

CHAPTER III

RESULT AND DISCUSSION

3.1 Types of Figures of Speech

In this research, the researcher identifies figures of speech proposed by Perrine (1992) with the analysis of the situational context. The findings show that Emily speaks 10 types of figures of speech, including simile, personification, metaphor, hyperbole, synecdoche, metonymy, paradox, irony, and understatement.

3.1.1 Simile

Simile compares two things unlike (Perrine, 1992, p. 61). To convey the comparison, terms like *like*, *as*, *than*, and *similar to* are used. In *Emily in Paris*, the researcher found a simile expressed by only *like* and *than*. For instance, Emily compares herself to the characteristics of another person using *like*.

Emily: Oh my God! **I feel like Nicole Kidman in *Moulin Rouge!***

Dufour: You've got all of Paris at your feet.

In this situation, Dufour accompanies Emily to her apartment. When Dufour shows the city through a window, Emily compares herself to Nicole Kidman in the film *Moulin Rouge* in her first day in Paris. Emily compares her new adventure to that of Nicole Kidman enthusiastically. The comparison gives Emily a sense of imagination and expectations of what she can achieve the same way Nicole Kidman in the film. In *Moulin Rouge*, the director portrays Nicole Kidman as the best courtesan wearing luxurious diamonds, singing in a fashionable clothing, and

becoming a symbol of desire for men. Emily expects her journey in Paris to get a new boyfriend, succeed in her job, wear Cadault's gowns, and wear jewelry. With such imagination, she says the utterance with burst energy hoping they will come true. The tone also acts as a welcoming thanks to Dufour for his help. Then, this foreshadowing comes alive over episodes. Emily falls in love with a chef, Gabriel, and gets pursued by two other men. She succeeds in her job and makes a total of 5 new deals. She hosts a presentation of a 2-million-euro watch and wears Pierre's gown in an exclusive auction.

Emily also uses a direct comparison to describe Paris to Doug. She wants to give a visual description of the city to 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. She gives a full tour of Paris from the bridge and tells Doug about her first days in a new city. She does so to give a vivid description of Paris. Doug never goes there so she thinks doing so will reduce his jealousy. While describing Paris, she enthusiastically says that the city looks like *Ratatouille*, an animated film from Disney. The film portrays a metropolis with magnificent architecture and landmarks. The portrayal puts details on the Parisians activities so Doug can imagine the hectic city. This visualization helps Doug imagine the city as if he sees the whole surroundings from the perspective of Emily. Furthermore, according to norms, Emily has the right to call her boyfriend in a public space as

long as she abides by the law, or does not do something illegal. In the series, couples in French can have romantic activities such as hugging and kissing in a public space without people feeling taboo.

Emily also uses *like* when comparing the experience of spraying perfume to wearing poetry. She does so to give a compliment to Antoine for his skill creating Mason Lavau.

Antoine: What does it smell like to you?

Emily: Gardenia, leather, musk, and a little bit like sweat.... although that's probably me. **It's like wearing poetry.**

Emily goes to a business party. She meets her workmates and also clients at Savoir. After having a small talk with Antoine about her background as an introduction, Emily goes to the balcony to enjoy the night. Seeing Emily alone, Antoine approaches her and asks her opinion on his perfume. Emily convincingly says that the perfume is like wearing poetry. The simile means that the perfume has flagship qualities with the same depth, meaning, and complexity as poetry. The perfume is a work of art consisting of gardenia, leather, and musk. Emily makes the comparison to give pleasant compliments to Antoine who is a client of Savoir. Thus, based on the norms, she must use creative language so Antoine can convince himself to continue working with Savoir in the future. She must ensure the client that the product has tremendous qualities so the market profit will increase.

In another situation, Emily uses a simile to express her experience living in Paris. She tries to get along with a Parisian friend that she meets in a flower shop.

Emily: I work for a big marketing firm in Chicago that acquired a smaller marketing firm here. I'm kind of like the American point of view.

Camille: And how do they feel about that?

