

Review: Characters come alive in 'Emily in Paris' season two



CHENNAI: However hard the Darren Star-created series might try to right the wrongs of season one of “Emily in Paris,” the leap is just too wide to bridge the gap completely as the show’s second season airs.

Derided by many a critic and layman for its stereotyped view of the French, this time around we have the same ingredients with a little something extra, despite a smidgen of modification to the tropes played out in season one.

It is all high fashion and glitz with Chicago-native Emily Cooper (Lily Collins) settling down as a social media strategist at a marketing firm in Paris. As much as there is glamour and style — with Patricia Field and Marylin Fitoussi as the costume designers of the show — Star also invests in some of the personal stories of his characters this time. This makes season two richer than the earlier one, which sometimes felt frivolous.



As much as there is glamour and style, Star also invests in some of the personal stories of his characters this time. Supplied

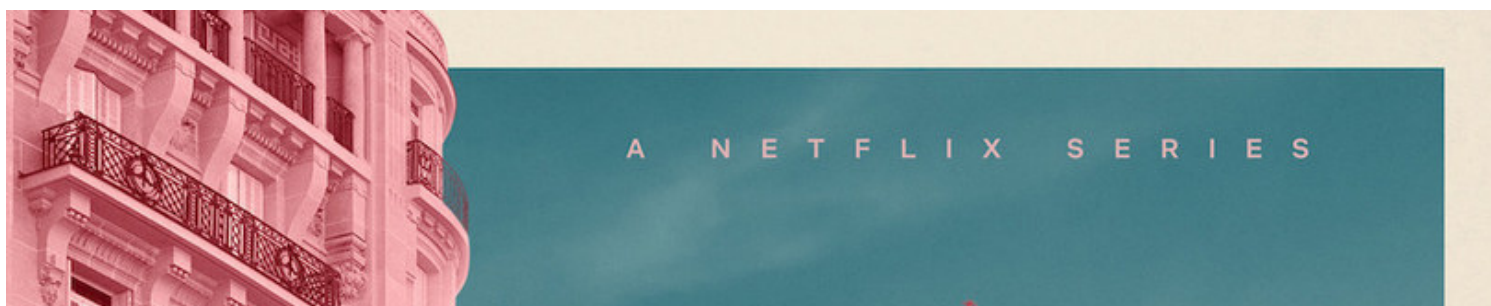
Mindy (Ashley Park) has been fleshed out. From a singer, Mindy graduates into a full-fledged performer with a band of her own and some of her numbers (with music by Chris Alan Lee) are terrific.

Having arrived in Paris from Chicago six months ago, Emily is already in a particularly sticky situation when it comes to her love life and finds herself torn between suitors and battling guilt over betraying a dear friend.



Emily is in a particularly sticky situation when it comes to her love life and finds herself torn between suitors. Supplied

While she is untangling herself from this slippery situation, she is making a serious attempt to weave herself into French culture after being taunted for her American-ness. She takes her French classes seriously when she is not working, winning some battles and losing others with clients, much to the sarcastic jibes from her French boss, Sylvie (Philippine Leroy-Beaulieu). This in and of itself is an endearing departure from season one, which was accused of depicting the American in Paris as a beacon to be emulated.





SHE'S BACK FOR AMOUR AND COMING IN HAUTE

EMILY IN PARIS

DEC 22 | NETFLIX

n the end, it is Collins' — and the fashion's — show all the way. Supplied

A bit of drama makes the series more wholesome — Emily's American boss arrives with her no-nonsense mannerisms that conflict with all things French — including their strict no-working on weekends policy. It is illegal here, a colleague tells Emily.

In the end, it is Collins' — and the fashion's — show all the way. She is an admirably winsome and a compelling performer and offers up some substance along with a healthy heaping of style.
