. This country does not have its own language and because it is surrounded by Italy, San Marino's official language is also Italian. Almost the whole song was performed in the English language, which is a non-national language, except for one word – *adrenalina*. Even though the equivalent of this word in the English language was used many times in the song, the Spanish word was used in the title as well as was made the main accent of the song. Many people would agree that Spanish language is often described as being the language of love and desire, the language that sounds very pleasant. This might have been the reason behind the usage of this code-switched word. The word itself is already an indicator of desire, and the translation of it into the Spanish language might have been done to amplify that effect. Moreover, this performance was also interesting because one of the performers was a famous artist from the United States of America – Flo Rida, who is a singer known worldwide. This indicates that San Marino wanted to make this performance very transnational and recognisable to all people by using two languages that are non-national to the country.

The fourth example (indicated as number 49 in the Appendix, *Excerpt 4* in the analysis) concerns the topic of self-acceptance as it is a very prominent topic in the analysed cases.

<i>Russian to English</i>			<i>Excerpt 4</i>
2021	Russia	Manizha	“Russian Woman”
	Поле поле поле		Field, field, field
	Я ж мала		I'm so small
	Поле поле поле		Field, field, field
	Так мала		I'm too small
	Как пройти по полю из огня		How to cross a field though the fire?
	Как пройти по полю если ты одна?		How to cross the field if you're alone?
	А-а-а?		Heeeey?
	Ждать ли чьей-то ручечки, ручки?		Should I wait for somebody's little hand?
	А-а-а?		Whaaat?
	Кто подаст мне ручку девочки?		Who will give me their helpful hand, girls?
	Из покоя веков		For ages now
	С ночи до утра		From night till dawn
	С ночи-ночи		From the deepest of the night
	Ждем мы корабля		We are waiting for a ship
	Ждем мы корабля		We are waiting for a ship
	Очень очень		Very very much
	С ночи до утра		From night till dawn
	Ждем мы корабля		We are waiting for a ship
	Ждем мы корабля		We are waiting for a ship
	А что ждать?		But what's the wait?
	Встала и пошла.		Stand up, go ahead!
	<b>Every Russian Woman</b>		<b>Every Russian woman</b>



<p><b>Needs to know</b>  <b>You're strong enough, you're gonna break the wall</b>      Шо там хорохорится?      Ой, красавица?      Ждешь своего юнца?      Ой, красавица      Тебе уж за 30      Ало? Где же дети?      Ты в целом красива      Но вот бы похудеть бы      Надень подлиннее      Надень покороче      Росла без отца      Делай то, что не хочешь      Ты точно не хочешь?      Не хочешь?      А надо.      Послушайте, правда.      Мы с вами не стадо      Вороны пщ-щ-щ пыщ-щ-щ      Отвалите      Теперь зарубите себе на носу      Я вас не виню      А себя я чертовски люблю      Борются, борются      Все по кругу борются      Да не молятся      Сын без отца      Дочь без отца      Но сломанной <b>Family</b>      Не сломать меня  <b>Every Russian Woman</b>  <b>Needs to know</b>  <b>You're strong enough, you're gonna break the wall</b>  <b>Every Russian Woman</b>  <b>Needs to know</b>  <b>You're strong enough, you're gonna break the wall</b>  <b>Hey, Russian woman</b>  <b>Don't be afraid, girl</b>  <b>You're strong enough</b>  <b>You're strong enough</b>  <b>Don't be afraid</b>  <b>Don't be afraid</b>  <b>Don't be afraid</b>  <b>Don't be afraid</b>  <b>Don't be afraid</b>  <b>Борются, борются</b>      Все по кругу борются      Да не молятся      Сын без отца      Дочь без отца      Но сломанной <b>Family</b>      Не сломать меня</p>	<p><b>Needs to know</b>  <b>You're strong enough to bounce against the wall</b>      What's the showing off for?      Oh, what a beauty you are!      Are you waiting for your young fella?      Oh, what a beauty you are!      You're over 30 already!      Hello? Where are your kids?      You are quite fine overall      But losing weight would do you good      Wear it a bit longer      Wear it a bit shorter      Grew up without a father?      Do what you don't want to!      Are you sure you don't want it?      Don't want it?      You should!      Listen up, really!      We ain't a herd      Hey, crows, shoo!      Leave me alone      Now learn it by heart:      I don't blame you      But damn do I love myself      They fight, always fight      Everyone around is fighting      But they never pray      Son without a father      Daughter with no father      But this broken <b>family</b>      Can't break me  <b>Every Russian Woman</b>  <b>Needs to know</b>  <b>You're strong enough, you're gonna break the wall</b>  <b>Every Russian Woman</b>  <b>Needs to know</b>  <b>You're strong enough, you're gonna break the wall</b>  <b>Hey, Russian woman</b>  <b>Don't be afraid, girl</b>  <b>You're strong enough</b>  <b>You're strong enough</b>  <b>Don't be afraid</b>  <b>Don't be afraid</b>  <b>Don't be afraid</b>  <b>Don't be afraid</b>  <b>Don't be afraid</b>  <b>Don't be afraid</b>  <b>Don't be afraid</b>  <b>Don't be afraid</b>      They fight, always fight      Everyone around is fighting      But they never pray      Son without a father      Daughter with no father      But this broken <b>family</b>      Can't break me</p>
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What is very important is that this notable case from 2021 Russia's performance encompasses the empowerment of women. In Russia, the stereotype that the woman is the caretaker and needs to look after the children and her husband is still present. Moreover, women are often considered unworthy if they do not have children by a certain age or do not find a husband. In this specific case, the Russian singer Manizha wants to address these issues and show that

women do not have to raise children or get married if they do not want to do so. She wants to make an accent on the fact that women are worthy by themselves and do not need to prove anything to anyone. The code-switching in this instance might have been used because Manizha wanted not only Russian women to hear her and get inspired by her, but every woman who watches this contest and feels obliged to get married by a certain age or have children. She expresses her certainty that women are powerful and need to love themselves no matter what people around say. In addition to this, she states that if the woman has children and is left by their father, she can still have a fully functioning family as “*this broken family can’t break me*”. This song perfectly illustrates woman empowering each other and making sure that they feel worthy even when life and family in particular seem to be falling apart.

The next example (*Excerpt 5* in the analysis) is a Ukrainian song “1944” by Jamala, which was the winning performance in the Eurovision Song Contest in 2016, tackles the topic of war.

<i>English to Crimean Tatar</i>		<i>Excerpt 5</i>
2016	Ukraine	Jamala
		“1944”
When strangers are coming They come to your house They kill you all And say We’re not guilty Not guilty		When strangers are coming They come to your house They kill you all And say We’re not guilty Not guilty
Where is your mind? Humanity cries You think you are gods But everyone dies Don’t swallow my soul Our souls		Where is your mind? Humanity cries You think you are gods But everyone dies Don’t swallow my soul Our souls
<b>Yasligima toyalmadim Men bu yerde yasalmadim Yasligima toyalmadim Men bu yerde yasalmadim</b>		<b>I couldn’t spend my youth there Because you took away my peace I couldn’t spend my youth there Because you took away my peace</b>
We could build a future Where people are free To live and love The happiest time		We could build a future Where people are free To live and love The happiest time
Where is your heart? Humanity rise You think you are gods But everyone dies Don’t swallow my soul Our souls		Where is your heart? Humanity rise You think you are gods But everyone dies Don’t swallow my soul Our souls
<b>Yasligima toyalmadim Men bu yerde yasalmadim Yasligima toyalmadim Men bu yerde yasalmadim</b>		<b>I couldn’t spend my youth there Because you took away my peace I couldn’t spend my youth there Because you took away my peace</b>

This song (indicated as number 29 in the Appendix) is about the deportation of Crimean Tatars in 1944 when they were forcibly expelled from their homeland by Russian troops. The topic of

war is very sensitive and important to Ukrainian people, especially in the context of Russia’s invasion to Ukraine. Even in 2016, this concept was used with the intention to show the world that Ukraine has survived many hardships. The code-switched part of the song is sung in Crimean Tatar to include the regional language of the people who lived there. Jamala herself is from that region and this made the performance feel exceptionally sincere, deeply heartfelt, and painful. This performance was highly rated, and it did not need any additional effects or very impressive dance movements to attract attention. The remaining parts of the performance are sung in the English language, which might indicate that Jamala wanted everyone to understand the situation she described. The chorus, which is sung in Crimean Tatar might indicate that the singer chose to present the region’s national identity and show that it is their homeland and people have their own traditions and language there. This performance thoroughly demonstrates the deportation that happened in 1944 as well as the war that is currently going on.

The performance of France by Amir in 2016 Eurovision Song Contest is necessary to discuss as it encompasses the most popular code-switched concept, which is love, as well as the most prominent one that had code-switching elements in it and was used by the French singers in the Eurovision Song Contest (*Excerpt 6* in the analysis).