Emily : **A lot like that flower lady.**

Emily is walking with Camille, a new friend, to go to work. Camille helps her buy a bouquet of flowers in French as Emily cannot speak the language. Due to her inability, the flower lady gets mad and tells her that the bouquet is already sold. The flower lady is being rude to a new customer. Seeing Emily having difficulties, Camille tells the flower lady that Emily needs the rose bouquet, not the tulips. After buying the bouquet, the two walk together and introduce themselves. Camille seems interested in Emily and curious about her job in Paris. Emily says that the French people in her office treat her like the flower lady. They are mean and always try to avoid talking to Emily during break time. They do so because they underestimate Emily for not speaking French. They perceive her as an arrogant person who moves on to Paris without saying a single French word. Thus, they look at her with disdain. In addition, Emily can be so open to a stranger because she trusts Camille. She sees Camille as a good who is different from her workmates. She also needs a new friend to get along with in a new city. Due to these reasons, she shares personal information to engage Camille so she can be more sociable and approachable.

Emily also compares two different opinions using the word *than*. Emily wants to know the reason why Gabriel rejects a loan for his new restaurant.

Emily: What about the loan from Camille's family?

Gabriel: If I take money from them, they own me. I don't wanna be owned by anyone. Even if it means putting my dreams on hold for a while.

Emily: **It's better than seeing them go out the window.**

In this situation, Gabriel accompanies Emily in a hotel cafe to take a luxurious watch. While waiting, they talk about personal matters, especially Gabriel's decision. Emily compares the decision of Gabriel to reject Camille's loan to seeing the dreams go out the window or go away. Since being a chef, Gabriel always dreams of owning a restaurant where he arranges all the menu by himself. In this simile, Emily uses a degree of comparison to compare one situation better than the other. Put simply, Emily advises Gabriel that taking out a loan is better and has more benefits than putting his dreams on hold. Thus, according to norms, she gives advice politely by choosing her words with a soft tone so Gabriel does not get offended. Being polite will make Gabriel consider Emily's opinion.

3.1.2 Metaphor

Metaphor compares things unlike (Perrine, 1992, p. 61). In the series, the researcher found that Emily likes to compare a person to something else to express her ideas. Here are the metaphors that Emily uses for comparing a person she knows.

Emily: She's like the nicest, coolest French person I know.

Mindy: I thought that was Gabriel.

Emily: No, he's just **the hottest male and a problem** I can't solve tonight.

Emily is having breakfast with Mindy in a cafe beside the street. Emily tells Mindy her life updates on her relationship and admits that Gabriel is now her problem. Emily metaphorically uses Gabriel to clarify Mindy's thoughts because Mindy thinks the problem is Camille. To clarify, Emily must be honest, so she says the utterance in a convincing voice to get Mindy's trust and avoid any

misconception. In her utterance, the clarification contains a metaphor. The comparison relies on the impacts on Emily's life. Gabriel somehow makes Emily's life complicated the same way a problem does. Gabriel becomes a problem as Emily kisses him twice. Emily does not expect that Gabriel is dating Camille. At the same time, Camille has no idea that her best friend, Emily, kisses Gabriel. Thus, the situation is complicated.

Emily also metaphorically places Gabriel in another situation. When she and Sylvie go out of a hotel, Sylvie implies that Gabriel has a relationship with Emily. Sylvie says that Gabriel is Emily's knight. Here is their conversation.

Emily: **He's not my knight.**

Sylvie: But he's here.

Sylvie helps Emily take back a luxurious watch. After they succeed, they leave the hotel. Before Sylvie leaves, she talks a lot about a knight and directly refers the knight to Gabriel, who waits for Emily in his scooter. Emily refuses to clarify her relationship with a soft voice, knowing that she talks to her boss. She disagrees with the comparison between Gabriel and a knight. The comparison relies on the heroic aspect between these two. In French historical culture, a knight serves a queen and protects her until their last breath. A knight must be ready to be there when a queen needs him. In comparison, Gabriel always protects Emily when she needs him. He even sacrifices his time to spend his night with Emily even though he gets to deal with Emily's problem. Even though Gabriel meets a knight's criteria, Emily still denies that fact because of her friendship with him.

