

## AN ANALYSIS OF CODE SWITCHING USED BY EMILY COOPER IN THE SERIES *EMILY IN PARIS* SEASON 1 (2020)

<sup>1</sup>Muharram Tuan Pati Naren Lamabelawa\*, <sup>2</sup>Idha Nurhamidah

<sup>1,2</sup> Sastra Inggris, Fakultas Bahasa dan Ilmu Komunikasi, Universitas Islam Sultan Agung

\*Corresponding Author:  
muharramsasing@gmail.com

### **Abstract**

*This research analyzes the code-switching behavior of the character Emily Cooper in the series "Emily in Paris" Season 1 (2020). The focus is on identifying the types of code-switching she uses and the social factors influencing her code-switching decisions. The study employs Poplack's theory, as cited by Romaine, to categorize the types of code-switching. A descriptive qualitative method is utilized in this research. Data collection involved reading the series script, identifying instances of code-switching, classifying them, and reducing the data to relevant examples. Primary data were gathered from the series script, while secondary data were sourced from articles, journals, and previous studies related to the topic. Data analysis was conducted using a sociolinguistic approach. The analysis revealed that Emily Cooper uses three types of code-switching: intra-sentential, inter-sentential, and tag switching. The shift between English and French was analyzed according to Poplack's theory, citing Romaine. The factors influencing Emily's code-switching include the need to adapt to the French social environment, efforts to show appreciation for French culture and language, and strategies to gain trust and engagement in social interactions.*

**Keywords:** Code Switching, Emily Cooper, Emily In Paris season 1 (2020), Sociolinguistic approach, Poplack's theory

---

## INTRODUCTION

Have you ever noticed people seamlessly shifting from one language to another in the middle of a conversation? This could involve a random word or an entire sentence. Or perhaps you've seen TV commercials in other countries featuring sporadic English words and phrases? This phenomenon is known as code-switching. The Cambridge Dictionary defines code-switching as "the act of changing between two or more languages, dialects, or accents when you are speaking" (Cambridge Dictionary). Code-switching is prevalent in bilingual or multilingual communities and involves the use of vocabulary, grammar, and accents from multiple languages and dialects. Individuals select language features based on their social background, with word order changes being contextually motivated (Gilbers *et al.*, 2000). Code-switching can be both planned and unconscious, often occurring without the speaker's awareness.

In contemporary Indonesia, *Bahasa Anak JakSel* has emerged as a popular topic due to its blend of Indonesian and English (Rusydah, 2020). Code-switching has gained attention in South Jakarta, where people switch between Indonesian and English for various reasons, such as adapting to their conversation partner or portraying a sense of sophistication.

This phenomenon is evident on social media and in movies, such as the series *Emily In Paris Season 1* (2020). The series follows Emily Cooper, an American working in Paris, who incorporates French vocabulary into her sentences to adapt to her new environment and communicate effectively. The types of code-switching used by Emily include inter-sentential switching, intra-sentential switching, and tag switching.

Series *Emily In Paris Season 1* premiered on October 2, 2020 and is one of the most watched Netflix series in 2020 with a rating of 6.9/10 on the IMDb version. Starring Lily J. Collins as Emily, by telling the main character of an American girl who is very passionate, unyielding, brave and, full of ideas named Emily Cooper who is assigned to work at a marketing company in Paris to replace her boss who takes leave due to being pregnant. The company where Emily works in Chicago makes an acquisition to a company in Paris called Savoir (Gadgets 360). Emily departure for Paris was not prepared with sufficient provisions where this American girl did not know the culture and language there at all, all she thought about Paris was a romantic city like what she watched on Netflix.