<i>French to English</i>		<i>Excerpt 6</i>
<b>2016</b>	<b>France</b>	<b>Amir</b>
		<b>“J’ai cherché”</b>
J’ai cherché un sens à mon existence J’y ai laissé mon innocence J’ai fini le coeur sans défense J’ai cherché l’amour et la reconnaissance J’ai payé le prix du silence Je me blesse et je recommence  Tu m’as, comme donné l’envie d’être moi Donné un sens à mes pourquoi Tu as tué la peur Qui dormait là, qui dormait là, dans mes bras  <b>You-ou-ou-ou-ou</b> <b>You’re the one that’s making me strong</b> <b>I’ll be looking, looking for</b> <b>You-ou-ou-ou-ou</b> <b>Like the melody of my song</b>  <b>You-ou-ou-ou-ou</b> <b>You’re the one that’s making me strong</b> <b>I’ll be looking, looking for</b> <b>You-ou-ou-ou-ou</b> <b>Like the melody of my song</b>		I have looked for a sense to my existence It made me leave my innocence behind I’ve finished with an unprotected heart I have looked for love and recognition I have paid the price of silence, I am getting hurt but starting all over again  You gave me the will to be myself Gave a meaning to my questions You have killed the fear that was sleeping here That was sleeping here, in my arms  <b>You-ou-ou-ou-ou</b> <b>You’re the one that’s making me strong</b> <b>I’ll be looking, looking for</b> <b>You-ou-ou-ou-ou</b> <b>Like the melody of my song</b>  <b>You-ou-ou-ou-ou</b> <b>You’re the one that’s making me strong</b> <b>I’ll be looking, looking for</b> <b>You-ou-ou-ou-ou</b> <b>Like the melody of my song</b>
J’ai cherché un sens, un point de repère Partagé en deux hémisphères Comme une erreur de l’univers J’ai jeté tellement de bouteilles à la mer J’ai bu tant de liqueurs amères Que j’en ai les lèvres de pierre		I have looked for a direction, a landmark Split into two hemispheres Like a mistake of the universe I have thrown too many bottles to the sea Drank so much bitter liquor It made my lips as cold as stone

<p><b>You-ou-ou-ou-ou</b>  <b>You're the one that's making me strong</b>  <b>I'll be looking, looking for</b>  <b>You-ou-ou-ou-ou</b>  <b>Like the melody of my song</b></p> <p><b>You-ou-ou-ou-ou</b>  <b>You're the one that's making me strong</b>  <b>I'll be looking, looking for</b>  <b>You-ou-ou-ou-ou</b>  <b>Like the melody of my song</b></p> <p>Au gré de nos blessures et de nos désinvoltures  C'est quand on n'y croit plus du tout  Qu'on trouve un paradis perdu en nous  <b>Oh you, you, you, you, you</b></p> <p><b>(You-ou-ou-ou-ou)</b>  <b>You're the one that's making me strong</b>  <b>I'll be looking, looking, looking for</b>  <b>(You-ou-ou-ou-ou)</b>  <b>Like the melody of my song</b>  <b>Like the melody of my song</b></p> <p><b>You-ou-ou-ou-ou</b>  <b>You're the one that's making me strong</b>  <b>I'll be looking looking for</b>  <b>You-ou-ou-ou-ou</b>  <b>Like the melody of my song</b></p> <p><b>Like the melody of my song</b>  <b>You're the one that's making me strong</b>  <b>I'll be looking, looking, looking for</b>  <b>Giving you love with my song</b>  <b>Giving you love with my song</b></p>	<p><b>You-ou-ou-ou-ou</b>  <b>You're the one that's making me strong</b>  <b>I'll be looking, looking for</b>  <b>You-ou-ou-ou-ou</b>  <b>Like the melody of my song</b></p> <p><b>You-ou-ou-ou-ou</b>  <b>You're the one that's making me strong</b>  <b>I'll be looking, looking for</b>  <b>You-ou-ou-ou-ou</b>  <b>Like the melody of my song</b></p> <p>Along our injuries and our flippancies  It's when we completely lose our faith  That we find a lost paradise inside ourselves  <b>Oh you, you, you, you, you</b></p> <p><b>(You-ou-ou-ou-ou)</b>  <b>You're the one that's making me strong</b>  <b>I'll be looking, looking, looking for</b>  <b>(You-ou-ou-ou-ou)</b>  <b>Like the melody of my song</b>  <b>Like the melody of my song</b></p> <p><b>You-ou-ou-ou-ou</b>  <b>You're the one that's making me strong</b>  <b>I'll be looking looking for</b>  <b>You-ou-ou-ou-ou</b>  <b>Like the melody of my song</b></p> <p><b>Like the melody of my song</b>  <b>You're the one that's making me strong</b>  <b>I'll be looking, looking, looking for</b>  <b>Giving you love with my song</b>  <b>Giving you love with my song</b></p>
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This song (indicated as number 26 in the Appendix) is performed in English and French languages and the English language is used as the code-switched language in the chorus as well as in some phrases leading to the chorus. As it was stated above, there is a stereotype about the French language being the language of love as well as France being the country of love. Therefore, the French language that was used in the verses where it is talked about falling in love and finding your soulmate suits the song very well. The English language, however, might have been used to make the song more understandable and to make it feel more European rather than French. The performance includes some English elements which are repeated a few times in the chorus along with the extension of the word “you”. This might be because the refrain is the most memorable part of any song, and by implementing code-switching into the song, it makes it more memorable as the part is in English and everyone can sing along. The combination of the concept of love, the switch between the French and English languages alongside the catchy melody got this country the 6<sup>th</sup> place in the 2016 Eurovision Song Contest.

The performance of the Norwegian band KEiINO in the 2019 Eurovision Song Contest illustrates the topic of the night presented in the song as well as some code-switched expressions that were implemented into it (indicated as *Excerpt 7* in the analysis).

<i>English to Sami</i>		<i>Excerpt 7</i>
2019	Norway	KEiINO
		<b>“Spirit in the Sky”</b>
<p>Can't you stay, stay with me into the night?            Stay, I need you close            You can go back when the sun rise again            Just stay tonight, just stay</p> <p>Have you seen my spirit, lost in the night?            The violent nightshade, they took away my light            They call us nothing, my name is nothing            Come see me, please see me</p> <p>'Cause I've been running with the demons now            They all see my fear            They say there's nothing, nothing here</p> <p>I see your spirit in the sky            When northern lights are dancing  <b>He lá e loi la</b>            I hear you calling me at night            Whenever wind is blowing  <b>He lá e loi la</b>            I can see your spirit in the sky            When northern lights are dancing  <b>He lá e loi la</b>  <b>Čajet dan čuovgga</b></p> <p>I'll follow you until the daylight            Shy us away</p> <p>I need a hero, I need my light            Her shining lightwaves will break away the night            I call it freedom, our name is freedom            Come find me, please find me</p> <p>'Cause I am dancing with the fairies now            They all sing our name            I got my light here, shining here</p> <p>I hear you calling me at night            Whenever wind is blowing  <b>He lá e loi la</b>            I can see your spirit in the sky            When northern lights are dancing  <b>He lá e loi la</b>  <b>Čajet dan čuovgga</b></p> <p>I hear you calling me at night            Whenever wind is blowing  <b>He lá e loi la</b>            I can see your spirit in the sky            When northern lights are dancing  <b>He lá e loi la</b>  <b>Čajet dan čuovgga</b></p> <p>I see your spirit in the sky            When northern lights are dancing</p>		<p>Can't you stay, stay with me into the night?            Stay, I need you close            You can go back when the sun rise again            Just stay tonight, just stay</p> <p>Have you seen my spirit, lost in the night?            The violent nightshade, they took away my light            They call us nothing, my name is nothing            Come see me, please see me</p> <p>'Cause I've been running with the demons now            They all see my fear            They say there's nothing, nothing here</p> <p>I see your spirit in the sky            When northern lights are dancing  <b>He lá e loi la</b>            I hear you calling me at night            Whenever wind is blowing  <b>He lá e loi la</b>            I can see your spirit in the sky            When northern lights are dancing  <b>He lá e loi la</b>  <b>Show me the light</b></p> <p>I'll follow you until the daylight            Shy us away</p> <p>I need a hero, I need my light            Her shining lightwaves will break away the night            I call it freedom, our name is freedom            Come find me, please find me</p> <p>'Cause I am dancing with the fairies now            They all sing our name            I got my light here, shining here</p> <p>I hear you calling me at night            Whenever wind is blowing  <b>He lá e loi la</b>            I can see your spirit in the sky            When northern lights are dancing  <b>He lá e loi la</b>  <b>Show me the light</b></p> <p>I hear you calling me at night            Whenever wind is blowing  <b>He lá e loi la</b>            I can see your spirit in the sky            When northern lights are dancing  <b>He lá e loi la</b>  <b>Show me the light</b></p> <p>I see your spirit in the sky            When northern lights are dancing</p>

He lå e loi la Čajet dan čuovgga	He lå e loi la Show me the light
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This example (indicated as number 41 in the Appendix) is very interesting and thought-provoking as the language that is code-switched is a language that is spoken in some parts of Finland, Russia, Sweden, and mainly Norway, called Sami. The remaining parts of the song are performed in the English language. This performance is also very national as it includes a language that has not got many speakers but is an official language in Norway. It indicates the song being very close to the Sami speakers but also transnational in a way. Most parts of the performance are sung in the English language, which is a language that most of the European people understand. The linguistic diversity of this performance is what makes it stand out. The expressions in the Sami language are very distinct and are sung in a unique timbre which attracts attention. KEiINO also sing about the northern lights, which can only be seen in the northernmost parts of the world, and Norway is one of these places. This brings a more national feeling to the song as they sing about the geographical phenomenon that is relevant to their country. This performance that included both national and transnational elements scored 6<sup>th</sup> in the Grand Final. The result shows that people were pleasantly surprised to hear this performance and enjoyed the distinctive Sami phrases alongside with the cheerful mood of the song.