Emily also uses a metaphor when having 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!*

Emily, Julien, and Sylvie meet Pierre for a possible partnership. Sylvie asks her to hide and say nothing when meeting Pierre. Nonetheless, 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. Pierre is not in the mood so the discussion of the partnership fails that day. Emily gets all the blame for the accident. Furthermore, she uses the metaphor to give compliments to the product because she expects Pierre to be excited. The compliment gives a pleasant feeling that Pierre can imagine people eating his clothes at breakfast, lunch, and dinner. However, this intention does not reach to Pierre due to the bag charm. Pierre feels disrespected since someone brings a basic, cheap bag charm to the business meeting that he attends. Mathieu, his nephew, says that Pierre is a very picky and conservative person who hates everything cliché.

3.1.3 Personification

Personification gives the characteristics of a human to an object, an animal, or an idea (Perrine, 1992, p. 64). The comparison is always a human being figuratively. 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. Cigarettes cause severe respiratory diseases that destroy organs. If the organs fail, a person will die. Thus, cigarettes are only a medium for diseases. Furthermore, Emily uses the action verb *kill* to purposefully refer to a cigarette as a doer who performs an action as a person does. She wants Sylvie to understand that Sylvie deals with cigarettes the same way as she deals with a person who can do things. The use of the word does engage her boss' attention.

Emily also personifies a phone battery as having a soul when she confides in Mindy about her job.

Emily: **My battery's dead** and I have a huge day at work.

Mindy: Ugh!

Emily is having breakfast with Mindy in a cafe beside the street. Emily talks a lot about her work and the challenges she faces. She also admits that she made a mistake. She forgets to charge her phone. She talks about her ignorance with an angry voice but with a desperate look. While making the utterance, Emily

personifies a phone's battery as a thing that has a soul and a mind. She personifies a battery as having a characteristic like a human, which is dead. A battery is an object that cannot be dead the way a person dies. Thus, the word *dead* refers to the zero percentage of the battery, meaning that it needs charging and the phone is useless. In addition, concerning the norm of table manners, Emily can use the bold word *dead* impolitely in public because she talks with her best friend in a chill situation.

3.1.4 Metonymy

Metonymy is the use of something closely related to the thing mentioned (Perrine, 1992, p. 65). One word is substituted for another word that is associated with it. In the series, 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 CashmereGoodBoy 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 then comments and pats the dog to show her admiration. She compliments the dog with a soft voice and cute hand gestures. She makes a hand gesture as if she wants to squeeze the dog, so the pet owner does not see her as someone aggressive. 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 dog's fur consists of two layers, which are the long

and smooth outer coat and the soft and fuzzy undercoat. The term also refers to the name of the breed, a golden retriever. Moreover, Emily uses the metonym to be more sociable with a stranger. Saying a more familiar term will engage her in a new situation without feeling awkward.

In the series, Emily also uses a metonym to refer to herself. In a hotel, a client named Brooklyn calls her *Bucket Hat* and Emily requests that she stops.

Emily: Stop calling me **Bucket Hat!**

Brooklyn: I'm sorry. I can't remember your name.

Emily takes back a luxury watch from a hotel where Brooklyn stays. After taking the watch, Brooklyn calls Emily by that name. Feeling angry as Brooklyn almost makes Emily get fired, Emily shouts at her to stop calling that name. Brooklyn calls Emily *Bucket Hat* as Emily always wears a hat when meeting Brooklyn. Brooklyn uses something closely related to Emily rather than saying the name directly. Moreover, she forgets Emily's name as she is heavily drunk most of the time. In addition, concerning the norms, Brooklyn feels free to call Emily whatever name she wants because of her position as an international actress. Emily is just a marketing agent who helps Brooklyn prepare a speech for a Frontier event. Brooklyn feels more superior, so doing so will have no impact. If their status is equivalent, she will call Emily appropriately.

3.1.5 Synecdoche

Synecdoche is the use of the part for the whole (Perrine, 1992, p. 65). 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. Emily explains that the company still needs her to help with the whole transition. While explaining, Emily says each word so energetically to show her happiness. She explains that the company needs *eyes and ears*. The phrase means someone who is tasked with gathering information and keeping watch over something. Thus, Emily says that the company needs an American worker to supervise the whole transition of the acquisition. In addition, the use of metonymy is in line with Doug as a marketing agent, so he totally understands the reference.