Therefore, code-switching serves as a method of conscious or unconscious adjustment in communication, helping readers understand its intentional use. Although bilingual speakers claim that code-switching is unconscious, research indicates it is not random (Wei, 2013). Examining *Emily In Paris Season 1* (2020) provides insights into when code-switching occurs and the situational factors influencing it, highlighting common mistakes beginners make when attempting code-switching. The combination of attitude and code-switching research allows for further insights to be gained into the complex relationship between attitudes and behaviour and can contribute to a better understanding of the role of socio-psychological processes in the production of language (Redinger, 2010). This behavior can take various forms. Sometimes, people switch between languages when different speakers take their turns in a conversation. At other times, they might switch languages within a single person's turn or even within a single sentence

The statement of the problem in this study revolves around exploring the types of code-switching utilized by Emily Cooper in *Emily In Paris* Season 1 (2020). This inquiry aims to delve into the intricacies of linguistic adaptation portrayed by the character, encompassing inter-sentential switching, intra-sentential switching, and tag switching. By focusing on Emily's code-switching behavior, the study seeks to illuminate the dynamics of language usage in multilingual contexts, without providing immediate answers or discussion points.

This study aims to ascertain the various types of code-switching exhibited by Emily Cooper in *Emily In Paris* Season 1 (2020). The objective entails a meticulous examination of Emily's linguistic behavior within the series, encompassing inter-sentential switching, intra-sentential switching, and tag switching. By identifying and categorizing the instances of code-switching employed by the character, this research endeavors to provide insights into the nuances of multilingual communication depicted in the fictional narrative. Certainly, this research talked about analyzing the change of code from English to French or vice versa using Romaine's theory which quotes from Poplack regarding the division in terms of types of code switching.

In the previous studies, researchers have delved into various facets of code-switching within distinct contexts. Tri Rahayu with the title *An Analysis Of Code Switching In Teaching English Speaking Skill Used By The Teacher And The Students At The Eighth Grade Of Smpn 1 Sambit Ponorogo*, focusing on its functions and types utilized by both teachers and students (Rahayu, 2019). Meanwhile, Yonanda Helzcyana Hasan conducted *A Sociolinguistic Analysis Of Indonesian-English Code-Switching And Code-Mixing On The "Close The Door Podcast" Episode 388*, elucidating the reasons behind code-switching, including vocabulary limitations and cultural nuances (Hasan, 2022). Additionally, Umi Kulsum with a title *An Analysis Of Code Switching Used By Sacha Stevenson On Youtube Channel*, highlighting the types and functions utilized to convey precise meanings and prevent misunderstandings (Kulsum, 2022). These foundational studies contribute valuable insights into the complexities of code-switching phenomena within diverse communicative settings, laying the groundwork for subsequent research endeavors.

## METHOD

Various data types were utilized in this study, encompassing both primary and secondary categories. Primary data, sourced from the series "Emily In Paris Season 1" (2020), consisted of the script produced by Darren Star and other executive producers. It included elements such as monologues, dialogues, descriptive passages, and narrative sections extracted from the series script. Secondary data, comprising scientific writings related to code-switching in sociolinguistics from articles, journals, and previous research, were carefully selected to support and clarify the primary data used in the analysis process.

The data were analyzed using a descriptive qualitative technique, employing a sociolinguistic approach. Primary data from the series script and secondary data from articles, journals, and previous research were utilized. Seven out of ten episodes were selected for analysis, focusing on segments discussing code-switching. The analysis centered on the transition of code from English to French or vice versa, employing

Romaine's theory which incorporates Poplack's framework regarding the categorization of code-switching types.

## FINDINGS AND DISCUSSION

### A. Types of Code Switching

In the initial section, the analysis identifies Emily Cooper's utilization of code-switching in the series *Emily In Paris* Season 1 (2020) referencing Poplack's theory as cited in Romaine (1995). This theory categorizes code-switching into three types: intra-sentential code-switching, inter-sentential code-switching, and tag switching. The data reveals seven instances of intra-sentential code-switching, four instances of inter-sentential code-switching, and three instances of tag switching in Emily's bilingual dialogue. The aim of the discussion is to offer a thorough examination of Emily Cooper's linguistic patterns depicted in the series.