The eighth example (indicated as number 56 in the Appendix, *Excerpt 8* in the analysis) comes from the 2022 Eurovision Song Contest Serbia's song "In corpore sano" by the singer Konstrakta. This instance was very different from others as it used Latin as the code-switched language. It is one of only two cases in the conducted analysis that uses a dead language in a performance.

<i>Serbo-Croatian to Latin</i>		<i>Excerpt 8</i>	
2022	Serbia	Konstrakta	"In Corpore Sano"
	Onas eroproc ni amrifni snem		Onas eroproc ni amrifni snem*
	Koja li je tajna zdrave kose Megan Markl? Koja li je tajna? Koja li je tajna zdrave kose Megan Markl? Koja li je tajna? (Koja li je tajna?)		I wonder what's the secret behind Meghan Markle's healthy hair? I wonder what's the secret? I wonder what's the secret behind Meghan Markle's healthy hair? I wonder what's the secret? (I wonder what's the secret?)
	Mislím da u pitanju je duboka hidratacija Kažu da na koži i kosi se jasno vidi sve Recimo, tamni kolutovi oko očiju Ukazuju na probleme s jetrom Fleke oko usana možda uvećana slezina Uvećana slezina nije dobra, nije lepa A umetnica mora biti zdrava		I think that deep hydration is what it is They say that one's skin and hair show everything clearly For example, dark circles around the eyes Could indicate liver problems Blemishes around the lips, enlarged spleen perhaps? Enlarged spleen is not good, it's not pretty And the artist, she needs to be healthy
	Biti zdrava, biti zdrava Biti zdrava, bi-bi-bi-biti zdrava Biti zdrava, biti zdrava Biti zdrava, mora, mora, mora		Be healthy, be healthy, be healthy, b-b-b be healthy

<p>Velika je sreća što postoji Autonomni nervni sistem Ne moram kontrolisati otkucaje srca Srce kuca, srce samo kuca</p> <p>Letnji dani, jarke boje Suknje moje na mom telu Suknje moje, pas i ja Šetamo nas dvoje Brojimo korake, Suknja ide oko noge moje, Mi šetamo i to je sve</p> <p>I ne mora bolje Srce samo kuca Dajem poverenje Neka samo kuca Dajem poverenje eka kuca, neka dišem Bože zdravlja, Bože zdravlja, Bože zdravlja (Bože zdravlja) Nemam knjižicu</p> <p>O kako da me prate (U ime zdravlja) Da o meni brinu (U ime zdravlja) Umetnica je nevidljiva (U ime zdravlja) Ne vidiš me, to je magija (U ime zdravlja) Umetnica može biti zdrava</p> <p>Biti zdrava, biti zdrava Biti zdrava, bi-bi-bi-biti zdrava Biti zdrava, biti zdrava Biti zdrava, može, može, može</p> <p><b>In corpore sano, in corpore sano</b> <b>In corpore sano, in corpore sano</b> <b>In corpore sano, in corpore sano</b> <b>Corpus je sanus</b> I šta ćemo sad?</p> <p><b>Mens infirma in corpore sano</b> <b>Animus tristis in corpore sano</b> <b>Mens desperata in corpore sano</b> <b>Mens conterrita in corpore sano</b> I šta ćemo sad?</p>	<p>Be healthy, be healthy, be healthy She must be, she must be, she must be</p> <p>We're incredibly lucky That there's such a thing as the autonomic nervous system I don't need to control my own heart beats The heart beats, the heart beats on its own</p> <p>Bright colours of a summer day My skirt is on my body, My skirt, the dog and I The two of us are talking a walk We're counting the steps The skirt flows around my leg We are taking a walk, and that's it</p> <p>And it doesn't need to get any better than this The heart beats on its own I put my trust in it Let it beat on its own I put my trust in it Let it beat, let me breathe God, give me health, God, give me health, God, give me health (God, give me health) I don't have health insurance</p> <p>How will they be able to keep track of me? (In the name of health) To care for me? (In the name of health) The artist, she is invisible (In the name of health) You don't see me, it's magic (In the name of health) The artist, she can be healthy</p> <p>Be healthy, be healthy, be healthy B-b-b be healthy Be healthy, be healthy, be healthy She can be, she can be, she can be</p> <p><b>In a healthy body, in a healthy body</b> <b>In a healthy body, in a healthy body</b> <b>In a healthy body, in a healthy body</b> <b>The body is healthy</b> So now what?</p> <p><b>A sick mind in a healthy body</b> <b>A sad soul in a healthy body</b> <b>A desperate mind in a healthy body</b> <b>A terrified mind in a healthy body</b> So now what?</p> <p><i>*"Onas eroproc ni amrifni snem" is a Latin saying "Mens infirma in corpore sano" said in reverse ("A sick mind in a healthy body").</i></p>
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Latin is associated with health, medicine, and religion, as some of its terms are still used in those spheres as well as in some scientific situations. This might be the reason that it was chosen to sing in Latin – the song is mainly about health and the importance of a healthy human body. This song got the fifth place in the Grand Final and many people were saying that this song is

so unique that it deserved to score even higher. It is fascinating to think about because the rest of the song was sung in the Serbo-Croatian language which is not a language that many Europeans understand. It could only mean that the performance of Konstrakta was very appealing and effective, as it was rather unique – the main thing that happened during the performance was her washing hands to demonstrate the importance of disinfection and cleanliness. Also, she sang about the importance of hydration and that people need to consume enough water. One more iconic part of the performance was something similar to waving – showing the palms and then the dorsal side of the hand and changing the movements quickly. As this song was written while the pandemic was still going on, it is safe to assume that it got a lot of attention due to being extremely relevant in that year. Nevertheless, the national elements of the song, especially the part in the Serbian language that is arguably the most memorable (“*Biti zdrava, biti zdrava*”) made it stand out of other performances that year.

This performance and example (indicated as number 48 in the Appendix, *Excerpt 9* in the analysis) stood out from others as it uses a non-European language in it. “Birth of a New Age” by Jeangu Macrooi from the Netherlands is a song about self-acceptance and showing that the people, who try to humiliate or belittle you, are not right and believing in ourselves is the best option.

<i>English to Sranan Tongo</i>		<i>Excerpt 9</i>
<b>2021</b>	<b>The Netherlands</b>	<b>Jeangu Macrooy</b>
		<b>“Birth of a new age”</b>
Skin as rich as a starlit night Your rhythm is rebellion Deep currents running in the rivers of your eyes Your rhythm is rebellion They spat on your crown And they poisoned your ground Your rhythm is rebellion They burned your heroes at the stake But your voice will echo all their names This ain’t the end, no! It’s the birth of a new age <b>Yu no man broko mi</b>  Soul blazing like a hurricane Your rhythm is rebellion Spirit roaring wild like untamed flames Your rhythm is rebellion They buried your gods They imprisoned your thoughts Your rhythm is rebellion They tried to drain you of your faith But you are the rage that melts the chains This ain’t the end, no! It’s the birth of a new age We are the fruit Adorning the legacy Of every forgotten revolutionary Born in resilience Proud like a lion		Skin as rich as a starlit night Your rhythm is rebellion Deep currents running in the rivers of your eyes Your rhythm is rebellion They spat on your crown And they poisoned your ground Your rhythm is rebellion They burned your heroes at the stake But your voice will echo all their names This ain’t the end, no! It’s the birth of a new age <b>You can’t break me</b>  Soul blazing like a hurricane Your rhythm is rebellion Spirit roaring wild like untamed flames Your rhythm is rebellion They buried your gods They imprisoned your thoughts Your rhythm is rebellion They tried to drain you of your faith But you are the rage that melts the chains This ain’t the end, no! It’s the birth of a new age We are the fruit Adorning the legacy Of every forgotten revolutionary Born in resilience Proud like a lion



We are the birth of a new age <b>Yu no man broko mi</b> <b>Mi na afu sensi</b>	We are the birth of a new age <b>You can't break me</b> <b>I'm half a cent</b>
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As stated above, the language that was code-switched is not a European one – Sranan Tongo comes from Suriname, but earlier it was also used in the Netherlands by slaves who had to communicate with each other. The singer comes from this African country, so the language has special meaning to him. This instance was the first case of Sranan Tongo being performed during the Eurovision Song Contest. The performer stated that the phrase that they used empowers them and it was the whole reason behind implementing it into this song. The code-switched phrase literally means “You can’t break me/ I’m half a cent”, which implies that even though they seem little and purposeless, it is impossible to break this person and that people should not underestimate them. This is a very powerful and meaningful message that is presented in this contest. Therefore, it was important to discuss in this analysis.

The tenth example (indicated as number 53 in the Appendix, *Excerpt 10* in the analysis) that was seen as one that needs to be discussed is the performance of the woman band Hurricane in the 2021 Eurovision Song Contest.