3.1.6 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 first symbol shown in *Emily in Paris Season 1* is a croissant. Emily eats croissants in the first three episodes of the series as part of her breakfast menu. 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 authorities allowed people to make dough that mirrored the attacker.

The second symbol is champagne. Champagne is a sparkling wine made of fermented grapes produced in the Champagne region of France under traditional methods. This value of champagne is portrayed well in *Emily in Paris Season 1*. In the series, Mindy and her friends from Shanghai spend their nights wasting money on bottles of champagne. They do not drink champagne and use the champagne as a spray to pour on one's body. Everyone gets wet from champagne. Champagne represents the soul of a person who creates a bottle of champagne with passion and love (Baldin, 2015, p. 52). Champagne embarks the journey and a strong desire to explore horizons (Baldin, 2015, p. 52). A bottle of champagne also becomes a symbol of status and aspires the rich (Sharp & Smith, 1990, p. 18). People perceive champagne as a premium product in a global trade.

3.1.7 Paradox

A paradox is an apparent contradiction that is yet true in a way, either in a situation or a statement (Perrine, 1992, p. 100). A paradox means the juxtaposition of ideas. 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. She confides in her friend about her current relationship because Mindy is the only person who understands her and can give her comfort. Emily says that she just broke up with her long-distance boyfriend. She then expresses her feelings with a low voice and a sad face. Her hands just hold the bag with no energy. The utterance contains a paradox, meaning that Emily says something contradictory but has a truth value. The phrase *up is down* in this context means everything is confusing and surprising. Put another way, the complexity of Emily's life leads to confusion. First, she breaks up with her long-distance boyfriend. Second, she has not mastered French yet, so she has difficulties understanding French culture and people. This problem causes her workmates to look at her with disdain. Furthermore, in such a situation, Mindy should listen to Emily with no interruptions or disagreements. Listening to Emily will give a feeling of comfort, hoping that the attitude will reduce her sadness.

3.1.8 Hyperbole

Simply put, hyperbole or overstatement is an exaggeration used to support the truth (Perrine, 1992, p. 101). People use hyperbole in different ways, with impacts including lighthearted or serious, imaginative or controlled, and convincing or implausible. 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. They chit-chat and Emily shares her experience at the party she joined last night. She says that Antoine is a married man but has an affair with Sylvie. Mindy replies that this kind of relationship is tolerated in France. In such a situation, Mindy must be honest and explain everything clearly to Emily. After Mindy explains the topic, Emily gets shocked. She says her head is spinning with a tone of disbelief, depicting a situation when she is so confused. The confusion takes a hit and makes her head spin, moving around. She does so to tell Mindy that she cannot receive any information. Emily is being dramatic since she is shocked by a new concept. In France, cheating on a spouse is socially acceptable. Consequently, they will have a relationship with another person. Both the husband and the wife know and tolerate each other.

Emily also says something hyperbolic when she gets to book a Michelin-starred restaurant. She does so and Luc is curious about that.

Luc : How did you do this?

Emily : **I went online every five seconds until there was a cancellation.**

Emily and her workmates walk to get to a restaurant. Her workmates are shocked that she can book a table. Curious, Luc asks her how she does so. She then exaggerates how she books the table with a clear, serious intonation and a proud smile. The exaggeration is expressed by the phrase *every five seconds*. Thus, the hyperbole describes her effort to basically go online all day to find out about the cancellation as the restaurant is always full. She always waits because someone else may be on the waiting list. If she does not, her job will fail. Emily is being hyperbolic to show her boss that she takes the job seriously. Her boss, Sylvie,

requests that she books a restaurant to make a deal with a client. Emily gives her best effort to make the deal happen. She relies primarily on this task to get Randy Zimmer work with Savoir.

In another situation, Emily says hyperbole when talking to Pierre in a ballet private box.

Emily: You think *ringardes* don't respect designers? **We worship designers so much** that we spend all we've saved on a dumb accessory just to feel like we're somehow on your runway. You may mock us, but the truth is you need us. Without basic bitches like me, you wouldn't be fashionable.

