ENGLISH-FRENCH CODE SWITCHING USED BY THE MAIN CHARACTER IN THE MOVIE SERIES EMILY IN PARIS

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ABSTRACT

Code-switching, a bilingual phenomenon in linguistics, refers to the practice of transitioning from one language to another, often between sentences. This practice is significant for understanding bilingual communication and identity expression. While code-switching can manifest across different languages, this study specifically focuses on English-French code-switching used by the main character in Emily in Paris. The research aims to categorize the types of code-switching observed and analyze the function of code-switching used by the main character in Emily in Paris. This research employs a qualitative research approach to comprehensively analyze instances of code-switching in the series. The primary method utilized for data collection involves documentation, utilizing note-taking techniques to thoroughly examine Emily in Paris based on both the movie script and subtitles. The collected data is analyzed through the theory of Appel and Muysken (2005), which classifies code-switching into three types: tag switches, intra-sentential switches, and inter-sentential switches. Additionally, the research explores six functions of code-switching: referential, directive, expressive, phatic, metalinguistic, and poetic functions. The analysis shows that Emily utilizes all three types of code-switching in her utterances, as well as various functions of code-switching. However, the predominant type observed is intra-sentential switching, where Emily inserts French terms into her English sentences. Concerning the functions of code-switching, Emily frequently employs the expressive function to emphasize a mixed identity by using English and French within a single conversation. While other functions such as referential, directive, phatic, metalinguistic, and poetic are also present in Emily's speech, they occur less frequently. However, there are also instances of data that serve two functions of code-switching.

Keywords: Bilingualism; Code Switching; English-French; Language Choice

I. Introduction

The concept of bilingualism has evolved significantly since the early 20th century. This evolution is due to the recognition that determining the exact moment when someone becomes

bilingual is either arbitrary or practically impossible (Mackey, 1968). Rather than being strict, it is now perceived as adaptable and subject to individual differences. Bilingualism extends beyond mastery of two languages, encompassing proficiency in many languages. Hence, according to Mackey (1968) bilingualism is characterized by the alternating utilization of two or more languages by a single individual. The languages spoken by bilingual individuals significantly impact linguistics, giving rise to various language phenomena (Harya, 2018; Ng, 2018). Among the linguistic phenomena faced by bilingual speakers is code-switching in their languages.

In recent years, the linguistic phenomenon of code-switching has received increasing attention in research, particularly in the context of bilingual communication. Nunan and Charter (2010) define code-switching as the act of shifting from one language to another within the same discourse. In accordance with Auer (1984), code-switching entails the practice of switching between two or more languages or language varieties within a single conversation or discourse. In essence, code-switching involves shifting between languages within the same conversation or discourse. It is a natural linguistic phenomenon observed in multilingual settings, contributing to the complexity of language interactions, and serving various communicative functions.

Appel and Muysken (2005) identify three forms of code-switching: tag-switches, intra-sentential, and inter-sentential. Tag-switches refer to the practice of inserting elements like exclamations, tags, or parentheticals in another language than the rest of the sentence. Intra-sentential switches occur in the middle of a sentence, often referred to as code-mixing. Inter-sentential switches, on the other hand, occur between sentences. These distinctions provide a framework for understanding the various ways in which individuals switch between languages in communication.

Previous research on code-switching, conducted by Vladimirovnas et al. (2022), has laid the foundation for identifying and describing the conceptual cognitive differences in linguosemiotic models and structural modeling of bilingual conversation in the series Emily in Paris. The result shows that throughout the series, there was a predominant use of intra-sentential code-switching aimed at minimizing social distance with viewers and creating a relatable connection to the French atmosphere.

The previous studies had a weakness in that they failed to categorize dialogues that contain code-switching into three specific types of code-switching. Consequently, their conclusions regarding the motivation behind code-switching lacked theoretical foundations. Their emphasis was predominantly on the lexical content of the code-switching concept within the Emily in Paris movie series. In response to this gap, this study investigated a thorough analysis of the code-switching used by the main character in the Emily in Paris movie series. It took a different approach by categorizing the main character's code-switching into the three types proposed by Appel and Muysken (2005). Furthermore, this study categorized the function of code-switching used by the main character based on the theory of Appel and Muysken (2005)

which identifies six functions of code-switching including the referential function, directive function, expressive function, phatic function, metalinguistic function, and poetic function.