#### A.1. Intrasentential Code Switching

Intrasentential switches take place within sentence/clause/word boundaries with no apparent change in topic, interlocutor, setting, etc (Romaine 124). Intrasentential switches occur within the same sentence, from single-morpheme to clause level (Myers-Scotton and Carol 1993). In this type, code switching happens within a single sentence. Speakers alternate between two or more languages or dialects within the same sentence. The following example can be seen from Emily Cooper's utterances in the series *Emily In Paris* Season 1, 2020:

- EMILY: Oh, *the château* is so beautiful! I'd love a tour.  
(Oh, the mansion is so beautiful! I'd love a tour)  
(Episode 1. 05:25)
- JULIEN: Hey Emily, come here. I'm telling you, don't accept their invitations, read the vibe and the situation. Ne répondez pas avec des faux amis!  
EMILY: **Faux amis**, is that, like, fake friends?  
(Fake friends, is that, like, fake friends?)  
(Episode 2. 03:49)
- GABRIEL: Emily? Nice to meet you here  
EMILY: **Enchantée** here as well.  
(Nice to meet you here as well.)  
GABRIEL: Alone? Can I?  
(Episode 4. 02:57)
- MINDY: Yes of course I love Paris, the food is so delicious, the fashion is so sick, the light so magical, but the people so mean.  
EMILY: Yeah? Um, any advice on how to get an office full of French people to *aimer* me?  
(Yeah? Um, any advice on how to get an office full of French people to love me?)  
(Episode 4. 14:11)

---

- EMILY: I can't get anything right

MINDY: It's okay, it's a common mistake

EMILY: So, "**un crayon**" isn't "crayon."

It's "pencil." And "**Un médecin**" isn't "medicine." It's "doctor."

(Episode 5. 01:17)

- EMILY: (extends her hand) Emily Cooper, nice to meet you **Monsieur** Brossard.

((extends her hand) Emily Cooper, nice to meet you Mr. Brossard.)

MR. BROSSARD: Nice to meet you too

(Episode 6. 18:02)

- EMILY: Oh, **salut!** Come.

(Oh, hi! Come.)

(Almost every episode)

- ANTOINE: I think it's just the same approach they've always taken, pas d'innovation, no innovation at all.

EMILY: Pardon **Monsieur**, could you please listen to me first?

(Excuse me Sir, could you please listen to me first?)

(Episode 7. 12:21)

In the provided examples, both instances demonstrate Intrasentential Code Switching. As per the definition, Intrasentential switches occur within the same sentence or clause boundaries, without a shift in topic, interlocutor, or setting.

In the first example, Emily says, "Oh, the *château* is so beautiful! I'd love a tour." Here, she seamlessly switches from English to French by using the word "*château*," maintaining the flow of her sentence without altering the topic or setting. Similarly, in the second example, Emily says, "*Faux amis*, is that, like, fake friends?" Emily starts her sentence in French with the phrase "*Faux amis*," which translates to "false friends" in English. She then immediately switches to English with the continuation, "is that, like, fake friends?" This seamless switch between French and English occurs within a single sentence and maintains the coherence of her speech without changing the topic, interlocutor, or setting.

In the third example, Emily starts her sentence in French with "*Enchantée*," which translates to "Nice to meet you" in English. She then quickly switches to English with "here as well." This smooth switch between French and English happens within a single sentence, maintaining the coherence of her speech. In the fourth example, Emily asks, "Yeah? Um, any advice on how to get an office full of French people to *aimer* me?" In this instance, she switches from English to French by using the verb "*aimer*," indicating her desire for acceptance from her French colleague.