Pierre: I can't believe it was Dan.

Emily goes to a ballet to meet Pierre. Pierre is a special guest so he sits in a VIP box. Emily goes up and apologizes to Pierre for the accident by showing a bag charm. She wants to change the situation professionally as a marketing agent. While delivering her apology, she also tries to share her opinion on basic women with a passionate voice to get Pierre's attention. She exaggerates her opinion using *worship* and *so much*. The term *worship* is associated with religiosity in the form of worshipping Gods. The term does not mean Emily worships Pierre as a spiritual being beyond humans. The hyperbole depicts a situation where Emily does admire designers to the extent that she will buy unnecessary accessories. She wants to wear a piece of designer's clothing to feel like she is on the runway as a model. She just wants to experience a luxurious lifestyle but cannot due to a lack of income. In addition, in this dialogue, Emily deviates from the norms as she uses the cursing word *bitches* while talking to a valuable client. She does so to express her madness to a conservative designer, Pierre, who looks at her with disdain. Pierre does not get

offended by the term as the researcher found that French people occasionally use the term to refer to women. The term is part of the culture.

3.1.9 Understatement

Understatement means saying less in what one says or how one expresses an utterance (Perrine, 1992, p. 102). Understatement conveys the truth with a lot less pressure than necessary. 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. She says in a polite tone because she talks to her boss in the office. Her denial contains an understatement. The utterance has a proposition that makes her statement less significant. She understates the attitudes of Antoine towards her at the previous business party. She has no idea that Sylvie and Antoine have a relationship. Thus, Sylvie is jealous of her and warns her to stay away from Antoine and be unfriendly with him. Sylvie wants Emily to take care of her life. The impact is if Emily ruins her boss' affair, she may be fired and go home to Chicago. Emily uses the

understatement to defend herself from her boss' prejudice. She wants to assure her boss that she does not find Antoine attractive. She also tries to calm down the situation with her boss after the party.

Not only with her boss, Emily also understates her utterance to Mindy. She is clueless about Mindy's life and friends.

Emily: Wait, why won't a weekend with your friends be fun?

Mindy: They're always fun, but their heads would explode if they knew I was a nanny.

Emily: They're your friends. I'm sure they'll understand. **Maybe you should just tell them.**

Emily and Mindy enjoy breakfast in a cafe. During their conversation, Mindy says that her friends from Shanghai will come to Paris. She is afraid her friends will know she is a nanny. Emily then tries to calm her down and comfort her. To get Mindy to do her advice, Emily says the utterance politely and with a calm, soothing voice. She encourages Mindy to just tell everything. Emily's utterance contains an understatement. The utterance contains a proposition that shows an underestimate. Emily has no idea that Mindy will be ashamed for the rest of her life. They are all successful people while Mindy just babysits children for a living. The fact will dirty Mindy's image as her father is a conglomerate.

Emily also makes an understatement in her professional life. When hosting an auction, she loses a model who is supposed to wear Pierre Cadault. After that, Mathieu as Pierre's spokesperson asks her about the situation.

Mathieu: Well, that doesn't sound too good.

Emily: No, everything's fine. **We just kind of lost our model.**

Emily hosts an auction for a non-profit community. Before the auction starts, the committee gets a call from the United States saying that the flight of the model is delayed due to a thunderstorm. Mathieu shows his concerns as he is the one responsible for the gown. Seeing Mathieu, Emily tries to calm him down and acts professionally. She says that everything is under control with a convincing tone. That statement from her is an understatement that has a proposition, making her statement less significant. Emily uses the understatement to describe the situation vaguely because she wants to keep a client's trust. She tries to keep her marketing firm image clean. Otherwise in reality, Emily loses a model who wears a gown that will go to a public auction. The model is from the United States and the plane is delayed due to a thunderstorm. If the model does not come, the gown will never be auctioned.

3.1.10 Irony

Irony is a literary device that is used in the service of sarcasm, or ridicule, or not (Perrine, 1992, p. 104). In the series, the researcher only found 1 verbal irony.

