

Meaning *en Anglais et en Français: Emily in Paris*' Language Switching through Socio-Semantic Study

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ABSTRACT

This research aims to figure out the types of code-switching applied in the *Emily in Paris* Netflix Series comes along with finding the meaning underlies in the code-switching used in each utterance. The data of this research were taken from the transcription of *Emily in Paris* Netflix Series Season 4. The data were collected through documentation method with the note taking technique. Descriptive-qualitative method was used to analyze the data. The theory used to analyze the types of code-switching proposed by Appel and Muysken (2005) and the theory to analyze the types of meaning proposed by Leech (1981). From the findings and analysis, it is found that there are seven tag-switches, nine intra-sentential, and nine inter-sentential language-switching applied in the utterances from the series. Along with that, it is also found that the conceptual meaning implied in ten data, connotative meaning implied in one data, four data with social meaning, seven data with affective meaning, and one data in reflected meaning. There is no data found for the collocative and thematic meaning.



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1. INTRODUCTION

The uniqueness of using more than one language in an utterance is always involved in this era. This is seen in the development of bilingualism, which emerged significantly in the early 20th century. Mackey (1968) says that bilingualism is characterized by the alternation of the use of two or more languages by individuals. One of the combinations of applying one language with another is code-switching. According to Hymes (1974) in his book, it is stated that code-switching is a common term for alternative use of two or more languages, the language's varieties, or even the styles of speech. On other hand, Auer (1984) mentioned that code-switching is related to the practice of switching between two or more languages or language varieties within the same conversation or discourse.

Regarding the development of combining one language with another, which is related to code-switching, Agustini et al. (2024) wrote in their recent research that the linguistic circumstances regarding the use of code-switching had received increasing attention in research. It can be summarized that there is a possibility of diving more into the research in order to expand more insight, knowledge, and insight into the study of bilingualism. Linking to the term code-switching, Appel and Muysken (2005) describe there are three forms of code-switching such as tag-switches, intra-sentential, and inter-sentential. Tag-switches refer to the use of inserting elements like exclamations, tags, and also parentheticals in another language than the rest of the sentence. Intra-sentential refers to the switches that occur in the middle of a sentence, often

referred to as code-mixing. Lastly, Inter-sentential refers to the switches that occur between sentences. In this research, the scope of discussion from the data found will be focused in these three elements of code-switching. The three elements of code-switching are tag-switches, intra-sentential, and inter-sentential.

When people utter something and are bilingual, it means that they happen to evolve due to the recognition that determines the exact moment. Especially in this case, the code-switching may bring meaning to how it is being delivered. It is the same in how the utterances are given; it should bring the objective about what people say to others. Regarding these circumstances, the concept of meaning or semantic term in analyzing the study of code-switching is significant. Hence, the study of semantics will be underlying this research. Leech (1981) describes there are seven types of meaning. First, Conceptual meaning is defined as the literal meaning of the word. It goes along with the connotative meaning, which is the meaning over its natural or literal meaning. Social meaning is that a meaning contained in a piece of language refers to the social condition of its use; Affective meaning is the meaning aimed to express emotions. In this circumstance, the communication may be delivered by the speaker's attitude or feelings. Reflected meaning is the meaning that appears in the multiple denotative meaning; Collocative meaning is the meaning included by the words' associations, which are obtained from the meaning of its word and tend to happen in its environment; and lastly, ended by thematic meaning. Leech states that it is a meaning that is delivered by the speaker/writer concerning how the message is organized regarding the order/ focus.

Based on what was delivered before, this research will focus on the transcript of the Netflix Series, which applies a huge amount of code-switching, namely *Emily in Paris*. *Emily in Paris* tells a story about Emily Cooper, who is ruled by Lily Collins. She is allowed to develop her career in French. Long short story, she starts to build a life there, such as work, love, friendship, etc. This research will focus on Season 4 of its series only.