In the fifth example, Emily alternates between French and English within the same sentences. She begins with the French words "*un crayon*" and "*un médecin*," then explains

their English meanings by stating "It's 'pencil.'" and "It's 'doctor.'" This pattern of switching between languages within single sentences maintains the coherence and flow of the conversation without altering the topic or setting. Emily's use of both French and English in this manner exemplifies Intrasentential Code Switching, where a speaker integrates multiple languages within a single sentence, enhancing the conversation's dynamics without causing any disruption. In the sixth example, Emily starts her sentence in English, introducing herself and expressing her pleasure in meeting someone with, "Emily Cooper, nice to meet you." She then switches to French by addressing the person as "Monsieur Brossard," which means "Mr. Brossard" in English.

In the seventh example, Emily begins her sentence in French with "Oh, salut!" which translates to "Oh, hi!" in English. She then immediately switches to English with the word "Come." This effortless switch between French and English within the same sentence maintains the coherence of her speech without altering the topic, interlocutor, or setting. In the eighth example, Emily initiates her sentence in French with the phrase "Pardon Monsieur," which translates to "Excuse me Sir" in English. She then smoothly transitions to English with the continuation, "could you please listen to me first?" This fluent alternation between French and English transpires within a single sentence without disrupting the coherence of the conversation. Emily's use of code-switching demonstrates an adept navigation of linguistic boundaries, enhancing communicative clarity while engaging with her interlocutor.

These examples align with the concept of Intrasentential Code Switching as they involve alternating between languages or dialects within the same sentence or clause, without disrupting the coherence of the conversation.

## A.2. Intersentential Code Switching

Intersentential switching involves a switch at a clause or sentence boundary, where each clause or sentence is in one language or another. It may also occur between speaker turns (Romaine, 1995). Intersentential Code Switching involves switches from one language to the other between sentences (Myers-Scotton and Carol 1993). This type involves switching languages between different sentences or utterances. Speakers alternate between two or more languages or dialects at the sentence or utterance level. The following example can be seen from Emily Cooper's utterances in the series *Emily In Paris* Season 1, 2020:

- EMILY: My job? yeah... I think for now, it's still smooth sailing.

MINDY: No issues with communication, right?

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

(Episode 2. 17:01)

- JULIEN: You'll be influenced by negative vibes.

LUC: Tu as l'air coquin

EMILY: *Coquin*? You mean naughty, huh!

(Naughty? You mean naughty, huh!)

- EMILY: I don't believe it. I mean, I'm shocked. Not more shocked than you, obviously. You must be *très* shocked.

---

(I don't believe it. I mean, I'm shocked. Not more shocked than you, obviously.  
You must be very shocked)

MINDY: This is Paris Emily, it's a normal thing.

(Episode 3. 05:21)

- EMILY: I don't know how to look like you. That... slouchy, sexy, '*je ne sais quoi*' thing. But I'm the customer that wants it.

(I don't know how to look like you. That... slouchy, sexy, I don't know what  
thing. But I'm the customer that wants it.)

MADALINE: Are you trying to downplay yourself? Look at you, you're  
beautiful just the way you are.

(Episode 3. 10:45)

- LOUISE: If you go with that way, I hope the photoshoot location for this lip  
gloss also matches the theme, you know?

EMILY: I thought you'd like it. It was voted the prettiest street in Paris and is  
referred to as... *ruelle qui va au bout*, which means, "the road which leads to the end."

(Episode 6. 07:09)

The provided examples exemplify Intersentential Code Switching, a linguistic phenomenon characterized by language switches between different sentences or utterances while maintaining coherence within each clause or sentence. This type of code switching aligns with Romaine's definition, which states that Intersentential switching involves a switch at a clause or sentence boundary, where each clause or sentence is in one language or another.

In the first example of Emily's dialogue, she smoothly alternates between English and French in separate sentences without disrupting the flow of communication. For instance, when she says, "Well, I'm going to take a class, but...*je parle un peu français* already," she seamlessly integrates the French phrase "*je parle un peu français* already" into an otherwise English sentence. This illustrates Intersentential Code Switching as the language switch occurs between different sentences while maintaining coherence within each utterance. In the second example, her response, "Coquin? You mean naughty, huh!" following Luc's comment, exemplifies her adeptness at intersentential code-switching. Here, she seamlessly integrates the French word "*coquin*" into her English sentence, showcasing her linguistic versatility. This phenomenon, as outlined by Romaine, involves switching between languages at the clause or sentence boundary without disrupting overall communication (Romaine, 1995). Emily's fluent alternation between languages within different sentences illustrates her ability to navigate linguistic boundaries effectively.