Mindy: Okay, okay. *Merci.*

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

In this situation, Emily is listening to Mindy's singing performance in a park. Mindy stands in the middle of the park and starts delivering a song. Mindy's voice is so magical that everyone in the park puts their attention on her. After Mindy

finishes, Emily shouts loudly 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. Not only does she receive applause, but her foster children quickly hug her. Emily is being sarcastic to Mindy to express her disbelief in Mindy's performance. She uses the sarcasm to support her best friend even though she does not say words of affirmation. In fact, the irony tells that Emily refuses Mindy's thoughts on never becoming a singer and her insecurity about her voice. Mindy often tells Emily that she never wants to sing anymore. Thus, Emily encourages Mindy to sing at least for her only. Mindy first denies that and then just does so.

Emily speaks 10 types of figures of speech with simile as the most used one. The simile concerns with the comparison of her experiences and feelings in her personal life as well as products in her professional life. She employs a simile during a conversation for different purposes. The comparisons help Emily clarify a situation, give advice to others, and express her feelings. The use of simile can also engage a client by complimenting their product.

3.2 The Functions of Figures of Speech

The functions are related to the effectiveness of figures of speech in social interactions (Perrine, 1992, p. 66). Perrine (1992) stated that the functions of figures of speech are to give imaginative pleasure, to bring additional imagery, to add emotional intensity, and to say much in brief compass.

3.2.1 Giving Imaginative Pleasure

Figures of speech satisfy a reader with pleasure in imagining things. In the series, the function has relevance to the moment Emily compliments a product to the client. As a marketing agent, she uses a figure of speech to deliver pleasure in a client's mind to convince them to work with Savoir. Here is the moment Emily gives Pierre imaginative pleasure when giving her opinion on a dress.

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

Pierre: *Ringarde!*

Emily, Julien, and Sylvie visit Pierre Cadault to discuss a possible partnership. When they meet Pierre, each of them praises Pierre's work. When Pierre comes in front of Emily, he waits for Emily to give an opinion. Feeling excited, Emily enthusiastically says that Pierre's couture is a confection that she can eat. 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 will imagine that his couture will get a Michelin star as the best food in the world. Thus, the metaphorical description makes Pierre pleasant about his works.

In another situation, Emily gives Antoine imaginative pleasure. Antoine is a perfumer for Mason Lavaux. He holds a party and invites Emily to come. At the party, he approaches Emily and asks her opinion about his perfume.

Antoine: What does it smell like to you?

Emily: Gardenia, leather, musk, and a little bit like sweat.... although that's probably me. **It's like wearing poetry.**

The comparison of experiencing perfume to wearing poetry gives Antoine imaginative pleasure. Commonly, people refer to poetry as a form of literature written by poets. Poetry can only be read with no smell. Nonetheless, Emily describes Antoine's perfume as having the same quality as poetry. The simile conveys an imagination of wearing a beautiful product that has depth, meaning, and complexity as poetry. The comparison creates a pleasant feeling that Antoine produces layers of art with a delicate technique of connecting pieces of words that people can wear, not only read. The utterance portrays an imagination that Emily wears structure of words with a rhyme in the form of gardenia, musk, and leather.

Other than delivering compliments to a product, Emily also gives imaginative pleasure to express her expectations living in a new city with a new life. After she lands in Paris, Dufour shows her the city through a window. She can see the beauty of Paris and expects a bright future for her.

Emily: Oh my God! **I feel like Nicole Kidman in *Moulin Rouge!***

Dufour: You've got all of Paris at your feet.

The comparison of Emily to Nicole Kidman gives her imaginative pleasure. The simile portrays the expectation of Emily to achieve the goals successfully, just as Nicole Kidman does in *Moulin Rouge*. The imagination gives Emily a sense of joy to work harder and get everything done. She will imagine herself wearing a beautiful gown and luxurious jewelry like Nicole Kidman. She will create a picture of herself becoming a symbol of desire for men since she has lady qualities to offer. The imagination comes alive as Emily truly wears a gown, hosts a Frontier event, and gets pursued by men.