According to the explanation above, this research aims to find the types of code-switching applied in the *Emily in Paris* series Season 4 and to find the meaning underlying the code-switching used in the utterances.

2. RESEARCH METHOD

The data of this research was derived from a Netflix Series titled *Emily in Paris* Season 4. The major reason to focus on this season is related to the background of this research, which will conduct a socio-semantic approach. As is said earlier, people tend to switch language because of having a variety of purposes (Rorty, R, 1991: 4). In this circumstance, *Emily in Paris* gives objective in the use of a large amount of code-switching because the audience may invite many native speakers from English-speaking countries, French, and maybe others. The following reason is that season 4 is the newest season to be released on Netflix. Hence, people will be updated about this analysis if there is one who is interested in this research. The last reason is that season 1 has already been analyzed before by some researchers, and according to Agustini et al. (2024), seasons 2 and 3 show the reduction of code-switching.

The data were collected through library research to find the transcription of the utterance used in the series, with the documentation method, which was done by note-taking technique. Descriptive- qualitative method was used to analyze the data. The theories used for this study are the theory proposed by Appel and Muysken (2005) and Leech (1981) about types of code-switching and the theory of meaning.

3. RESULTS AND ANALYSIS

3.1 Results

Based on the note-taking of the data, which underlies the theory proposed by Appel and Muysken (2005), 26 data were found, divided into 5 tag switches, 9 intra-sentential, and 12 inter-sentential.

No	Types of Code-Switching	Frequency
1.	Tag-Switches	7
2.	Intra-Sentential	9
3.	Inter-Sentential	9
	Total	25

Table 1. Data Findings of the Types of Code-Switching applied by the casts of *Emily in Paris* Netflix Series Season 4

According to the classification of meaning's type proposed by Leech (1981), 24 data were found that had the various types of meaning.

No	Types of Meaning	Frequency
1.	Conceptual Meaning	10

2.	Connotative Meaning	1
3.	Social Meaning	4
4.	Affective Meaning	7
5.	Reflected Meaning	1
6.	Collocative Meaning	0
7.	Thematic Meaning	0
	Total	23

Table 2. Data Findings of the Types of Meaning implied in the application of language switching in *Emily in Paris* Netflix Series Season 4.

3.2 Analysis

Data 1.

“This is my sister. And this was her fiancée”

In this brief sentence, the intra-sentential occurs. The switch to the French language happens in the one context of the sentence and is not followed by the other phrase, clause, or even sentence.

Based on the language switch used by the cast, there is a meaning such as the simple one, conceptual meaning. The brief sentence in the data above gives the explanation of a simple sentence that shows the literal and simple meaning of stating someone is a fiancée, which in the series refers to Camille’s fiancée.

Data 2.

“I can't attend, but I'm asking you now, ferme ton clapet.”

The next data consists of inter-sentential. It is seen by the switch of English to French in the different context of another expression in the previous clause. The circumstance here is showing that the anger of the cast in *Emily in Paris* such as Sylvie and wanting the other to stay silent.

The meaning lies in the language switch here is connotative meaning. Connotative meaning shows the meaning beyond its literal meaning. *Ferme ton clapet* is a French idiom that has a meaning to stay quiet and remain silent. The literal meaning of *ferme ton clapet* is to close the opener of something.

Data 3.

“Oui, thanks to Luc.”

In data 3, inter-sentential is also used the same as in the data before. The language change from French to English is in the different elements of the simple phrase. This utterance is given to the Cast, Luc.

This very brief expression brings the simple meaning or literal meaning itself. There is not any beyond meaning that lies in it.

Data 4.

“I was worried you'd fled the country after Timothée's riveting exposé, who could blame you?”

The next analysis comes to data 4, which carries the intra-sentential language switch. Intra-sentential occurs in the switch from English to French word that is *exposé*. *Exposé* means scandal in this context. The situation here is the cast Sylvie was talking to Emily about Timothée.