In the third example of Emily's dialogue, when she expresses, "Not more shocked than you, obviously. You must be *très* shocked," she seamlessly incorporates the French word "*très*" into her English sentence. This showcases her skillful use of intersentential code-switching, where she alternates between languages at the sentence boundary without disrupting the overall coherence. This linguistic phenomenon, as explained by Romaine, (1995), involves the smooth transition between languages within different sentences or

utterances. Emily's effortless blending of "très" into her English sentence demonstrates her ability to navigate linguistic boundaries effectively. In the fourth example, Emily says, "I don't know how to look like you. That... slouchy, sexy, '*je ne sais quoi*' thing. But I'm the customer that wants it." Here, she incorporates the French expression "*je ne sais quoi*" into the English sentence, demonstrating Intersentential Code Switching at the sentence boundary.

In fifth example, Emily responds with, "ruelle qui va au bout, which means, 'the road which leads to the end,'" after Louise's comment, she smoothly integrates the French phrase into her English sentence. In the sixth of Emily's conversation, when she remarks, "Ugggh, this steak is *déguélasse*. It isn't cooked at all," she effortlessly blends the French word "*déguélasse*" into her English sentence, indicating her displeasure with the steak. This illustrates her proficiency in intersentential code-switching, where she seamlessly alternates between languages within the conversation flow. As highlighted by linguistic scholar Romaine, this phenomenon involves fluid switches between languages at the clause or sentence level (Romaine, 1995). Emily's use of "*déguélasse*" in her critique of the steak showcases her ability to navigate linguistic boundaries with ease.

These instances resonate with Myers-Scotton's description of Intersentential Code Switching, which involves switches from one language to another between sentences. Emily's alternating use of English and French between sentences showcases the fluidity and versatility of bilingual communication, where speakers seamlessly navigate between languages to convey nuanced meanings and expressions.

### A.3. Tag Switching

Tag switching involves the insertion of a tag in one language into an utterance which is otherwise entirely in the other language (Romaine, 1995). Tag switching occurs when a speaker uses tags or phrases from a different language at the end of a sentence. The majority of the sentence is in one language, but the speaker switches to a different language for the tag. Since tags are subject to minimal syntactic restrictions, they may be easily inserted at a number of points in a monolingual utterance without violating syntactic rules (Romaine, 1995). The following example can be seen from Emily Cooper's utterances in the series *Emily In Paris* Season 1, 2020:

- GILLES: In Paris?

EMILY: In Chicago

GILLES: So, you don't have boyfriend in Paris

EMILY: Can I just get my keys, *s'il vous plait*?

(Can I just get my keys, please?)

(Episode 1. 06:46)

- EMILY: Julien, why do people at the office always come late, *tu sais*?

JULIEN: Eh bien, it's just the way it is ici, you see? Pas besoin de ramener ta culture américaine here.

EMILY: Alright, another expectation shattered.

(Episode 3. 12:02)

- MINDY: In China, I was just a gossiping material for the neighbors. That's why I moved here, you know?

---

EMILY: Well, *c'est la vie*.

(Well, that's life)

(Episode 5. 04:31)

The examples provided showcase instances of Tag Switching, a form of code switching where speakers insert tags or phrases from a different language at the end of a sentence while the majority of the sentence remains in one language. This concept aligns with Romaine's definition, which states that tag switching involves the insertion of a tag in one language into an utterance otherwise entirely in the other language.

