

Research Article

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The analysis of figures of speech of Emily Cooper in *Emily in Paris Season 1*

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Abstract

The research aims to elaborate on the types of figures of speech using the analysis of components of speech and to explain the functions of figures of speech in *Emily in Paris Season 1*. The researcher applies non-participant observation and note-taking techniques with purposive random sampling. In analyzing the collected data, the researcher applies the content analysis method. The findings show that Emily speaks 10 types of figures of speech, namely simile, metaphor, personification, metonymy, synecdoche, symbol, paradox, hyperbole, understatement, and irony. The employment of these speeches also reveals their function in the conversation of each character. The functions of figures of speech are to give imaginative pleasure, to bring additional imagery, to add emotional intensity, and to say much in a brief compass.

Keywords: sociolinguistics; figures of speech; components of speech; Emily in Paris

1. Introduction

Figures of speech are considered a writer's linguistic behavior for different purposes. Similar to other functions of linguistic expression in communication, figurative speech emerges as the author wants to give special effect to the intention delivered through the language. Readers feel the presence of this speech as the message behind the linguistic forms can not be interpreted directly from the word only but also from the context within the sentences. Furthermore, figures of speech are used to give a more poetic effect and make the expression sound beautiful. People meet this speech in a range of ways; when they make poetic style, formal events, and even occur in daily conversations as reflected in so many media. Nurmainsi (2018:6) said that figures of speech are also found in a film. They make the expression of the characters able to enhance the bond among them and reveal their emotion. The significance of studying this figurative language is in line with the diversity of language styles in a movie and the result can be used to investigate the director's notions (Arifiyanto et al., 2020:185).

Emily in Paris Season 1 tells the story of a career woman, Emily Cooper, who wants to find love and new experiences, but Emily exercises little will of her own. Emily works at a luxury goods marketing firm accidentally and faces a cultural clash where Emily fails to learn French or immerse herself in French culture. Some utterances produced by the characters of the movie are expressed by figurative speech with various motives.

The research of figures of speech in a film has been conducted previously. The works on a figurative speech made by Nurmainsi (2018), Subtina (2020), Jumrotin (2021), and Meukurniawaty et al (2022) mostly used a semantic approach focusing on identifying the finds of figure speeches along with their distinctive features. The previous studies focused on the meaning of a figure of speech without giving detailed context. The studies did not cover the analysis of form and context to find comprehensive meanings. This research fills the gap by explaining the situational background.

2. Literature Review

2.1 *The Types of Figures of Speech*

Figures of speech are a language that cannot be taken literally and deviates from everyday language (Perrine, 1969:61). This speech may raise emotion, enhance expression, and propose intellectuality. Movie and literary works often use this language in the form of an ordinary sequence of words in which the words are arranged in a specific way to meet the literary aspects. Traditionally, this is classified as *schemes*. A movie may also employ *tropes*, that is, words have meanings other than their literal meaning.

Figures of speech include simile, metaphor, personification, apostrophe, metonymy, synecdoche, symbol, allegory, paradox, hyperbole, understatement, and irony. A simile compares two things unlike using a direct comparison. Metaphor compares two things for comparison. Personification gives human characteristics to an animal or an object. Apostrophe addresses the deceased or the absent as if those were present or alive. Metonymy is the substitution of the closely associated with the thing mentioned. Synecdoche is the use of the part for the whole. Symbol expresses more than what the thing is. Allegory is a story that conceals a deeper meaning. A paradox is an apparent contradiction that is true in a way. Hyperbole exaggerates utterances to support the truth. Understatement says less than what someone means. Irony is used for satire, mockery, or both.

2.2 *The Functions of Figures of Speech*

Figures of speech in literary works do not only express beautifully the scene behind the sentences containing the slot of the story. They do not only create pleasure imaginatively such as the resemblance of Queen Anne's lace but also give advantages in other aspects. Figures of speech also bring additional imagery into verse, from an abstract form into a tangible one (Perrine, 1969:67). For instance, Emily Dickinson compared poetry to prancing courses. Not only do figures of speech provide information, but they also express attitude and emotional depth. To illustrate, in the series, the function can be seen as one of the characters, Emily, acting dramatically in expressing her feelings and situation. For example, she said her head was spinning as she faced a frustrating situation. As her friend Mindy said a person may have special feelings for others even though they got married. Her values on couple relations justified that those kinds of feelings are out of marriage consensus. She could not give tolerance to the situation. The last function is to say much in a brief compass such as the metaphorical description of life as a candle. This helps the character, Emily, to explain complex and more wording conditions that can be simplified in just two or more words or phrases. When Doug asked the family about her promotion, she explained that briefly by employing a synecdoche. She answered the question by saying "*Not exactly, They still need someone there. Like Americans, eyes, and ears help with the whole transition*".

2.3 *Components of Speech*

The emergence of figures of speech as related to their function in literary work is in line with some factors determining the use of language in society as a literary work can be considered a miniature of society. Hymes (1972a) says that a conversation in a speech event follows some factors outside of linguistic codes such as settings, participants, ends, act sequences, keys, instrumentalities, and genres. Settings refer to the place and the time. Participants are the addressee and the addresser. The ends are the outcomes. Act sequences are the phase of communication. Keys are the manner or the spirit. Instrumentalities mean the channel. Genres refer to the categories of communication.