By seeing the semantic term, it can be analyzed that the language switch has a social meaning. Social meaning refers to the meaning that focus in the environment it is being used. The language switch from French focuses on how the *scandal* is concerned to be uttered instead of just saying it in English. In French, socially, people say *exposé* to deliver the meaning of things. But in this case, it is a bit exaggerated.

Data 5.

“Right, like a caméra bisous. Oui, oui. Bisou for everyone.”

In this quite complex utterance, intra-sentential and inter-sentential occur. The intra-sentential occurs in the first sentence, which shows the switch from English to French *caméra bisous*, which means *Kiss cam* in English. The inter-sentential is expressed in the utterance *oui, oui* in French and comes along with another phrase with intra-sentential *bisou* in French and switches again into English.

In this sentence, the social meaning occurs as well, which the same with the previous data analysis. The use of the phrase *caméra bisous* here is showing about the culture in Canada that is applied in French for Emily and the team’s campaign.

Data 6.

“Ah, non, non, non, bisou for you too. For... for the entire world.”

In data 6, the type of code-switching or the language switch happens is intra-sentential or known as code-mixing. The expression of intra-sentential is seen in the use of the word *non* and *bisou* in French then it is switched to English. The utterance is being said by Emily about the Kiss Cam campaign for her work.

The meaning implied in the language switch used in this utterance is conceptual meaning. The meaning carried by it is brief and straight to the point.

Data 7.

“Okay, ça suffit.”

The short phrase in data 7 shows the application of inter-sentential. The language switch is quite straightforward. The switch from the expression of agreement is different with the expression of saying *good enough* in French.

Based on the semantic term because of the simplicity of the utterance, it carries the conceptual meaning which means that the meaning delivered is about agreeing something.

Data 8.

“Okay. Au revoir.”

The next short utterance is in the data above. This data consists of inter-sentential language-switch type as well like in data 7. It shows the switch between the first word *okay* in English and in the other context, the utterance delivered is *au revoir* in French which delivers the meaning of *see you* in English.

If it relates to the semantic term, this simple text conducts conceptual meaning which means that the meaning delivered is about greeting with someone.

Data 9.

“Merci. Thank you.”

Another short phrase in data 9 shows the application of inter-sentential. The language switch is quite straightforward. The switch from the expression of giving thankful expression in French is the same with the expression of saying *thank you*. This case is delivering a repetition or showing certainty.

Based on the semantic term, because of the simplicity of the utterance, it carries the conceptual meaning, which means that the meaning delivered is about thanking someone in a repetition form.

Data 10.

“Um, ice! We need ice! Glace.”

In data 10, the analysis is completely different from the previous data. The context here shows an intra-sentential language. The switch is from English to French language from *ice* into *glace*.

For the meaning side, the analysis is quite complex. The meaning carried is reflected meaning. The literal meaning of *glace* in French is not *ice* but *ice cream*, yet the *ice* word is still reflected for the word *ice cream*.

Data 11.

“Okay, on se parle plus tard.”

In the next data analysis, the expression of the inter-sentential switch happens. The expression “*okay*” in English is done, followed by the different context after that and the expression “*we’ll talk later* in English.”

The meaning implied here is the brief meaning which is conceptual meaning that Sylvie stated she would talk later to Emily.

Data 12.

“Mademoiselle, you can't go in there.”

In the twelfth data, the inter-sentential occurs. The switch from one context to address someone is seen by the use of the word *mademoiselle* in French. After that, it is followed by the instruction of what the person cannot do uttered by Emily.

The meaning in the text is the conceptual meaning that is showing instructions for someone what shouldn't be done.

Data 13.

“JVMA is inventing in my husband's club and wants us to market Laurent G à Paris”

This utterance is quite complex, yet the analysis is quite simple, though. The intra-sentential switching happened in this sentence. The whole sentence is uttered in English meanwhile the use of the French word *à* here expresses the word *in* in English.

