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ELT in Local and Global Lives: from Policy to Classroom Practices

The Character In "Emily in Paris" By Darren Star

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ABSTRACT

Studying and learning about the characters in Darren Star's "Emily in Paris" are the goals of the research. The design of this study is qualitative. Qualitative research was employed in this study. The writer of the article employs the content analysis method. The information is gathered through an analysis of the data from the TV show. The dialogue from the TV show is used for the data analysis. The character types are the research's findings. In "Emily in Paris," Russell states that the percentages of characters are as follows: 66% are protagonists, 20% are antagonists, and 14% are foil characters. Since the majority of the cast members in this television series are protagonists, the protagonist character has the highest number.

Keywords: character, culture, and television series.

INTRODUCTION

Literature is an essential communication that plays a critical role in our social life. One of the ways that it is conveyed is via the movie. A film is a piece of literature that may be sorted into three categories: documentary, fiction, or experimental. Films based on fiction are consistently recognized as among the most well-liked types of cinemas and have widespread appeal. A movie is considered fiction if it is based on an essay or does not happen in real life. In most tales, there are two primary characters: the protagonist and the antagonist.

This investigation focuses on the movie titled "Emily in Paris." The title role of Emily, which Lily Collins portrays, is the focus of the film "Emily in Paris." The story is told from the point of view of an American girl who lives in Paris with the optimistic expectation that her life there will be just as beautiful as a scene from a Hollywood romantic comedy. Emily Cooper, a hard-working employee, has been allowed to complete some of her duties in France. Emily is forced to work in an environment where everyone speaks French, although she is a native speaker of American English. Emily is forced to study and communicate in French at her workplace as time passes. However, to improve her French skills, she had to interact with a diverse group of people at work and adapt to a culture that was quite unlike that of her own country. To help her organization achieve its objectives, she must quickly adapt

to understand her fellow employees' personalities, get familiar with the area's culture, and learn French. At first, Emily had a hard time understanding French people and French culture. Other immigrants welcomed her, accelerating her acquisition of French features and culture.

In this article, the author will discuss the many characters and the rich cultural background shown in the film "Emily in Paris." It was analyzed as a source of information since it is an American movie, yet it tells the story of French culture. This movie also contains a large number of ancient civilizations. It has the potential to educate viewers about the way people live in a variety of different countries via the medium of film.

According to the most recent study by Humaira (2018), *An Analysis of Moral Values in Zootopia Movie*, movies are a medium that significantly influences information and messages to an audience or group of people. Because the movie shows what it is about via visuals, the messages may be either good or bad, depending on the audience.

METHOD

The method of this research is the descriptive method. According to Tavakoli (2012: 160), "descriptive research is an investigation that provides a picture of a phenomenon as naturally occurs, as opposed to studying the impacts of the phenomenon or intervention." The focus of this research is on the character in *Emily in Paris* by Darren Star. The data collection technique in this research is based on the opinion of Creswell (2012:204), who defines qualitative data collection as more than simply deciding whether to observe or interview people.

The writer uses a TV series as the source of data. The film *Emily in Paris*' was directed by Darren Star and produced by Stephen Joel Brown. This film is a 2020 American romantic comedy television series by Darren Star Productions and released by Netflix. The film's cast starred Lily Collins as Emily Cooper, Philippine Leroy-Beaulieu as Sylvie, Ashley Park as Mindy Chen, Lucas Bravo as Gabriel, Samuel Arnold as Julien, Bruno Gouery as Luc, Camille Razat as Camille, William Abadie as Antoine Lambert, and Lucien Laviscount as Alfie.

The analysis of the research data is content analysis according to the opinion of Miles and Huberman in Sugiyono (2008:237)

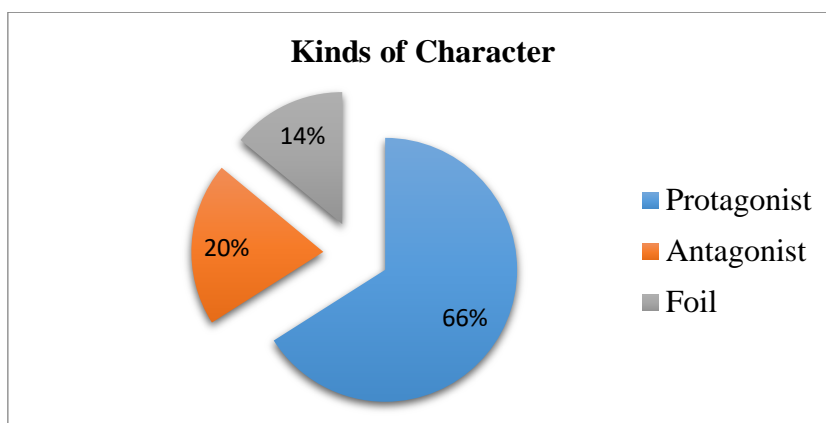
RESULT

According to Russell in "Emily in Paris," the research's character types are as follows: 66% of the characters are protagonists, 20% are antagonists, and 14% are foil characters. Since the majority of the cast members in this television series are protagonists, the protagonist character has the highest number.

The Percentage of Character in Emily in Paris

No	Kinds of Character	Times of Show Up	Percentage
1	Protagonist	33	66%
2	Antagonist	10	20%
3	Foil	7	14%
TOTAL		50	100%

Diagram of Character in Emily in Paris by Darren Star



DISCUSSION

The results of this study show that with 66% protagonist dominance, 'Emily in Paris' emphasises more on main character development and social interactions rather than major conflicts between protagonists and antagonists. This creates a lighter, more entertaining story that focuses on personal dynamics, allowing the audience to connect more emotionally with the protagonist's experience. The lack of antagonists (20%) suggests that the series may be more oriented towards interpersonal drama than direct clashes with the 'enemy,' while the presence of foil characters (14%) strengthens the protagonist's characterisation, providing a contrast that deepens the audience's understanding of the main character. As such, the series manages to keep the audience engaged through a strong focus on the protagonist and the development of relationships between characters, which lends itself well to the comedy or romantic drama genres.

CONCLUSION

According to Russell in 'Emily in Paris,' the character types in the study showed that 66% of the characters were protagonists, 20% were antagonists, and 14% were foil characters. The majority of the characters are protagonists, and they hold the biggest role in the story. This phenomenon is

interesting to analyze further. In this discussion, we can also consider how other series with more antagonists or foil characters might offer different story dynamics.

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