The use of English and French by Emily in the series adds authenticity to its representation of cross-cultural communication, making it an interesting subject for linguistic analysis. Grounded in sociolinguistics and code-switching theory, this study emphasizes that code-switching goes beyond a linguistic occurrence it is a social and cultural behavior reflecting the speaker's identity, communication context, and power dynamics within discourse. This undergraduate thesis aims to explore the complexities and sociolinguistic implications of code-switching as represented by the main character in this movie series. By examining the interplay between language, culture, and social dynamics, this research offers valuable insights into code-switching's role in shaping communication practices and identity construction in diverse linguistic contexts.

II. Methods

The data for this study is derived from an American-French romantic comedy TV series, Emily in Paris, released in 2020. Season 1 was selected as the primary data source because it captures the period when the main character, Emily, relocates to Paris for professional reasons, leading to frequent utilization of French-English code-switching. In contrast, Season 2 and Season 3 show a significant reduction in her code-switching.

This study utilizes a qualitative research design to thoroughly analyze English-French code-switching used by the main character in the Netflix series Emily in Paris. The primary method utilized for data collection involved the documentation method using note-taking techniques, which entailed thoroughly examining the series Emily in Paris by the movie script and subtitle. A descriptive qualitative method is used to analyze Emily's utterances in written form, applying the framework proposed by Appel and Muysken (2005) to identify and categorize three types of code-switching in textual form and their functions. The analysis is presented informally, using descriptive language to convey the findings.

III. Findings and Discussion
Findings

Based on the analysis using Appel and Muysken's (2005) theory on three types of code-switching, a total of 75 data of data were found. There are 19 tag switches, 51 intrasentential switches, and 5 intersentential switches. Among these, 3 data represent each type.

Table 1. Data Findings of Types of Code Switching Used by the Main Character in the Movie Series *Emily in Paris*

No	Types of Code Switching	Frequency
1	Tag Switches	19
2	Intrasentential Switches	51
3	Intersentential Switches	5
	Total	75

Based on the analysis using Appel and Muysken's (2005) theory on six functions of code-switching, a total of 75 data of data were found. There are 10 referential, 10 directive, 30 expressive, 22 phatic, 2 metalinguistic, and 1 poetic. Among these, 1 data represents each type.

Table 2. Data Findings of Function of Code Switching Used by the Main Character in the Movie Series *Emily in Paris*

No	Types of Code Switching	Frequency
1	Referential Function	10
2	Directive Function	10
3	Expressive Function	30
4	Phatic Function	22
5	Metalinguistic Function	2
6	Poetic Function	1
	Total	75

Discussion

Types of Code Switching

1. Tag Switches

   Tag switches involve the insertion of tags or phrases from one language into speech that is predominantly in another language. This linguistic phenomenon typically occurs when a speaker seamlessly inserts elements, such as words, phrases, or expressions, from a different language into their discourse. In essence, tag switches serve to emphasize a point in the conversation. They can take various forms, including the use of exclamation marks, specific tags, or brackets containing words or phrases in languages other than the primary language of communication.

   Data 1. "Your name, *monsieur* (sir)?"
   Source: Episode 1: Emily in Paris (11.47-11.48)

During Emily's first meeting with her coworkers, a man raises his hand, prompting Emily to ask, "Your name, *monsieur*?" This utterance demonstrates Emily's use of tag switching, as she inserts the French term "*monsieur*" into her English sentence. This insertion of a single term from French into an English context is a classic example of tag switching, as it seamlessly inserts a foreign language tag into the primary language structure. In this context, there could be some overlap in classifications because the French word "*monsieur*" appears within the sentence, indicating that this speech instance could also be considered as part of intra-sentential code-switching.