3.2.2 Bringing Additional Imagery

Figures of speech are a means to enhance the sensuality of poetry, to bring additional imagery into verse, and to give the abstract tangible form (Perrine, 1992, p. 67). Figures of speech visualize an idea to become a concrete one. In the series, the functions refer to the way Emily visualizes an object so the listener understand 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 is face-timing her Chicago boyfriend, Doug. Through her phone, she shows the view of Paris from a bridge over the Seine. She describes how Paris looks like an animated film, *Ratatouille*. She provides a vivid description of Paris so Doug can visualize the city even though he never goes there. She chooses *Ratatouille* because the film is set in Paris. The film portrays street-level Paris with its landmarks and architectures, such as the River Seine, the Louvre, and the Eiffel Tower. The film captures a bustling metropolis with the cultural activities of Parisians. With the metaphorical description of Paris, the simile brings additional imagery as if Doug sees the city in reality.

In another situation, Emily gives additional imagery using a simile when she makes a new friend. In a flower shop, Emily meets Camille for the first time. She wants to buy a bouquet of flowers but cannot order in French. The flower lady gets mad and tells her that the bouquet has already been sold. Seeing the flower lady acting rudely, Camille approaches her and helps with the translation. Emily thanks Camille for her help. Then, they introduce each other and try to get along.

Emily: I work for a big marketing firm in Chicago that acquired a smaller marketing firm here. I'm kind of like the American point of view.

Camille: And how do they feel about that?

Emily : **A lot like that flower lady.**

Emily gives additional imagery on how French people perceive her as a new worker in a foreign country. She provides a vivid description of how French people treat her so Camille can understand her better. With the imagery, Camille visualizes Emily's experiences with what she sees in the flower shop. Camille comprehends that French people are rude towards Emily just because she cannot speak French yet. They disrespect Emily because she is a foreigner the same way the flower shop does.

3.2.3 Adding Emotional Intensity

Figures of speech are a literary device for expressing attitudes in addition to information and for giving otherwise purely informative remarks more emotional depth (Perrine, 1992, p. 67). Figures of speech express things that create emotional sense. In the series, the functions concerns how Emily expresses her feelings based on her mood. Emily is sometimes being 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.

During their conversation, Mindy says that a person can have an affair with another even though they are married. French people will tolerate this kind of relationship. Emily is shocked, knowing that the relationship in France is wild and unacceptable. To express her shock and gaze, Emily exaggerates the fact that her

head is spinning. The term *spinning* gives a sense of fast gyrating. The utterance portrays that Emily is so confused to the extent that the information makes her head moving around right and left, spinning. The hyperbole gives the audience a picture of how intense Emily's confusion is.

In another situation, Emily adds emotional intensity when her phone is low-battery. Emily tells Mindy about her work updates in a café while having breakfast. She says that today is the day she meets a new client. Nonetheless, she cannot do the job properly as her phone is useless.

Emily : **My battery's dead** and I have a huge day at work.

Mindy : Ugh!

In this situation, Emily can choose more technologically relevant term, but she rather uses a bold word. The diction of the word *dead* not only explains that the battery is low and useless, but also intensifies the impact of the experience on Emily's feelings. The utterance denotes a proposition that the experience boosts a sense of anger in her heart. The personification strengthens Emily's regret about her ignorance about charging her phone. She is in a bad mood, knowing that the meeting with a new client will not run smoothly. She needs the phone to contact the client online to clarify the appointment.

3.2.4 Saying Much in Brief Compass

Figures of speech are a means of concentration that says much in brief compass (Perrine, 1992, p. 67). The functions help Emily to describe something without a dozen words. Since a term can be multidimensional, Emily tries to explain the term

briefly to be more concise. However, Emily noticeably shortens a specific expression for someone with expertise in the same field. 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.

Emily uses the synecdoche *eyes and ears* when Doug asks her about the job she takes in Paris. She explains the job using a brief term to refer to a specific person who is tasked with supervising the whole transition of a company when the company acquires a business unit. 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. Thus, the figure of speech in the form of a synecdoche says a term in brief compass.

In another situation, Emily also refers to a dog breed briefly. She goes to a makeup campaign as an influencer. When she arrives and waits for a gift, she sees a dog and refers to the dog breed in a brief compass using a metonym.

Emily : What a cute dog! I love **goldens**.