<i>Serbo-Croatian to English and Spanish</i>		<i>Excerpt 10</i>
2021	Serbia	Hurricane
		<b>“Loco Loco”</b>
Nemoj da se ljutiš, hrabrost skupi Jedna cura kao ja ne traži obećanja Ne skidaš taj pogled ti 49is am49 Lako ušla sam ja u tvoje vene Osmeh tvoj mi kaže Da me želiš koga lažeš Slatka kao čoko moko Hajde budi <b>loco</b> Ram ba-ba-bam A ja slatka sam I fina A ti 49is am sam sam I ja znam znam znam Da biće lom lom lom Zato hajde budi <b>loco loco</b>	Don't be angry, gather courage A girl like me doesn't ask for promises You don't take your eyes off of me I got into your veins so easily I see it in your smile, You want me, don't you lie. I'm sweet as choco moco Come on, be <b>loco</b> Ram ba-ba-bam And I am cute and nice And you're alone, alone, alone And I know, I know, I know It will be wild, wild, wild So, Come on, be <b>loco loco</b>	
<b>Baby, baby, baby</b> , čemu drama Jedna cura kao ja ne traži obećanja Baby, baby, baby, igram sama To što nisi sa mnom to je tvoja mana	<b>Baby, baby, baby</b> , what's the fuss? A girl like me doesn't ask for promises Baby, baby, baby, I dance alone Not being with me is your flaw	
Osmeh tvoj mi kaže Da me želiš koga lažeš Slatka kao čoko moko Hajde budi <b>loco</b>	I see it in your smile, You want me, don't you lie. I'm sweet as choco moco Come on, be <b>loco</b>	
<b>1,2... Girls, Come on!</b> <b>Loco loco</b> <b>Loco loco</b> <b>Loco loco</b>	<b>1,2... Girls, Come on!</b> <b>Loco loco</b> <b>Loco loco</b> <b>Loco loco</b>	
Ne skidaš pogled 49is am49 Lako sam ti ušla u vene	You don't take your eyes off of me I got into your veins so easily	

<p>Hajde budi <b>loco loco</b></p> <p>A ja slatka sam I fina A ti 50is am sam sam I ja znam znam znam Da biće lom lom lom Zato hajde budi <b>loco loco</b></p> <p>A ja slatka sam I fina A ti 50is am sam sam I ja znam znam znam Da biće lom lom lom Zato hajde budi <b>loco loco</b></p>	<p>Come on, be <b>loco loco</b></p> <p>And I am cute and nice And you're alone, alone, alone And I know, I know, I know It will be wild, wild, wild So, Come on, be <b>loco loco</b></p> <p>And I am cute and nice And you're alone, alone, alone And I know, I know, I know It will be wild, wild, wild So, Come on, be <b>loco loco</b></p>
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The title of the song is a Spanish phrase which translates to “*crazy crazy*”. Nevertheless, the song is mainly in Serbo-Croatian with a few code-switching instances where the performers switch to either English or Spanish. The whole song is about love, but this case of code-switching was considered a common phrase switching as it had the English phrase “*come on*”, which is widely used in many different countries. The band’s main idea for the song was that girls do not need to be shy and do not have to be afraid to approach a person they like. This is why they implemented the Spanish phrase “*loco loco*”. They wanted to show that women have to be confident and can choose who to date themselves rather than waiting for the right person to approach them. In an interview about this song, the Serbian performers said that Spanish is a language which makes them feel confident and sexy, hence they used a Spanish expression in the title as well as in some parts of the song (wiwibloggs, 2021, 3:34). This performance can be defined both as national and transnational as there were three languages that were used – their native language alongside with the most understood European language, which is English, and Spanish, the language that makes them feel empowered.

The example (indicated as number 37 in the Appendix, *Excerpt 11* in the analysis) presented above is an example of the topic of self-acceptance implemented in the Eurovision Song Contest. “Roi” by Bilal Hassani was performed in the 2019 contest.

<i>French to English</i>			<i>Excerpt 11</i>
2019	France	Bilal Hassani	“Roi”
	Je suis <b>free, and I know I will always be</b> Oui, j’invente ma vie Ne me demandez pas qui je suis Moi je suis le même depuis tout petit Et malgré les regards, les avis Je pleure, je sors et je ris <b>You put me in a box, want me to be like you</b> Je suis pas dans les codes, ça dérange beaucoup <b>At the end of the day, you cannot change me, boo</b> Alors, laisse-moi m’envoler <b>I, I’m not rich, but I’m shining bright</b> <b>I can see my kingdom now</b> Quand je rêve, je suis un roi Quand je rêve, je suis un roi <b>I’m not rich, but I’m shining bright</b> <b>I can see my kingdom now</b>		I am <b>free, and I know I will always be</b> Yes, I invent my life Don’t ask me who I am I have been the same since I was a child And despite the looks and opinions I cry, I go out and I laugh <b>You put me in a box, want me to be like you</b> I don’t follow the codes, and it bothers a lot <b>At the end of the day, you cannot change me, boo</b> So let me fly away <b>I, I’m not rich, but I’m shining bright</b> <b>I can see my kingdom now</b> When I dream, I am a king When I dream, I am a king <b>I’m not rich, but I’m shining bright</b> <b>I can see my kingdom now</b>

<p>Quand je rêve, je suis un roi  <b>And I know-oh-oh-ow, even though-oh-oh-oh</b>  <b>You try to take me down, you cannot break me, nah, nah</b>  Toutes ces voix: “Fais comme ci, fais comme ça”  Moi, je les cala pas, <b>you can never remove my crown</b>  <b>Who are we?</b>  <b>When we hurt, when we fight for free</b>  <b>Only God can judge you and me</b>  Ce qu'on est, on ne l'a pas choisi  On choisit  Son travail, sa coiffure, ses amis  Sa routine, parfois l'amour aussi  Ça passe ou ça casse, mais ça regarde qui?  <b>I, I'm not rich, but I'm shining bright</b>  <b>I can see my kingdom now</b>  Quand je rêve, je suis un roi  Quand je rêve, je suis un roi  <b>I'm not rich, but I'm shining bright</b>  <b>I can see my kingdom now</b>  Quand je rêve, je suis un roi  <b>And I know-oh-oh-ow, even though-oh-oh-oh</b>  <b>You try to take me down, you cannot break me, nah, nah</b>  Toutes ces voix: “Fais comme ci, fais comme ça”  Moi, je les cala pas, <b>you can never remove my crown</b>  Quand je rêve, je suis un roi</p>	<p>When I dream, I am a king  <b>And I know-oh-oh-ow, even though-oh-oh-oh</b>  <b>You try to take me down, you cannot break me, nah, nah</b>  All the voices: “Do like this, do like that”  But I ignore this, <b>you can never remove my crown</b>  <b>Who are we?</b>  <b>When we hurt, when we fight for free</b>  <b>Only God can judge you and me</b>  We haven't chosen who we are  We choose our work, our hairstyle, and friends  Our routine, and sometimes even love  Does it work or does is brake  But who really cares?  <b>I, I'm not rich, but I'm shining bright</b>  <b>I can see my kingdom now</b>  When I dream, I am a king  When I dream, I am a king  <b>I'm not rich, but I'm shining bright</b>  <b>I can see my kingdom now</b>  When I dream, I am a king  <b>And I know-oh-oh-ow, even though-oh-oh-oh</b>  <b>You try to take me down, you cannot break me, nah, nah</b>  All the voices: “Do like this, do like that”  But I ignore it, <b>you can never remove my crown</b>  When I dream, I am a king</p>
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This song is mainly performed in the singer's native language, which is French, alongside with the code-switched verses in the English language. It shows the importance of believing in yourself and being able to withstand any critiques that might come a person's way. This performance is very powerful and inspiring because of the lyrics as well as the melody. During the show, the languages were code-switched fairly often – every few sentences the language seemed to change from French to English and vice versa. The lyrics were switched both during the chorus as well as the verses. All of this created the feeling that this performance was intended to be perceived as national, but wanted to suit the audience so that people understand what the song is about. Nevertheless, the concept of self-acceptance in this song was well-expressed and the code-switching helped to present this song in an interesting way.

The last example (indicated as number 55 in the Appendix, *Excerpt 12* in the analysis) that is going to be discussed is the performance of Moldova in the 2022 Eurovision Song Contest. “Trenulețul” by Zdob și Zdub & Advahov Brothers is a song which used several common phrases from the English language in their song.

<i>Romanian to English</i>		<i>Excerpt 12</i>	
<b>2022 Moldova Zdob și Zdub &amp; Advahov Brothers “Trenulețul”</b>			
<p><b>Hey ho! Let's go</b>  <b>Hey ho! Let's go</b>  <b>Folklore and Rock-'n'roll</b>  <b>Join the train, be our guest</b></p> <p>Chișinău la București</p>	<p><b>Hey ho! Let's go</b>  <b>Hey ho! Let's go</b>  <b>Folklore and Rock-'n'roll</b>  <b>Join the train, be our guest</b></p> <p>Chișinău to București</p>		

Merge trenul, parcă zboară  
Dintr-o țară-n altă țară  
Merge și nu poate pricepe  
Care țară? Unde-ncepe?  
Țară veche, țară nouă  
Parcă-i una, parcă-s două  
Ba aparte, ba-mpreună  
Parcă-s două, parcă-i una

**Hey ho! Let's go**  
**Folklore and Rock'n'roll**  
Pleacă trenul! Unde esti?  
Chișinău la București

Și-ntr-o țară, și-n cealaltă  
Joacă hora laolaltă  
Și în fiecare țară  
Face farmece vioara  
Când ajunge trenu-n gară  
Parcă n-a ieșit din țară  
Parcă-a mers, fără să iasă  
De acasă pân-acasă

**Hey ho! Let's go**  
**Folklore și Rock'n'roll**  
Pleacă trenul! Unde esti?  
Chișinău la București

**Hey ho! Let's go**  
**Folklore și Rock'n'roll**  
Pleacă trenul! Unde esti?  
Chișinău la București

Chișinău la București

Merge iute, merge bine  
Trenu' legănat de șine  
Dar nu poate să înțeleagă  
Prin care țară aleargă  
Țară veche, țară nouă  
Parcă-i una, parcă-s două  
Ba aparte, ba-mpreună  
Parcă-s două, parcă-i una