The meaning implied in this context is conceptual. It is the same as the previous data. The concern of this utterance is Sylvie is talking to Emily and her colleague for the internship that is located in Paris.

Data 14.

“Merde. Are you going to be okay?”

In this fourteenth data, the language-switching occurs differently from all previous data. It consists of a tag-switch, which means the utterance that shows the expression or emotion. The tag-switch here carries the meaning of the harsh word *shit* in English.

The meaning implied in this utterance is affective because it shows the emotion of how the utterance is being uttered. It is the expression that Emily gave to Mindy after facing the problem.

Data 15.

“Yes, uh... Voilà, all better.

In the next data, the tag-switch occurs to express the emotion *here you go/there it is* in English. It occurred before the expression of the English language, *yes*, and *uh* and straight to the French word *voilà*.

The affective meaning is carried here because it shows the emotion of how the utterance is being said by the cast. In this case Emily gave comments about Luc’s work.

Data 16.

“Hi, um, sorry, um, est-ce que vous travaille ici?”

In the next data, the inter-sentential or the basic code-switching happened. After expressing an apology in English by saying *sorry*, the expression changes to the French language to ask the other person.

The meaning found in the language-switching here is conceptual meaning that carries the context about Emily asked someone about where the one is working in the French language.

Data 17.

“You find pains aux raisins this time?”

In this simple sentence, intra-sentential switch found. French word *pains aux raisins* was used in the middle of the sentence. It is between phrase *you find* and comes along with the French word, and ended by the phrase *this time* in English.

The meaning found in the language-switching used in this utterance is social meaning. It is socially popular that *pains aux raisins* is a bread from France. Hence, there is no English language to use to describe the bread.

Data 18.

“Maman used to put brandy in my baby bottle.”

The utterance above uses the intra-sentential language-switching. It starts with the word *maman* in French and comes straight with the English clause.

The meaning implied in the utterance that uses a code-mixing above is social meaning to describe the *mother* in English meanwhile, it is socially described that *maman* shows that the mother is French.

Data 19.

“Oops. Désolée.”

In the next data, the tag-switch occurs to express the emotion *sorry* in English. It occurred after the expression *oops*, and straight to the French word *désolée*

The affective meaning is carried here because it shows the emotion of how the utterance is being said by the cast. In this case, Emily says sorry to Sylvie.

Data 20.

“Oh, excuse me. Um... I think we need some real wine, s’il vous plaît.”

In this twentieth data, the language-switching occurs like the previous data. It consists of a tag-switch, which means the utterance that shows the expression or emotion. The tag-switch here carries the meaning of the polite word *excuse-me* in English.

The meaning implied in this utterance is affective because it shows the emotion of how the utterance is being uttered. It is the expression that Emily gave to the waiter in the restaurant.

Data 21.

“So, merci.”

This simple utterance applied the tag-switch like the previous data as well. It is located in the expression to be thankful of someone in French by saying *merci* after the word *so*.

The meaning carried in this brief utterance is affective meaning to show emotion about being grateful. In this case, the waiter in the restaurant is being thankful and grateful to Emily.

Data 22.

“At least that’s what I keep telling myself. Bonne chance.”

It comes to the next data, which shows the use of tag-switch as well. It is implied in the emotion to end the conversation by using English, and the French word comes along that carries a meaning of *good luck* in English.

Because the expression or emotion is given, the affective meaning occurs. It means that Mindy gives attention to Emily so that she will be having a good luck.

Data 23.

“Oh. Let’s just... Okay. Good to go. Allons-y.”

In the last data, the tag-switch is used. It is shown in the expression of *allons-y* in French to add the emotion of *let’s go* in English.

The meaning carried here is affective meaning to show emotion. For the actual term, it is actually fine to not add the French expression because the word *good to go* in English is quite enough to express they are ready to go.