Influencer: Well, you should follow him. It's CashmereGoodBoy on Instagram, and he just hit 100,000 followers.

Emily uses the term *golden* to refer to the dog more simply. Generally, the full name of the dog's breed is golden retriever. The term *golden* is a metonym related to the dog's fur, which is golden. Using the metonym, Emily does not need to say its full name of the breed because the term *golden* has the same meaning. The listener can fully comprehend the reference. If Emily chooses to say the full name,

she will sound awkward in such a public space and the stranger she just meets will feel uncomfortable. Thus, the figure of speech says the term shortly for Emily to be more sociable and approachable.

Emily uses figures of speech to give imaginative pleasure, to bring additional imagery, to add emotional intensity, and to say much in brief compass. From these functions, Emily dominantly uses a figure of speech to create imaginative pleasure for a client. She gives a pleasant description for a product to be marketed. She compliments a product to have specific qualities. She does so to fulfill her responsibilities as a marketing agent.

3.3. The Relationship between the Use of Figures of Speech and the Role of Emily Cooper

The use of figures of speech related to the types and the functions corresponds with the role of Emily Cooper. In the series, Emily plays the role of a marketing agent who works for Savoir in Paris. Theoretically, marketers depend on independence agencies in applying marketing strategies (Bergen et al., 1992, p. 1). A marketing agent is essential to conducting exchange transactions. Due to the implications on the run in a marketing business, a marketing must have the capability to get accurate product information and to explain benefits to a client (Bergen et al., 1992, p. 2). Thus, a marketing agent should use engaging language to persuade a client.

Concerning the role of a marketing agent, a way of persuading a client is to use creative language. The creative language that Emily can employ is figures of speech. Figures of speech help Emily deliver more meaningful descriptions of a

product. Figures of speech provide imaginative pleasure to a client in a sense that they perceive Savoir as a professional agency. For instance, Emily states that wearing Mason Lavaux is like wearing poetry. In this situation, she creates a pleasant imagination for a client so they will consider the seriousness of Savoir when marketing their product. The compliment indirectly shows a feeling of trust from Savoir that a product has qualities that Savoir must advertise. To give more illustrations, Emily compares the couture of Pierre Cadault to a confection that people can eat. The metaphorical description gives an amazing impression for Savoir that they come to sign a deal, not do a little talk. With such feelings, Pierre later gives Savoir a one-month trial to market a collection of Pierre that will be shown at Paris Fashion Week. Thus, the use of figures of speech maximizes Emily's effort to communicate properly with a client.

Besides engaging a client, Emily must be adaptive in facing unexpected situations and act professionally. To do so, she must be considerate when explaining a situation to a client. For instance, when she makes Pierre Cadault mad for showing a bag charm, she must clarify the situation clearly and ensure that Pierre understands. She is eager to fix potential issues with him. To do so, she shares her opinions on designers after showing a basic bag charm. She becomes dramatic, describing that she worships the designer so much to the extent that she will buy unnecessary items such as a bag charm. The hyperbole changes the perspective of Pierre to Emily as the representative of Savoir. Afterwards, Pierre gives Savoir a trial to market and advertise his products. On another occasion, Emily hosts a public auction that will exhibit a gown. When the committee tells her that the model cannot

arrive on time, she voluntarily replaces the model to wear the gown. Before the decision, she explains to Mathieu that everything is under control. She uses a figure of speech, an understatement, to describe a situation vaguely and maintain the clean image of Savoir. She must ensure that Savoir is a reliable business partner who can do jobs perfectly. Thus, the use of figures of speech helps Emily face unexpected situations adaptively without leaving out her responsibilities as a marketing agent.

The types of figures of speech spoken by Emily portray distinguished linguistic features. The form of the figures of speech denotes the creativity of the character's language. To put more detail, with the analysis of the situational context, figures of speech have broader functions related to how Emily interacts in the social community. Emily uses a figure of speech relating to the participant she talks to, the place, the norm, and the outcome she wants to achieve. Furthermore, the use of figures of speech is related to the role of Emily Cooper as a marketing agent. Emily uses figures of speech to engage a client, fix potential business issues, and explain unexpected situations professionally.