In Emily's dialogue in the first example, she seamlessly incorporates French tags into predominantly English sentences, reflecting Intersentential Tag Switching. For example, when she says, "Can I just get my keys, s'il vous plait?" Emily concludes the English sentence with the French tag "s'il vous plait," thereby demonstrating Tag Switching. In the second example, In Emily's dialogue, when she asks, "Julien, why do people at the office always come late, tu sais?" she incorporates the French tag "tu sais" into an otherwise English sentence. This is a clear example of tag switching, where a tag from one language is inserted into a sentence predominantly in another language. According to Romaine, tag switching involves minimal syntactic restrictions, allowing these tags to be easily inserted without violating grammatical rules (Romaine, 1995). Emily's use of the French tag "tu sais" at the end of her English question demonstrates her ability to blend languages fluidly while maintaining the syntactic integrity of her utterance.

In the third example, Emily states, "Well, c'est la vie," where she ends the English sentence with the French expression "*c'est la vie*," indicating resignation or acceptance of a situation. These examples illustrate how speakers like Emily strategically employ tags from different languages to convey specific meanings or add cultural nuances to their speech. Romaine's observation that tags are subject to minimal syntactic restrictions highlights the flexibility with which speakers can insert tags at various points in a sentence without violating syntactic rules.

## CONCLUSION

The analysis of Emily Cooper's code-switching in the series *Emily In Paris* Season 1 (2020) illustrates the intricate and adaptable nature of bilingual communication. Emily adeptly employs intra-sentential, inter-sentential, and tag switching, seamlessly integrating French and English in her conversations. This linguistic flexibility underscores her cultural adaptability and enriches the portrayal of bilingual interactions within the narrative. Specifically, the data revealed seven instances of intra-sentential code-switching, four instances of inter-sentential code-switching, and three instances of tag switching, showcasing the varied and dynamic use of code-switching by the character.

These findings highlight Emily's ability to navigate different cultural contexts, reflecting her linguistic competence and social awareness. By blending languages within sentences, across sentences, and through short tags, Emily not only facilitates communication but also bridges cultural gaps, making her interactions more authentic and relatable. The study thus underscores the significance of code-switching as a tool for effective communication in multilingual settings, demonstrating its role in enhancing both character development and narrative depth in the series.

---

**REFERENCES**

- Myers-Scotton, C. (1993). *Social motivations for codeswitching: Evidence from Africa*. Oxford: Clarendon Press.
- Romaine, S. (1995). *Bilingualism* (2nd ed.). Oxford: Blackwell Publisher.
- Cambridge Dictionary. (n.d.). Code-switching. In *Cambridge Dictionary Online*. Retrieved from <https://dictionary.cambridge.org/dictionary/english/code-switching>
- Rusydah, D. (2020). Bahasa anak JakSel: A sociolinguistics phenomena. *LITERA KULTURA: Journal of Literary and Cultural Studies*, 8.1 (2020).
- Wei, L. (2013). The 'why' and 'how' questions in the analysis of conversational code-switching. In *Code-switching in conversation*. Routledge.
- Rahayu, T. (2019). *An Analysis of Code Switching in Teaching English Speaking Skill Used by the Teacher and the Students at the Eighth Grade of SMPN 1 Sambit Ponorogo* (Doctoral dissertation, IAIN Ponorogo).
- Kulsum, U. (2022). *An Analysis of Code Switching Used by Sacha Stevenson On Youtube Channel* (Doctoral dissertation, Institut Agama Islam Negeri Metro).
- Gadgets 360. "Emily In Paris Season 1 Web Series." Gadgets 360, <https://www.gadgets360.com/entertainment/emily-in-paris-season-1-web-series-104697>.
- Hasan, Y. H. (2022). *A Sociolinguistics Analysis Of Indonesian-English Code Switching And Code Mixing On Close The Door Podcast Episode 388*. (Doctoral dissertation, Universitas Hasanuddin).
- Redinger, D. (2010). *Language attitudes and code-switching behaviour in a multilingual educational context: The case of Luxembourg* (Doctoral dissertation, University of York).