Data 2. "Ugh, *merde* (shit)! I stepped in shit."
Source: Episode 4: A Kiss is Just a Kiss (10.25-10.28)

While having lunch with her colleague, Emily notices an unpleasant smell and realizes she has stepped in feces. To express her frustration, Emily exclaims, "Ugh, *merde*! I stepped in shit." This utterance exemplifies tag switching as Emily uses the French word "*merde*," which translates to "shit," within an English context as a mild, humorous exclamation. In this context, there could be some overlap in classifications because the French word "*merde*" appears within the clause, indicating that this speech instance could also be considered as part of intrasentential code-switching.

Data 3. "*Bonjour* (hello)! Check this out!"
Source: Episode 5: Faux Amis (02.56-02.58)

Emily just arrived at her workplace and immediately approached her colleague, asking him to look at something on her phone by saying "*bonjour*! check this out." This utterance can be considered as tag switching because it combines the French word "bonjour!" with the English phrase "check this out." The combination of these languages can add emphasis to the context. Therefore, the insertion of "bonjour" alongside an English phrase is considered as part of tag switching.

2. Intra-sentential Switches

Intra-sentential switching occurs when a speaker switches between languages within a single sentence or clause, blending elements from both languages seamlessly. This linguistic phenomenon occurs mid-sentence, where the speaker incorporates words, phrases, or expressions from multiple languages.

Data 4. "*Chambre de* (room of) what now?"
Source: Episode 1: Emily in Paris (06.05)

Emily has just arrived in France and meets Gilles Dufour from the rental agency. Gilles directs Emily to her room, saying *"et voilà,* your *magnificent chambre de bonne,"* but Emily does not understand. She then asks, "*Chambre de* what now?" This utterance is classified as intra-sentential because "*chambre* de" is an unfinished phrase, which translates to "room of." This French phrase is inserted into the English sentence, and placed within it.

Data 5. "*Très* (very) wonderful.*"*

Source: Episode 1: Emily in Paris (06.33)

During a conversation with Gilles Dufour from the rental agency, Emily was asked about her new apartment and whether it was good. In response, Emily, the main character, attempts to express "very wonderful" in French but since she does not know the French word for "wonderful," instead of saying "*très merveilleux*," she uses a form of code-switching called Intra-sentential code-switching. Emily's choice, "*Très* wonderful," combines the French word "*très*" which translates to "very" with the English word "wonderful." This type of code-switching occurs seamlessly within the sentence, making it an example of Intra-sentential code-switching.

Data 6. "*J'aime* (I like) those *bottines* (boots)."

Source: Episode 3: Sexy or Sexist (04.48-04.50)

While on her way to the office, Emily meets Sylvie, the chief marketing officer for Savoir's Paris. During their interaction, Emily spontaneously compliments Sylvie's boots by remarking, "*j'aime* those *bottines*," instead of the grammatically correct "*j'aime les bottines*." This instance of language use is categorized as Intra-sentential switching because it involves seamlessly transitioning between French and English within the same clause by combining the French expression "*j'aime*," which translates to "I like" with the word "*bottines*" (French for "boots"), alongside the English word "those."

3. Inter-sentential Switches

   Inter-sentential code-switching takes place when a speaker transitions between languages by speaking one clause or sentence in one language and then following it with another clause or sentence in a different language. This linguistic phenomenon involves the speaker alternating between languages at the boundary of sentences or clauses, rather than within them. Put simply, inter-sentential code-switching allows speakers to switch between languages between sentences, providing a clear separation between the languages being used.

   Data 7. "*Je peux les fleurs*? (I can the flowers?) The… The pink roses?

   Source: Episode 4: A Kiss is Just a Kiss (00.17-00.20)

Emily visits the florist and admires the beautiful pink flowers. She then asks if she can have them by saying, "*Je peux les fleurs*? The... The pink roses?" This utterance demonstrates code-switching, specifically inter-sentential switching, as it involves switching between languages across different sentences. The first sentence, "*Je peux les fleurs*?" is in French, consisting of a subject "*je*" (I), predicate "*peux*" (can), and the object "*les fleurs*" (the flowers). This utterance is followed by the English phrase "the pink rose." In this case, the switch occurs after the French sentence is finished, making it categorized as inter-sentential code-switching.