**Hey ho! Let's go**  
**Folklore și Rock'n'roll**  
Pleacă trenul! Unde esti?  
Chișinău la București

**Hey ho! Let's go**  
**Folklore și Rock'n'roll**  
Pleacă trenul! Unde esti?  
Chișinău la București  
Chișinău la București

**Hey ho! Let's go**  
**Folklore și Rock'n'roll**  
Pleacă trenul! Unde esti?  
Chișinău la București

**Hey ho! Let's go**  
**Folklore și Rock'n'roll**

Train is going, like flying  
From one country to another  
It is going and it can't understand  
What's the country? Where to start?  
An old country, a new country  
It's like one, it's like two  
Both apart, both together  
It's like two, it's like one

**Hey ho! Let's go**  
**Folklore and Rock'n'roll**  
The train is leaving! Where are you?  
Chișinău to București

And in one country, and in another  
Dance hora together  
And in every country  
The violin makes magic  
When the train arrives at the station  
It's like it's out of the country  
It was if it were walking without going outside  
From home to home

**Hey ho! Let's go**  
**Folklore and Rock'n'roll**  
The train is leaving! Where are you?  
Chișinău to București

**Hey ho! Let's go**  
**Folklore and Rock'n'roll**  
The train is leaving! Where are you?  
Chișinău to București

Chișinău to București

Go fast, go quick  
The train rocked by rails  
But it can't understand  
Through which country it runs  
An old country, a new country  
It's like one, it's like two  
Both apart, both together  
It's like two, it's like one

**Hey ho! Let's go**  
**Folklore and Rock'n'roll**  
The train is leaving! Where are you?  
Chișinău to București

**Hey ho! Let's go**  
**Folklore and Rock'n'roll**  
The train is leaving! Where are you?  
Chișinău to București  
Chișinău to București

**Hey ho! Let's go**  
**Folklore and Rock'n'roll**  
The train is leaving! Where are you?  
Chișinău to București

**Hey ho! Let's go**  
**Folklore and Rock'n'roll**

Pleacă trenul! Unde esti? Chişinău la Bucureşti  <b>Hey ho! Let's go</b> <b>Folklore and Rock'n'roll</b> <b>Join the train, be our guest</b> Chişinău la Bucureşti  <b>Hey ho! Let's go</b> <b>Folklore and Rock'n'roll</b> <b>Join the train, be our guest</b> Chişinău la Bucureşti  <b>Hey ho! Let's go</b> <b>Folklore and Rock'n'roll</b> <b>Join the train, be our guest!</b>	The train is leaving! Where are you? Chişinău to Bucureşti  <b>Hey ho! Let's go</b> <b>Folklore and Rock'n'roll</b> <b>Join the train, be our guest</b> Chişinău to Bucureşti  <b>Hey ho! Let's go</b> <b>Folklore and Rock'n'roll</b> <b>The train is leaving! Where are you?</b> Chişinău to Bucureşti  <b>Hey ho! Let's go</b> <b>Folklore and Rock'n'roll</b> <b>Join the train, be our guest!</b>
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This is a very cheerful song which was created in order to present the lives of musicians as they usually have to travel a lot when they want to perform in a different city or another country. The main language of the song is Romanian and the one that is code-switched is English. English language is mainly used during the chorus, but Romanian is sometimes interchanged with the English language in the chorus as well. This song had vast success as it placed 7<sup>th</sup> in the Grand Final. People seemed to love this performance as it had very much variety. The costumes were very attention-grabbing, the instruments played were not something people would see every day on the Eurovision Song Contest stage and the energy that these performers had seemed to engage the audience and make it move and sing as well. This performance is a mix of different cultures and could be considered as a metaphor for crossing the borders between different countries by the train that is sung about. When travelling, people connect with each other and this metaphor of musicians going to tours by trains is used to show the connections that are created between people. Talking about the analysis, this case falls under the common phrase category as it uses a phrase “*Hey ho! Let's go*” which people, who do not speak English, would still understand as it is highly prevalent in movies and various songs. Therefore, this performance is a great example of code-switching and making the performance feel both national and transnational at the same time.

After analysing these cases qualitatively, it was noticed that code-switching is mainly used in the refrain of the song to make it more memorable and possibly score more points. National and transactional identities come into play as they are used to the advantage of the performers. Code-switching is not prevailing in the European Song Contest song lyrics as only 13% of the performances had the switch, but when the lyrics are switched one of the languages is usually English.

## CONCLUSIONS

This research was conducted to investigate how national and transnational European identities are constructed through code-switching in the Eurovision Song Contest. According to the objectives raised in the introduction of the thesis, the following conclusions have been made:

1. The analysis of the scientific literature on multilingual practices, code-switching and identity construction revealed that a minimal knowledge of at least one aspect of the language is enough for a person to employ code-switching into their everyday conversations. Many Europeans speak two or more languages besides their native language; therefore, they use code-switching in their song lyrics to reach a wider audience. Code-switching is one of the ways of constructing identities. Moreover, identities are constructed not only with the help of a language, but also its ideologies or the target audience of the speaker, such as the English language in this contest, which plays the role of *lingua franca* in Europe. Motschenbacher's (2016) classification of topics in code-switched lyrics was modified, 7 of his topics were chosen and 7 more topics were added that fit in this research.

2. The quantitative analysis of the research revealed that code-switching is not very frequent in the song lyrics, which means that performers usually prefer to use one language. Out of 571 songs, only 75 had code-switched lyrics. Serbia was the country that had the most code-switching instances. It was observed that the topic of love was the most prominent topic in code-switched performances in the European Song Contest. France confirmed the stereotype that it is the country of love and had the most code-switching cases in the topic of love. Also, the English language was the language to which most switches were made, as predicted in the hypothesis. It is important to note that English was used as the main language of the songs very predominantly as well. This shows that English language plays a major role in this contest. Spanish and French were also popular in the analysed performances. Baltics were the most reluctant to code-switch, while Balkans had a lot of code-switching cases. Moreover, most of the analysed cases switched to a non-national language. This indicates that while they want to express the Europeanness, they also want to show the identity of their own country.

3. From the qualitative analysis of the selected typical examples it is reasonable to infer that some of the reasons for code-switching are to catch the audience's attention and encourage them to vote for the performance, to make the performance more transnational and to introduce the performers' native languages and their identities into the contest. Also, it was established that code-switching could be a great technique to add a personal touch to the performer's song. It may mean that people who hear their native or preferred language in the song might feel more connected to the singer and vote because of that. Code-switched parts were mostly used in the

chorus and the titles, which might be because chorus is the most memorable part of the song, so the performers wanted people to recognize and memorize the song. It is important to note that code-switching in the Eurovision Song Contest differs from the code-switching that happens in conversations, because the conversations are spontaneous, while the code-switching in the songs is an intentional strategy on which performers decide in advance. It was observed that in the European Song Contest, there is an interplay of national and transnational identities – the national identity of the performing country is shown as well as the wish to try and match the other European identities is present. Therefore, the countries created identities that combine both their own and the one that shows the Europeanness of the nations.

For further research on this topic, it would be interesting to analyse the 2023 Eurovision Song Contest as the code-switching cases were possibly influenced by the current geopolitical situation or marketing reasons, such as using the Ukrainian language to get more votes.

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## SUMMARY

This bachelor's thesis investigates national and transnational identities constructed through code-switching in European Song Contest performances from 2009 to 2022. The aim of this paper was to analyse how national and transnational European identities are constructed through code-switching in the Eurovision Song Contest. The objectives of this research were to review the scientific literature on code-switching and identity construction, to quantitatively analyse the distribution of code-switching cases found in Eurovision Song Contest song lyrics into groups according to several aspects: the topic, the language that it was switched to and the geographical regions, and to find out the possible reasons for code-switching and what identities it results in. Code-switching is often described as switching from one language to another between two bilingual speakers. Nevertheless, code-switching could also be considered when people do not speak the foreign language fluently but know a few phrases that fit in the context of the conversation.

When the performances in the Eurovision Song Contest had been examined, out of 571 songs, 75 cases of code-switching were found, and 61 of them were analysed in this research. Cases that were ambiguous or unclear were not included in this bachelor's thesis. A modified classification was chosen for conducting this analysis – 7 concepts were taken from Motschenbacher's (2016) classification and 7 more were added because they were noticed in the data. The data was analysed qualitatively and quantitatively.

After conducting a quantitative analysis in which code-switching cases in the European Song Contest were inspected, the hypothesis was confirmed as it was noticed that the most prominent topic in the performances was love and the most used language was English, whether as the main language or as a code-switched one. Topics that also had many cases were common phrases and self-acceptance. It was observed that the Baltics along with the Nordics used code-switching in their performances very rarely, while the Balkan countries used code-switching more than any other geographical region. In the last four years the concepts of love and self-acceptance became more popular in the contest.

Some of the reasons for code-switching in the Eurovision Song Contest performances as a strategy were to catch the audience's attention, to introduce the national identities into the contest and to make the performance more transnational and memorable. It was established that code-switching is not prevalent in this contest, but it could be a great technique to reach a wider audience with more languages in the song. Moreover, it was noticed that usually, code-switching happened in the chorus, which indicates that performers intended the code-switched part to be memorable and recognizable. It is also important to note that in the Eurovision Song

Contest, code-switching is not spontaneous, and it means that it is intentional and has a purpose. Therefore, the research demonstrates that code-switching is a remarkable phenomenon in the context of the Eurovision Song Contest performances and that it reflects the different European identities thoroughly.