4. DISCUSSION

The existence of the result and analysis brings many differences to be discussed with the previous studies or research. To support this research in a term of reference, Agustini et al. (2024) did their very recent research that helps this research to gain insight. In their research, Agustini et al. analyzed types of code-switching used in the *Emily in Paris* series. It differs from this research in that it will underlie the semantic approach to overcome the main objective, such as analyzing the code-switching applied in the series chosen. Besides the research done by Agustini et al. (2024), some research done by Widowati (2021), Kachramanian (2002), and BRATA (2023) gave insights and knowledge as well to this study. The similarity found in their study and this study is that focusing on the switching in the language use of English and French in the series. The difference is located in the focus of the series' season and the aims of the studies. The series' season in this study is already updated with the developed codeswitching more than the previous seasons. Moreover, the previous studies focused on the cultural effects and mostly functions of the language switch. Meanwhile, in this study, the scope involves a semantic approach to analyze the meaning that lies in the code-switching applied to the data.

The comparison between this study and previous research is crucial in understanding how the phenomenon of code-switching evolves over time and how its functions change across different contexts and seasons of the series. While Agustini et al. (2024) focused specifically on identifying and categorizing the types of code-switching present in *Emily in Paris*, this research takes a broader perspective by examining how code-switching is used to convey deeper meanings and cultural nuances.

The research conducted by Widowati (2021) also sheds light on how bilingualism and language switching influence identity construction in media, which aligns with this study's interest in exploring how code-switching shapes character development and social dynamics.

Kachramanian's (2002) work on the linguistic strategies of code-switching in media, while earlier, provides a foundational framework for understanding the sociolinguistic implications of language alternation, which this study extends by incorporating a more recent and specific context.

The studies by BRATA (2023) offer an important perspective on how language switching in *Emily in Paris* functions as a tool for highlighting cultural differences, but this research adds a semantic layer to the analysis by exploring how these switches contribute to the meaning and emotional tone of the dialogue.

While the studies reviewed thus far examine the functions and sociocultural roles of code-switching, this research diverges by focusing on the nuanced meanings carried by specific language choices, which are often shaped by the context and the speaker's intent. The decision to focus on the most recent season of *Emily in Paris* in this study allows for a more up-to-date understanding of how language switching has evolved as the show progresses, providing fresh insights into how the characters' interactions with language reflect broader cultural and social shifts. In addition to analyzing the type of code-switching used, this study also delves into the linguistic and contextual factors that influence the interpretation of code-switching, offering a more comprehensive approach compared to previous research.

ADDITIONAL REVISION → This study stands apart by offering a more comprehensive exploration of the deeper meanings conveyed through every line spoken by the characters in **Emily in Paris**. While previous research primarily focused on code-switching and the surface-level analysis of language transitions, this study goes beyond that by identifying and categorizing the different types of language switching. It further delves into the interpretation of the specific meanings behind each instance of language shift, offering a richer understanding of how the characters' use of multiple languages communicates subtle nuances and cultural implications. This approach not only broadens the scope of analysis but also provides new insights into how bilingualism and multilingualism function within the narrative, enhancing both character development and thematic expression. In doing so, this study adds a unique perspective by linking the language choices with their deeper cultural and contextual meanings, offering a more nuanced understanding of the show's dialogue and its impact on the audience.

5. CONCLUSION

Based on the results and analysis of the data, the utterances or transcription of the Netflix Series entitled *Emily in Paris* Season 4 deliver various ways of language-switching or the term code-switching itself. The data were analyzed differently from the findings of their code-switching style and also with the semantic term or the meaning analysis carried by the utterances.

The first focus of this study is the analysis of code-switching employed in the utterances. The findings reveal that there are seven instances of tag-switching, nine occurrences of intra-sentential switching, and nine instances of inter-sentential switching.

The second focus of the study pertains to the underlying meanings associated with code-switching. The analysis indicates that the conceptual meaning is implied in ten instances, the connotative meaning is found in one instance, social meaning is conveyed in four instances, affective meaning in seven instances,

and reflective meaning in one instance. No instances of collocative or thematic meaning were identified in the data.

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