In this dissertation I take the reader on an ethnographic journey into the world of calypso music on the plurilingual Dutch Caribbean island of Aruba. Calypso music has made its way to Aruba by means of inter-Caribbean work migration at the onset of the 20th century becoming a significant part of Aruba’s intangible cultural heritage. Yet for the vast academic research carried out on calypso music in Caribbean cultural anthropology, ethnomusicology, literature and history, remarkably little scholarly production has emanated from the Dutch Caribbean. In general, this dissertation aims to contribute to this gaping void. I do so by engaging with notions and fields such as branding and identity in the Caribbean (The One Happy Island Narrative), Caribbean world making, music and dance, history and migration, plurilingualism, lyrics and creolization among others.