Data 8. "And after 90 minutes of being on hold, they finally transferred me
to the permit department, only to say, "*Pas possible*" (not possible)."
Source: Episode 5: Faux Amis (19.52-20.00)

Emily is having a conversation with her friend, Mindy. She complains about the strict regulations at the Louvre. During the conversation, Emily switches from English to French. At one point, she says "pas possible" in French, quoting what the officer at the Louvre said. Before this phrase, Emily says something that can be considered a complete sentence because it consists of the subject "they," the predicate "transferred," and the object "me." However, since the data is derived from Emily's spoken words through the script and subtitles, the punctuation in this sentence may not stick strictly to grammatical rules, as it follows Emily's speech pauses. According to grammatical rules, a sentence should end with a period, exclamation mark, or question mark. In this case, the sentence does not end with the mentioned punctuation. Therefore, when analyzed based on its written form, the switch to the French phrase "pas possible" can be considered inter-sentential switching because it occurs after the utterance "they finally transferred me," which is a complete sentence. Additionally, according to French grammar, "pas possible" should be "ce ñ'est pas possible," the complete form. This further supports that this data includes inter-sentential switching because "ce ñ'est pas possible" is a sentence with the subject "ce" (it) and the predicate "ce ñ'est pas possible" (is not possible). However, if analyzed based on the utterances marked by commas, this switch can be considered intra-sentential switching since it occurs within a single sentence.

Data 9. "I wanted you to be the first to see it. I'm calling it "*Dormir à la belle étoile*"
(sleep under the starts)"
Source: Episode 7: Faux Amis (23.23-23.26)

Emily talks with her friend Camille about the project she is working on, mentioning that she calls the project "Dormir à la belle étoile," which translates to "sleep under the star." Before this phrase, Emily says "I'm calling it," which can be considered a complete sentence

because it consists of the subject "I'm," predicate "calling," and object "it." However, it does not end with any punctuation such as a period, exclamation mark, or question mark, which sentences typically have. As a result, this can be considered a clause followed by a phrase. Therefore, this instance can be categorized as inter-sentential switching because the switch occurs between different clauses within the same sentence. Emily speaks several clauses in English before switching to French for the final clause to quote the project she is referring to.

Function of Code-Switching
1. Referential Function

   The referential function of code-switching occurs when a speaker switches languages due to a lack of knowledge or fluency in one language for a particular subject. This switch happens because some topics or concepts are better expressed in one language, or certain words more accurately capture the intended meaning. Bilingual speakers often recognize this type of switching, citing reasons such as not knowing the word in the other language or preferring the language better suited for the subject.

   Data 10. "Oh, the *château* (castle) is so beautiful."
   Source: Episode 8: Family Affair (07.52-07.55)

   Emily compliments Louise's house by saying, "Oh, the *château* is so beautiful." This indicates the referential function of code-switching as Emily switches from English to French because "*château*" is more appropriate than "house." The French term "*château*" denotes a large, grand house or castle, specifically one with a French style. By using "*château*," Emily aims to enhance her compliment, conveying a sense of elegance and luxury that the English word "house" might not fully capture.

2. Directive Function

   The directive function directly addresses the listener and can either exclude or include individuals in a conversation by using their language. It can involve establishing contact through common greetings, standard modes of address, imperatives, exclamations, and questions. This helps create an interactive structure that ensures cooperation.

   Data 11. "Your name, *monsieur* (Sir)?
   Source: Episode 1: Emily in Paris (09.55-09.57)

   Emily's action of asking for the name of someone who has just spoken to her indicates the directive function of code-switching. By switching to the French term "*monsieur*," Emily directly addresses the target audience using the standard mode of address in French for a

man, as she is unsure of the person's name. This switch to "*monsieur*" enables Emily to potentially establish a more effective connection with the target audience.

3. Expressive Function

   The expressive function involves revealing one's emotions to others as a means of presenting oneself as a distinct individual. This function of code-switching happens when speakers highlight their mixed identity by inserting two languages into a conversation. They might include the embedded language to express a part of their identity, indicating their multilingual community. This form of code-switching emphasizes their self-identity to others participating in the conversation.