3. Methods

3.1 Method of Collecting Data

This research is a qualitative descriptive study. The researcher used direct non-participant observation. The transcription of the movie was the data source, so the population samplings were all utterances taken from the characters' conversations. While observing the data, the researcher identified utterances containing figures of speech that met the category. A note-taking method was employed to seek the context of the conversation. Cards for organizing data sampling were filled with appropriate variables as proposed by Hymes (1972a). This procedure results in data from figurative speeches and the context of their use in a conversation. All collected data were analyzed by a proper analysis technique to see the figurative speeches and their function.

3.2 Method of Analyzing Data

The researcher uses a content analysis method that consists of five steps. The first step is selecting conversation from the characters as the data. The second step is that the researcher define words and phrases as a unit category to analyze. The third step is developing rules for analyzing data in the form of purposive random sampling. The fourth step is coding the text based on the criteria. The last step is analyzing the data and concluding.

4. Result and Discussion

4.1 The Types of Figures of Speech

4.1.1 Simile

Emily uses a direct comparison to describe Paris to Doug. She wants to give a visual description of the city in an animated film.

Emily: It's amazing, isn't it? **The entire city looks like *Ratatouille*.**

Doug: It's beautiful

Emily is face-timing her long-distance boyfriend, Doug, and showing Paris from a bridge over the Seine. While describing Paris, she enthusiastically says that the city looks like *Ratatouille*, an animated film from Disney. This visualization helps Doug imagine the city as if he sees the whole surroundings from the perspective of Emily.

4.1.2 Metaphor

Emily uses a metaphor when having a conversation with her client. For instance, she compares Pierre Cadault's clothes to a confection.

Emily: **Your couture is a confection.** I could eat your clothes.

Pierre: *Ringarde!*

When Pierre asks one by one about his fashion, Emily says that his couture is a confection that she can eat. Emily says the utterance enthusiastically and uses hand gestures. Pierre notices that she is wearing a bag charm that looks childish. Seeing the bag, Pierre gets mad and calls Emily basic.

4.1.3 Personification

In the series, the researcher found that Emily personifies only an object for a specific purpose. Here is an example of Emily personifying an object.

Sylvie: Well, have a cigarette!

Emily: I don't smoke.

Sylvie: Of course, you don't.

Emily: **Well, they will kill you.**

Emily comes to a party with Sylvie. Then, when the waiter offers her cake, Emily eats them a lot. Seeing Emily's misbehavior, Sylvie advises her to smoke cigarettes. Emily disagrees and gives advice to her boss to stop smoking with a straight intonation. Thus, in that utterance, she personifies cigarettes as something alive. She makes cigarettes that have the ability to kill people.

4.1.4 Metonymy

Emily often substitutes words to be clearer and more concise. She means the metonymy for her to be more relevant. The example is a metonym for an animal.

Emily : What a cute dog! **I love goldens.**
Anonym : Well, you should follow him. It's Cashmere Good Boy on Instagram,
and he just hit 100,000 followers.

Emily comes to a social media campaign. While queuing to get a gift from the make-up company, Emily sees a dog. She compliments the dog with a soft voice and cute hand gestures. In addition, while referring to the dog, Emily uses another word closely related to a dog. The word *golden* is related to the color of the dog's fur. The term also refers to the name of the breed, a golden retriever.

4.1.5 Synecdoche

In the series, Emily uses the part of the body to refer to a whole person. She says that when telling Doug about her new job in Paris.

Doug: So, there goes your promotion?
Emily: Not exactly. They still need someone there. Like, **American eyes and ears** to help with the whole transition.

Emily and Doug meet in a bar to talk about Emily's job in Paris. Doug wants to clarify the job and asks about Emily's promotion. While explaining, Emily says each word so energetically to show her happiness. She explained that the company needs an American worker to supervise the acquisition transition.

4.1.6 Symbol

A symbol functions to express something that means more than what the thing is (Perrine, 1992, p. 80). In the series, the symbols are related to French culture, which are croissants and champagne. The crescent shape of croissants represents the moon and becomes a symbol of humanity (Chiron, 2018, p. 4). The shape also symbolizes the Ottoman flag that lost the battle of Vienna in 1683 (Chiron, 2018, p. 4). The second symbol is champagne. Champagne represents the soul of a person who creates a bottle of champagne with passion and love (Baldin, 2015, p. 52).

4.1.7 Paradox

In the series, the researcher found only one paradox that Emily says to share her situations.

Emily: It's like **up is down**. I'll never learn the language or understand anything here.
Do you realize this city is laid out in circles? Like they deliberately designed
it to confuse us?
Mindy: It's an illogical culture, but it's a beautiful one too.

Emily meets Mindy in a park and confides in her friend about her current relationship. She then expresses her feelings with a low voice and a sad face. The phrase *up is down* in this context means everything is confusing and surprising. Furthermore, in such a situation, Mindy should listen to Emily with no interruptions or disagreements.