## SANTRAUKA

Šis baigiamasis bakalauro darbas nagrinėja Nacionalinių ir transnacionalinių europiečių tapatybių konstravimą pasitelkiant kodų kaitą „Eurovizijos“ dainų konkurso pasirodymuose nuo 2009 iki 2022 metų. Bakalauro darbo tikslas – išanalizuoti, kaip yra konstruojamos nacionalinės ir transnacionalinės europiečių tapatybės pasitelkiant kodų kaitą. Šio mokslinio darbo uždaviniai – išnagrinėti mokslinę literatūrą kodų kaitos bei tapatybių konstravimo temomis, kiekybiškai išnagrinėti suklasifikuoti kodų kaitos atvejus „Eurovizijos“ dainų konkurse į grupes pagal šiuos aspektus: temą, kalbą, į kurią buvo pereita, bei geografinį regioną, ir surasti galimas kodų kaitos priežastis bei kokias tapatybes ji konstruoja. Kodų kaita dažnai suvokiama kaip perėjimas iš vienos kalbos į kitą tarp dviejų dvikalbių asmenų, nepaisant to, kodų kaita gali būti įvardijami ir tie atvejai, kuomet žmonės antrąja kalba nekalba visiškai sklandžiai, tačiau žino kelias frazes, kurios tinka pokalbio kontekste ir jas įterpia.

Išnagrinėjus 571 „Eurovizijos“ dainų konkurso pasirodymus buvo rasti 75 kodų kaitos atvejai, iš kurių nagrinėtas 61 atvejis. Dviprasmiški bei neaiškūs atvejai nebuvo įtraukti į šį baigiamąjį bakalauro darbą. Analizei atlikti buvo pasirinkta modifikuota klasifikacija – panaudotos 7 temos iš Motschenbacher (2016) klasifikacijos bei pridėtos 7 naujos, kurios buvo pastebėtos duomenyse. Duomenys buvo išsamiai kokybiškai bei kiekybiškai išnagrinėti.

Kiekybinėje analizėje išnagrinėjus kodų kaitos atvejus „Eurovizijos“ dainų konkurse išsikelta hipotezė pasitvirtino, kadangi buvo pastebėta, kad dažniausiai pasikartojanti tema tokiuose pasirodymuose yra meilė, kiek rečiau, tačiau taip pat dažnai kartojasi įprastos frazės bei savęs priėmimo tokie, koks žmogus yra, tema. Anglų kalba buvo labiausiai vartojama tiek kaip pagrindinė dainos kalba, tiek kaip kalba, į kurią pereinama. Buvo pastebėta, kad Baltijos šalys bei Šiaurės Europos šalys kodų kaitą naudoja labai retai, kai tuo tarpu Balkanų šalyse pastebėta daugiausiai kodų kaitos atvejų. Serbija „Eurovizijos“ dainų konkurse kodų kaitą pasitelkė dažniausiai iš visų geografinių regionų. Per paskutinius ketverius metus padidėjo susidomėjimas meilės bei savęs priėmimo temomis.

Kelios priežastys, kodėl kodų kaita buvo vartojama „Eurovizijos“ dainų konkurso pasirodymuose kaip sąmoninga iš anksto pasirinkta strategija, buvo publikos dėmesio pritraukimas, nacionalinių tapatybių pristatymas bei bandymas sukurti labiau transnacionalinį bei įsimenantį pasirodymą. Buvo nustatyta, kad kodų kaita nėra itin dažnas reiškinys šiame konkurse, tačiau tai gali būti puikus būdas pasiekti didesnę auditoriją, įtraukiant daugiau kalbų į dainą. Taip pat buvo pastebėta, kad kodų kaita dažniausiai vartojama priedainiuose, kas įrodo, kad atlikėjai norėjo pakeisto kodo fragmentą paversti labiau įsimintinu bei atpažįstamu. Taip pat svarbu paminėti, kad „Eurovizijos“ dainų konkurse kodų kaita nėra spontaniška, ji yra

sąmoninga ir turi tikslą. Taigi, šiame baigiamajame bakalauro darbe buvo įrodyta, kad kodų kaita yra ryškus reiškinys „Eurovizijos“ dainų konkurso pasirodymų kontekste ir kad ji puikiai atspindi skirtingas europietiškas tapatybes.



## APPENDIX

	Year	Country	Song name	Code-switched lyrics + translation in italics (if needed)	Code-switched languages (in the whole song)	Topic
1.	2009	Armenia	Jan Jan	<p>Par garunki, par tsaghkunki  Mets huyseri, nor kyanqi nor par  Pare parqi, togh hogin govergi  Mer leneri, dzoreri pare chi mari</p> <p>Hey, ari pary parenk, ari ari, jan jan  Hay parerin, jan asenq, ari yar, ari, jan jan  Hey, ari pary parenk, ari ari, jan jan  Hay parerin, jan asenq, ari yar, ari, jan jan</p> <p><i>A dance for the spring, a dance for the flowers  This is the new glory dance for the big hopes  For new life, may it save your soul  The dances of our mountains and valleys never end</i></p> <p><i>Hey, come and let's dance this dance, come here, my dear  Let's call out the soul of the Armenian dances, come here, my love, come here, my dear  Hey, come and let's dance this dance, come here my love, come here, my dear  Let's call the soul of the Armenian dances, come here my, love, come here, my dear</i></p>	Armenian	Dance
2.	2009	Andorra	La teva decisió	<p>Ah ah ah...  Ah ah ah I, I know that I'm right  Ah ah ah I, I'm getting a life</p>	English	Life

3.	2009	Ireland	Et Cetera	<p><b>Et cetera</b> (<i>and so on</i>)  <b>Et cetera</b> (<i>and so on</i>)  I heard that oh so many times  but I still believe you really wanted her  I spent the day  I spent the day deciding should I go or stay  hoping that the pain will go away</p>	Latin	Common phrase
4.	2009	Russia	Мамо	<p>Мамо, а ти ж мені казала як не жадай  Мамо, а я ж тоді не знала де ж та біда  Мамо, а ти ж мені казала час як вода  Мамо, мамо, мамо, любов – біда</p> <p><i>Mum, you've been telling me not to desire  Mum, at that time I didn't know where trouble lied  Mum, you've been telling me that time is like water  Mum, Mum, Mum, love is trouble</i></p>	Ukrainian	Family
5.	2009	Czech Republic	Aven Romale	<p>I can make feel like Gipsy, let colour behind  Free your Gipsy inside of your music soul to be like  And what the wonder Truth, you got it inside  <b>Aven Čech, Jágr, Pivo</b>, (<i>Come on, Čech, Jágr, beer</i>)  Come together once more</p> <p><b>Aven Romale!</b> (<i>Come on, gypsies!</i>)  <b>Ma ker the šun man more!</b> (<i>Don't talk, listen to me, friend</i>)  Listen and don't matter where you from  I'll make you jump, say it:  <b>Aven Romale!</b> (<i>Come on, gypsies!</i>)</p>	Romanian	Self-acceptance

				<p><b>Praha Brno Normale</b>  <i>(Prague – Brno, that's normal)</i>  <b>Češi ví</b> – my name is Gee  <i>(Czechs know, my name is Gee)</i>          So everybody rock with me, please</p>		
6.	2009	Spain	La Noche Es Para Mi	<p><b>Come on and take me, come on and shake me</b>          Quiero saber lo que sientes por mí  <b>Come on and take me, come on and shake me</b>          ¿Que no lo ves que estoy loca por ti?  <b>Come set me free, just you and me</b>          La noche es para mí</p> <p><i>Come on and take me, come on and shake me</i>  <i>I want to know what you feel about me</i>  <b>Come on and take me, come on and shake me</b>  <i>Can't you see I'm crazy about you?</i>  <b>Come set me free, just you and me</b>  <i>The night is for me</i></p>	English	Common phrase
7.	2009	Sweden	La voix	<p>Je t'aime, amour, quand j'entends la voix          Je t'aime, ma vie, c'est jamais sans toi          J'vis ma vie pour toi, c'est l'univers pour moi          Je t'aime, amour, quand j'entends la voix</p> <p><i>I love you, my love, when I hear the voice</i>  <i>I love you, my life is never without you</i>  <i>I live my life for you, it's the universe for me</i>  <i>I love you, my love, when I hear the voice</i></p>	French	Love
8.	2009	Turkey	Düm Tek Tek	<p>Can you feel the rhythm in my heart          the beat's going  <b>“Düm Tek Tek”</b> (*a drum rhythm*)          always louder like there's no limit,          feels like there's no way back.</p>	Turkish	Onomatopoeia

				Can you feel the rhythm in my heart the beat's going <b>"Düm Tek Tek"</b> ( <i>*a drum rhythm*</i> ) always louder like there's no limit, feels like there's no way back.		
9.	2009	Slovenia	Love Symphony	Rodi se in umre Kot krog obrača se Le jaz in ti sva vse To simfonija je  <b>Imagine you and me We're flying above the sea Feeling free in this love symphony</b>	English	Love
10.	2010	Greece	Opa	Everybody say! OPA!	English	Common phrase
11.	2010	Iceland	Je Ne Sais Quoi	<b>Je ne sais quoi</b> , ( <i>I don't know why</i> ) I know you have a special something <b>Je ne sais quoi</b> , ( <i>I don't know why</i> ) something I just can't explain And when I see your face, I wanna follow my emotions <b>Je ne sais pas pourquoi</b> ( <i>I don't know why</i> )	French	Common phrase
12.	2010	Poland	Legenda	Za lasem, za górą Żył raz rycerz Pawie Pióro  <i>Over the forest, over the mountain There once lived a knight called Peacock Feather</i>	Polish	Fairy tale
13.	2010	Serbia	Ovo je Balkan	Balkan, Balkan, Balkan, Ovo je Balkan ( <i>This is Balkan</i> ) <b>Come on!</b> Op, op, op, ovo je Balkan ( <i>This is Balkan</i> ) <b>Come on!</b>	English	Common phrase
14.	2011	Greece	Watch My Dance	Watch my dance, head up high, hands like wings and I'll fly <b>To kefali psila kai ta heria anoihta</b>	Greek	Dance