   Data 12. "*Oui* (yes). From Chicago."
   Source: Episode 1: Emily in Paris (15.03-15.04)

   Emily switches from French to English when she mentions being from Chicago. This switch indicates the expressive function of code-switching, as Emily uses language to convey her sense of belonging or identity within a multilingual community. By switching to English to mention Chicago, Emily may be signaling that her connection to the city is significant enough to deserve using her native language. This could suggest that her identity as someone from Chicago holds particular importance to her and is a fundamental aspect of her self-expression.

4. Phatic Function

   Phatic functions in code-switching involve using language shifts to change the tone, emphasize key points in a conversation, and prompt listeners to pay closer attention to the conveyed information, sometimes employing repetition.

   Data 13. "You're not a *flâneur* (stroller)"
   Source: Episode 6: Ringarde (03.01-03.02)

   Emily changes her tone when switching from English to the French term "*flâneur*," increasing it to emphasize the term. This change in tone serves to emphasize the French term "*flâneur*" which refers to someone who leisurely wanders or strolls aimlessly. This demonstrates the phatic function of code-switching as she switches between languages while changing her tone to emphasize a specific point in the conversation.

5. Metalinguistic Function

The metalinguistic function occurs when it is employed to explicitly or implicitly remark on the languages in use. For instance, speakers may switch between languages to showcase their linguistic proficiency to others.

Data 14. "Well, I'm going to take a class, but...*je parle un peu français* (I speak French a little bit) already."

Source: Episode 1: Emily in Paris (09.17-09.20)

Emily demonstrates the metalinguistic function of code-switching by switching from English to French when she mentions her proficiency in the French language. When Emily switches to French to express that she can speak it a little bit, it shows her metalinguistic awareness by employing the language itself as a means of communication about language.

6. Poetic Function

The poetic function encompasses situations where speakers switch languages to tell jokes or employ wordplay, or when they attempt to avoid taboo words and phrases in the main language of the conversation.

Data 15. "Like, three *petits morts* (little deaths) in one night."

Source: Episode 6: Ringarde (13.36-13.39)

Emily demonstrates the poetic function of code-switching by switching to the French term "*petits morts*." This phrase, which translates to "little death," is often used as a euphemism for orgasm. By choosing this metaphorical expression in French, Emily avoids directly using the taboo word "orgasm" and instead employs a more poetic and subtle language switch to convey the word.

IV. Conclusion

This thesis, titled "English-French Code-Switching Used by the Main Character in Emily in Paris," offers a comprehensive analysis of the types and functions of code-switching employed by the main character, Emily. The study utilizes the theoretical framework established by Appel and Muysken (2005), which categorizes code-switching into three distinct types: tag switching, intra-sentential switching, and inter-sentential switching. Additionally, it examines the six functions of code-switching as outlined by the same theorists: referential, directive, expressive, phatic, metalinguistic, and poetic.

The findings indicate that Emily predominantly uses intra-sentential switching. This form of code-switching is characterized by the insertion of French terms into her English sentences. The primary reason for this preference is Emily's limited proficiency in French. As she is still in

the process of learning the language, she finds it challenging to construct full sentences in French. Therefore, she often incorporates French words and phrases that she is familiar with into her English utterances. This blending of languages within a single sentence exemplifies intra-sentential switching and highlights her adaptive communication strategy while navigating a bilingual environment

In terms of the functions of code-switching, the analysis reveals that Emily frequently employs the expressive function. This function is utilized when she tries to emphasize a mixed identity by using English and French within a single conversation. By doing so, Emily not only enhances her own comprehension but also ensures effective communication with her French-speaking peers. This frequent use of the expressive function underscores her efforts to engage with the French language actively and improve her linguistic skills.

While other functions of code-switching are also observed, such as directive, expressive, metalinguistic, phatic, and poetic, they appear less frequently in Emily's speech. Nevertheless, these instances contribute to the richness and complexity of her linguistics.

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