4.1.8 Hyperbole

In the series, Emily often exaggerates her expressions. She acts like a drama queen. Here is an example of hyperbole when she feels confused.

Emily: Okay, **my head is just completely spinning**. They're all in it together?

Mindy: I think it's probably tolerated more than discussed.

Emily and Mindy go together to get to a restaurant. Emily says that Antoine is a married man but has an affair with Sylvie. Mindy replies that this kind of relationship is tolerated in France. Emily gets shocked and says her head is spinning with a tone of disbelief, depicting a situation when she is so confused.

4.1.9 Understatement

In the series, Emily often underestimates her statements as she has no idea what the bad impact will be. Thus, the problem is her ignorance. Here is an example of an understatement when Emily gives her opinion on Antoine.

Sylvie: I think perhaps last night you were a little too friendly with Antoine.

Emily: What? No.

Sylvie: He seemed very friendly with you.

Emily: **I think he was just being French**.

Sylvie goes to Emily's office to talk about Antoine. Sylvie accuses Emily of being friendly to Antoine. With a calm voice, Emily denies it. She understates the attitudes of Antoine towards her at the previous business party. She has no idea that Sylvie and Antoine have a relationship. The impact is if Emily ruins her boss' affair, she may be fired and go home to Chicago.

4.1.10 Irony

In the series, the researcher only found 1 verbal irony

Mindy: Okay, okay. *Merçi*.

Emily: **No one was paying any attention. Don't worry!**

Emily is listening to Mindy's singing performance in a park. After Mindy finishes, Emily shouts that no one is paying attention to Mindy. Nonetheless, in reality, all the people in the park listen to Mindy and give her applause after she finishes.

4.2 *The Functions of Figures of Speech*

4.2.1 Giving Imaginative Pleasure

In the series, the function has relevance to the moment Emily compliments a product to the client.

Emily: **Your couture is a confection**. I could eat your clothes.

Pierre: *Ringarde!*

The metaphorical description of couture as a confection gives Pierre imaginative pleasure. He will portray a situation when French people eat his couture for breakfast, lunch, and dinner. He imagines that his couture will get a Michelin star as the best food in the world.

4.2.2 Bringing Additional Imagery

In the series, the functions refer to the way Emily visualizes an object so the listener understands it more. For instance, Emily visualizes Paris for Doug.

Emily: It's amazing, isn't it? **The entire city looks like *Ratatouille***.

Doug: It's beautiful.

Emily provides a vivid description of Paris so Doug can visualize the city even though he never goes there. *Ratatouille* is one of the special foods from France. She chose *Ratatouille* because the film is about a rat wanting to be a well-known chef in Paris. The film portrays street-level Paris with its landmarks and architecture. When she mentions the place, she assumes that her counterpart has already known the landscape of the city. By the metaphorical description of Paris, the simile brings additional imagery as if Doug sees the city in reality.

4.2.3 Adding Emotional Intensity

The function concerns how Emily expresses her feelings based on her mood. Emily is sometimes dramatic in expressing her situations. For instance, when she is confused, she says that her head is spinning.

Emily: Okay, **my head is just completely spinning**. They're all in it together?

Mindy: I think it's probably tolerated more than discussed.

To express her shock and gaze, Emily exaggerates the fact that her head is spinning. The utterance portrays that Emily is so confused to the extent that the information makes her head move around right and left, spinning.

4.2.4 Saying Much in Brief Compass

The functions help Emily to describe something without a dozen words. For instance, when Doug asks Emily about her promotion, she explains that briefly using a synecdoche.

Doug : So, there goes your promotion?

Emily : Not exactly. They still need someone there. Like, **American eyes and ears** to help with the whole transition.

With the figure of speech, Emily does not need to explain the details of the job because the term has the same reference. She can use simpler expressions to cover the whole meaning.

5. Conclusions

Figures of speech are not restricted to poetic style but are reflected in conversations in a film. The research on figures of speech creates and understands the notions through the characters. In this research, the findings show that the main character, Emily Cooper, says utterances that contain 10 types of figures of speech including simile, metaphor, personification, metonymy, synecdoche, symbol, paradox, hyperbole, understatement, and irony. Moving on to the function, the figures of speech of Emily have four functions proposed by Perrine (1992). About the first function, Emily gives imaginative pleasure in convincing a client to start or continue working with Savoir. Secondly, Emily brings additional imagery to give details on a specific thing to other characters. Moving on to the third function, Emily adds emotional intensity to her utterances to express her feelings. Lastly, Emily says many briefs in compass to refer to things that the other characters are familiar with.

This research has illustrated the analysis of figures of speech in a series as the object of the study using a sociolinguistic approach. Hopefully, for general readers, this research will provide information on the use of specific language styles of a character in a movie or a series. In addition, with the limitations of the study, the research will be a useful resource to conduct relevant studies for English literature students. Future research could rather examine the topic of the research in a broader approach correlating figures of speech with different aspects such as social, economy, and culture.

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