				<p><b>Tin ehei i psihi mou ti fotia</b>  <b>Tous fovous olous kaiei monadhika</b>  <b>Ta vimata mou kavos to theo</b>  <b>Ki an peso ego xanatha sikotho</b></p> <p><i>(Head up high and open arms!</i>  <i>My soul acquires the fire</i>  <i>that burns all the fears,</i>  <i>in a unique way.</i>  <i>I fulfil my steps towards God</i>  <i>and if I fall, I will once again stand up)</i></p>		
15.	2011	Israel	Ding Dong	<p>Veloay ze kimaat karov  <i>(And maybe it's almost here, close)</i>  Achshav toro shel harega hatov  <i>(Now the good moment has its time)</i>  Hakeev sebalev mistovev volech veovev  <i>(And the pain in your heart turns around and leaves)</i></p> <p><b>Ding dong say no more</b>  <b>I hear silent prayer and it's making me High and fly I know where to go</b>  <b>And I'm coming now.</b>  Halely et hayom semevi et halaylah  <i>(Hail the day that brings you the night)</i>  Halely et hazman syait otach  <i>(Hail the time that will enlighten you)</i>  Oh yavi lach geula  <i>(It will bring you salvation)</i></p>	English	Dream
16.	2011	Lithuania	C'est ma vie	<p><b>C'est ma vie, je dis oui</b>  <i>(It's my life, I say yes)</i>  No more waiting round  I know I have found  Everlasting love for life  Love of mine, love the time</p>	French	Life

17.	2011	Norway	Haba Haba	<b>Haba haba, hujaza kibaba</b> <i>Little by little fills the measure</i>	Swahili	Life
18.	2011	Bosnia and Herzegovina	Love in Rewind	Your love (x2) Wooh-Wooh <b>Kad se moj život malo prosije</b> ( <i>when my life is sifted through</i> ) <b>Pa na vrhu ostane najkrupnije</b> ( <i>All that's left on top is great</i> )	Serbo-Croatian	Life
19.	2012	Bulgaria	Love unlimited	<b>But dehaftu mange,</b> ( <i>I love you</i> ) <b>voglio bene a te</b> ( <i>I love you</i> ) <b>Men seni sevirem,</b> ( <i>I love you</i> ) <b>ya habibi</b> ( <i>My beloved</i> ), <b>je t'aime</b> ( <i>I love you</i> ) <b>Teb obicham, samo teb obicham</b> ( <i>I love you, I love only you</i> ) <b>Nyama granitsi za nas</b> ( <i>There are no boundaries for us</i> ), I love you so much	Turkish, Greek, Spanish, Serbo-Croatian, French, Romani, Italian, Azeri, Arabic, English	Love
20.	2012	France	Echo (You and I)	In my dreams, in my dreams In my heart, in my mind I see you and I, there is you and I	English	Love
21.	2012	Israel	Time	You got to give me more time <b>Zman-man lama lo tishan-shan tagid li kama zman</b> <b>Lama lihiyot shakhor lavan</b> <i>(time-time, why wont you sleep-sleep, tell me how long why be black and white)</i>	Hebrew	Time
22.	2012	Romania	Zaleilah	Zaleilah, <b>everyday, everybody</b> <b>When you love, you say everyday, everybody</b> Zaleilah, <b>everyday, everybody</b> Zaleilah, Zaleilah.	English	Desire
23.	2012	Russia	Party for Everybody	Party for everybody, dance Come on and dance Come on and dance	English	Dance

				Come on and boom, boom		
24.	2014	Slovenia	Round and Round	Negotovi, med svetovi Krog za krogom, tjeti v čas Ko že veš za vse viharje si razigran A vendar si sam <i>Uncertain between worlds</i> <i>Circle after circle, we're trapped in time</i> <i>When you're already familiar with every storm</i> <i>You're playful, and yet you're alone</i>	Slovenian	Life
25.	2014	Spain	Dancing in the Rain	Luz, yo quiero ver luz Poder pintar de color un nuevo amanecer Vivir, amar, sentir y saber que Hoy, puede que no salga el sol Aunque llueva, tú y yo sabremos bailar Nadie nos puede parar  <i>Light, I want to see light</i> <i>Paint the break of dawn</i> <i>Live, love</i> <i>Feel and know that</i> <i>Today, the sun may not rise</i> <i>But even if it rains</i> <i>You and I will dance</i> <i>No one can stop us</i>	Spanish	Dance
26.	2016	France	J'ai cherché	You-ou-ou-ou-ou You're the one that's making me strong I'll be looking, looking for You-ou-ou-ou-ou Like the melody of my song  Like the melody of my song You're the one that's making me strong I'll be looking, looking, looking for Giving you love with my song Giving you love with my song	English	Love

27.	2016	Greece	Utopian Land	We are the rise in the rising sun Dance with us and have some fun We are the rise in the rising sun Join with us for a Utopian Land	English	Dance
28.	2016	Italy	No Degree of Separation	There is no degree of separation There is no degree of hesitation There is no degree of space between us live in love We are stars aligned together dancing through the sky, we are shining	English	Love
29.	2016	Ukraine	1944	Yasligima toyalmadim Men bu yerde yasalmadim Yasligima toyalmadim Men bu yerde yasalmadim <i>I couldn't spend my youth there Because you took away my peace I couldn't spend my youth there Because you took away my peace</i>	Crimean Tatar	War
30.	2017	France	Requiem	Ce qu'il a donné ( <i>What it gave to us</i> ) <b>Will you take me to paradise?</b> <b>With you nothing ever dies</b> <b>You take my smile and make it bright</b> <b>Before the night erase the light</b> <b>I won't go below silver skies</b> <b>The only dark is in your eyes</b> On pleure mais on survit quand même ( <i>We cry but we survive anyway</i> ) C'est la beauté du requiem ( <i>This is the beauty of the requiem</i> )	English	Love
31.	2017	Italy	Occidentali's karma	Cercasi umanità virtuale Sex appeal	English	Life



				<p>Comunque vada, panta rei  <b>And “Singing in the rain”</b></p> <p><i>Grand endings wanted  Hoped for,  Whatever happens,  panta rhei  <b>And “Singing in the Rain”</b></i></p>		
32.	2017	Spain	Do It For Your Lover	<p>Do it for your lover, do it for your lover, baby  Clap your hands and do it for your lover  Do it for your lover, do it for your lover, baby  Clap your hands and do it for your lover  Do it for your lover, do it for your lover  Do it for those you ever care and love  And love</p>	English	Love
33.	2017	Croatia	My Friend	<p><b>Io so che esiste</b> (<i>I know it exists</i>)  <b>guarda meglio su</b> (<i>look up closer</i>)  <b>ritorna ogni giorno</b> (<i>upward it comes back every day</i>)  <b>promettendo sempre più</b> (<i>promising more and more</i>)</p> <p><b>After the rain</b>  <b>Nasce il sole</b> (<i>The sun rises</i>)  I pray you see the light and find your way  <b>La forza del destino che è in te</b> (<i>The strength of fate that is in you</i>)</p>	Italian	Dream
34.	2018	Israel	Toy	<p>A-A-A-<b>Ani Lo buba!</b> (<i>I'm not a doll</i>)  Don't you go and play with me boy!  A-A-A-<b>Ani Lo buba!</b> (<i>I'm not a doll</i>)  Don't you go and play... Shake!</p>	Hebrew	Self-acceptance
35.	2018	Cyprus	Fuego	<p>Coz I'm way up and I ain't comin' down  Keep taking me higher</p>	Spanish	Desire

				Ah yeah ah yeah ah yeah, yeah ah yeah ah yeah Coz I'm burning up and I ain't coolin' down Yeah I got the fire Ah yeah ah yeah ah yeah, yeah ah yeah ah yeah <b>Fuego</b> ( <i>fire</i> )		
36.	2019	Croatia	The Dream	I dream of love You dream of love Angels of God We all dream of love  <b>Svijetu nisi dužan ti Ništa donijeti Jedino si čovjek kad Možeš voljeti</b> ( <i>You are not obligated To bring anything to the world You are only human when You can love</i> )	Serbo- Croatian	Love
37.	2019	France	Roi	Alors, laisse-moi m'envoler <b>I'm not rich, but I'm shining bright I can see my kingdom now</b> Quand je rêve, je suis un roi	English	Self-acceptance
38.	2019	Poland	Pali się	<b>Sitting on an iceberg Waiting for the sun Hoping to be rescued Cold and alone</b>  Jedna mała iskra Staje się płomieniem Unoszonym wiatrem Wiosennych pór ( <i>One small spark It becomes a flame Carried by the wind From spring seasons</i> )	English	Love
39.	2019	San Marino	Say Na Na Na Na	<b>Bir, Ki, Üç...</b> ( <i>One, two, three...</i> ) Say na na na On a dark deserted way, say na na na There's a light for you that waits, it's na na na Say na na na	Turkish	Life
40.	2019	Serbia	Kruna	Kruna je tvoja Ljubavi moja	English	Love

				<p>Želim da znaš  Da tebi pripada  <i>(The crown is yours  My love  I want you to know  It belongs to you)</i>  <b>Everything for you  I give myself to you</b></p>		
41.	2019	Norway	Spirit in the Sky	<p>I see your spirit in the sky  When northern lights are dancing  <b>He lå e loi la</b>  I hear you calling me at night  Whenever wind is blowing  <b>He lå e loi la</b>  I can see your spirit in the sky  When northern lights are dancing  <b>He lå e loi la</b>  <b>Čajet dan čuovgga</b>  <i>(Show me the light)</i></p>	Sami	Night
42.	2019	Denmark	Love is Forever	<p><b>Venez découvrir la vie ce soir on va tous partir</b> <i>(Come discover life tonight we're all going)</i>  <b>Le beau temps n'est pas fini qu'en dites-vous</b> <i>(The good times are not over)</i>  <b>Mon ami</b> <i>(My love)</i>  <b>Hvorfor skal vi slås</b> <i>(Why should we fight)</i>  All we need is love  <b>Liebe ist für alle da</b> <i>(Love is there for everyone)</i>  <b>Kærlighed er håb alle ka' forstå</b> <i>(Love is hope that everyone can understand)</i>  <b>Kærlighed er samme sprog</b> <i>(Love is the same language)</i>  <b>L'amour est pour toujours</b> <i>(Love is forever)</i>  <b>L'amour est pour toujours</b> <i>(Love is forever)</i>  <b>Et pour tout le monde</b> <i>(and for everyone)</i></p>	German, French, Danish	Love

43.	2020	Georgia	Take Me As I Am	<b>Je t'aime</b> ( <i>I love you</i> ) <b>Ich liebe dich</b> ( <i>I love you</i> )	French, German, Spanish, Portuguese	Love
44.	2020	Russia	Uno	It's gonna take more than one margarita, I'm gonna call you my sweet <b>señorita</b> ( <i>miss</i> )	Spanish	Love
45.	2020	France	Mon alliée	<b>You, you are the best in me</b> Au fond de moi j'ai compris ( <i>Deep inside I understood</i> ) <b>You are, you are, you are</b> Et tout ce qu'on sait jamais dès ( <i>And everything we never said to each other</i> ) Revient me hanter jour et nuit ( <i>Comes back to haunt me every day and night</i> )	English	Love
46.	2020	Serbia	Hasta la Vista	<b>Hasta la vista, baby,</b> imam novi plan, imam-imam novi plan <b>Hasta la vista, baby,</b> jasno kao dan, jasno-jasno kao dan Kaži mi hvala što sam te volela, na tebe takvog pala Ma, <b>sorry</b> što nisam ti se dopala <b>Hasta la vista, baby</b>  <i>See you later, baby, I have a new plan, I have, I have a new plan</i> <b>See you later, baby,</b> <i>It's clear as day, clear as, clear as day.</i> <i>Say "thank you" to me for loving you, for falling for a guy like you</i> <i>Oh, well, sorry you didn't end up liking me</i> <b>See you later, baby</b>	Spanish, English	Common phrase
47.	2021	Malta	Je Me Casse	So baby, it's not a maybe Yeah I'm too good to be true But there's nothing in it for you So if I show some skin	French	Self-acceptance

				Doesn't mean I'm giving in Not your baby <b>Je me casse</b> ( <i>I gotta go</i> )		
48.	2021	The Netherlands	Birth of a New Age	Yu no man broko mi ( <i>You can't break me</i> ) Mi na afu sensi ( <i>I'm half a cent</i> )	Sranan Tongo	Self-acceptance
49.	2021	Russia	Russian Woman	Every Russian Woman Needs to know You're strong enough, you're gonna break the wall Hey, Russian woman Don't be afraid, girl You're strong enough	English	Self-acceptance
50.	2021	Azerbaijan	Mata Hari	Just like Cleopatra The army of lovers I start a fire <b>Yalan da mən, yanan da mən, yaman da mən</b> ( <i>I also lie, I'm on fire, I'm bad</i> )	Azeri	Self-acceptance
51.	2021	Croatia	Tick-Tock	<b>Tick-tock, vrijeme curi, gdje si više?</b> <b>Usne grizem, sama jedva dišem.</b> <b>Tick-tock, vrijeme juri, ne mogu više</b> Oh no, oh no <b>Tick-Tock, time is running out, where are you?</b> <b>I'm biting my lips barely, breathing alone</b> <b>Tick-tock, time flies, I can't anymore</b> Oh no, oh no	Serbo-Croatian	Self-acceptance
52.	2021	San Marino	Adrenalina	We're like fire and gasoline Come and light it up with me So high on adrenaline You're my <b>adrenalina</b> ( <i>You're my adrenaline</i> ) Just one touch and I'll ignite I'm a flame on dynamite So high on adrenaline You're my <b>adrenalina</b> ( <i>You're my adrenaline</i> )	Spanish	Desire
53.	2021	Serbia	Loco Loco	<b>1,2... Girls, Come on!</b> <b>Loco loco</b> ( <i>crazy crazy</i> ) <b>Loco loco</b> ( <i>crazy crazy</i> )	English, Spanish	Common phrase

				<b>Loco loco</b> ( <i>crazy crazy</i> )		
54.	2021	Cyprus	El Diablo	<b>Mama mama cita</b> ( <i>hot mama</i> ) Tell me what to do <b>Lola lola loca</b> ( <i>crazy girl</i> ) I'm breaking the rules  I fell in love I fell in love I gave my heart to <b>El Diablo El Diablo</b> ( <i>The Devil, The Devil</i> ) I gave it up I gave it up because he tells me I'm his angel, I'm his angel <b>Oh, El Diablo, El Diablo</b> ( <i>Oh, The Devil, The Devil</i> ) I fell in love I fell in love I gave my heart to <b>El Diablo, El Diablo</b> ( <i>The Devil, The Devil</i> )	Spanish	Love
55.	2022	Moldova	Trenulețul	Hey ho! Let's go Folklore and Rock'n'roll	English	Common phrase
56.	2022	Serbia	In Corpore Sano	<b>Mens infirma in corpore sano</b> <b>Animus tristis in corpore sano</b> <b>Mens desperata in corpore sano</b> <b>Mens conterrita in corpore sano</b> I šta ćemo sad?  <i>A sick mind in a healthy body</i> <i>A sad soul in a healthy body</i> <i>A desperate mind in a healthy body</i> <i>A terrified mind in a healthy body</i> So now what?	Latin	Health
57.	2022	Cyprus	Ela	<b>Stin angaliá mou, zise álli mia méra</b> <b>Stin angaliá mou, páme mazí pio péra</b> <b>Sta ónira mou, vále fterá kai péta</b> You could be my only one Na na na na ni, <b>amán</b>  <i>Live one more days in my arms</i>	Greek	Love

				<p><i><b>In my arms, let's go further</b></i>  <i><b>In my dreams, get wings and fly</b></i>  <i>You could be my only one</i>  <i>Na na na na ni, <b>my goodness</b></i></p>		
58.	2022	Romania	Llámame	<p>Hola, mi bebé-bé  <i>(Hello, my ba-baby)</i>          Hola, mi bebé-bé  <i>(Hello, my ba-baby)</i>          Llámame, llámame  <i>(Call me, call me)</i>          Llámame, llámame  <i>(Call me, call me)</i></p>	Romanian	Love
59.	2022	San Marino	Stripper	<p>È una stripper, sì          Questo amore è uno <b>strip club</b>, yeah          Il mio cuore è in un <b>freezer, freezer</b>          Sono a letto col <b>killer, thriller</b></p> <p><b>Like a virgin, virgin</b>          Questo è un film,  <b>London Calling, call me</b>  <b>Ah, I love Britney</b>          È il diavolo in una Birkin</p> <p><i>She's a stripper, yes</i>  <i>This love is a <b>strip club</b>, yeah</i>  <i>My heart is in a <b>freezer, freezer</b></i>  <i>I'm in bed with the <b>killer, thriller</b></i></p> <p><b>Like a virgin, virgin</b>          This is a movie,  <b>London Calling, call me</b>  <b>Ah, I love Britney</b>          She's the devil in a Birkin</p>	English	Desire
60.	2022	Albania	Sekret	<p>Hey, I will never regret          You will be my secret          Baby feel my body,  <b>toca, tocalo</b>, I like it          Hey, I will never regret          You will keep my secret  <b>Po un nuk e di, nuk e di si kam me u ni</b></p>	Spanish, Albanian	Desire

				<p><i>Hey, I will never regret You will be my secret Baby feel my body, <b>touch, touch it, I like it</b> Hey, I will never regret You will keep my secret <b>But I do not know, I do not know how I got there</b></i></p>		
61.	2022	Portugal	Saudade, saudade	<p>Saudade Saudade Nothing more that I can say Says it in a better way</p> <p><b>Tem tanto que trago comigo Foi sempre o meu porto de abrigo E agora nada faz sentido Perdi o meu melhor amigo E se não for demais Peço por sinais Resta uma só palavra</b></p> <p><i>(There's so much I carry with me It was always my safe haven And now nothing makes sense I've lost my best friend And if it's not too much I ask for signs There's only one word left)</i></p>	Portuguese	Love