

**AN ANALYSIS ON ANDREA SACHS' GIRL POWER ASPECTS AND  
WOMEN'S DIS/EMPOWERMENT  
IN WEISBERGER'S CHICK LIT *THE DEVIL WEARS PRADA***

**A Thesis**

**Presented as Partial Fulfillment of the Requirements  
for the Attainment of the *Sarjana Sastra* Degree in English Language and  
Literature**



**By**

**Amanda Resy Prafitra**

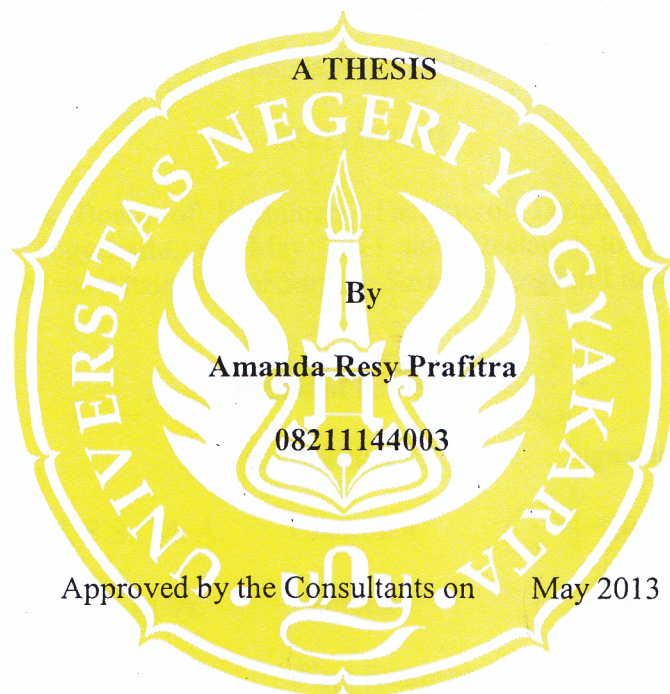
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**ENGLISH LANGUAGE AND LITERATURE STUDY PROGRAM  
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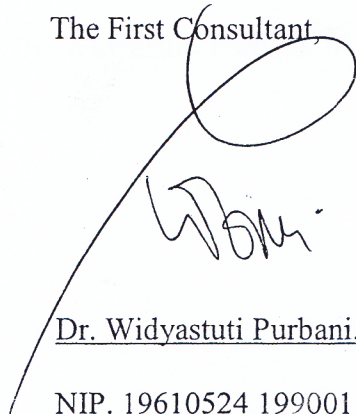
APPROVAL

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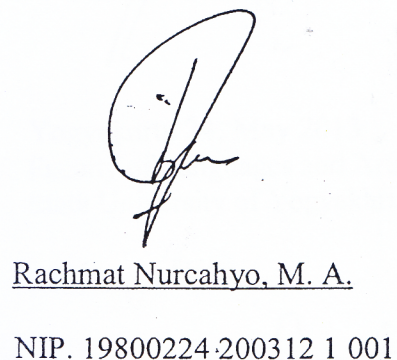
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**AN ANALYSIS ON ANDREA SACHS' GIRL POWER ASPECTS AND**  
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## PERNYATAAN

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menyatakan bahwa karya ilmiah ini adalah hasil pekerjaan saya sendiri. Sepanjang pengetahuan saya, karya ilmiah ini tidak berisi materi yang ditulis oleh orang lain, kecuali bagian-bagian tertentu yang saya ambil sebagai acuan dengan mengikuti tata cara dan etika penulisan karya ilmiah yang lazim.

Apabila ternyata terbukti bahwa pernyataan ini tidak benar, sepenuhnya menjadi tanggung jawab saya.

Yogyakarta, 17 Mei 2013

Penulis,



Amanda Resy Prafitra

## **DEDICATION**

To

My inspiring parents, *Papa* and *Mama*

And to

My brother, *Mas Rizki*

For their endless love, support and encouragement



## **MOTTO**

“What you can do, or dream you can do, begin it.

Boldness has genius, power and magic in it.”

- Johann von Goethe

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Finally, I realize that this work is far from perfection. Thus, it is open to all criticism and suggestions.

Yogyakarta 17, May 2013

Amanda Resy Prafitra

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**ABSTRACT**

This research has two objectives. The first is to identify Andrea Sachs' Girl Power aspects reflected in Weisberger's *The Devil Wears Prada* and the second is to show how Girl Power empowers or disempowers Andrea Sachs in this novel. The theory of feminism, postfeminism, and Girl Power become the bases of analysis employed in this research.

This research used qualitative approach. Content analysis was used as the technique of analysis. The subject of this research was a chick lit entitled *The Devil Wears Prada* written by Lauren Weisberger. The data were sentences and discourses showing Andrea Sachs' Girl Power aspects and Andrea Sachs' empowerment and disempowerment. To obtain trustworthiness, the researcher used triangulation technique.

There are two results of this research: (1) there are four Girl Power aspects that are shown by Andrea Sachs' character in *The Devil Wears Prada*: celebrating femininity, making individual choices, being independent, and being confident, and (2) Andrea Sachs' Girl Power Aspects of celebrating femininity, making individual choices, being independent can empower her to survive in her workplace but Andrea Sachs' Girl Power aspect of being confident can disempower her life and relationship with her family, friends, and boyfriend. Since chick lit is popular all around the world, Andrea Sachs with her Girl Power aspects in Weisberger's chick lit *The Devil Wears Prada* can inspire women readers to be powerful women. However, these aspects can also ruin her life if she cannot make her life and work run in balance.

**Keywords:** Weisberger's *The Devil Wears Prada*, feminism, postfeminism, Girl Power, empowerment, disempowerment

# **CHAPTER I**

## **INTRODUCTION**

### **A. Background of the Study**

Postfeminism comes ‘mysteriously’. No one can explain where and when this term exactly emerges for the first time. However, it stimulates people to talk about it. It triggers controversy and contradiction among many people over the world. Postfeminist is a funky word, a joke, an ice-breaker, something different that stretched the boundaries and possibly a controversial term if we relates with “anti feminism” (Mazza, 2000: 8). Besides, it is often problematically used in a way that suggests whether postfeminism is anti-feminism, third wave feminism, backlash against feminism or such a betrayal of a history of feminist struggle.

However, postfeminism is not the negation of feminism; it represents a process of ongoing change within feminist theory and politics (Brooks, 1997: 1). Women in 1990s start to assume that what the second wave feminists have achieved is their natural right, the right that they have got since they are born. Their framework of thinking tends to be inclusively different from the second wave feminist. If the second wave feminists in the past tried to unite as a strong group to demonstrate their right, feminists in this generation encourage women to seek their individualism. Women are allowed to choose their own way of life whether being single women, married women, wives, single parents, career women, or anything they want. The second-wave feminism sees femininity as foundation to understand women’s oppression (Hollows, 2000:



10). If women play with their femininity, it means that they are associated with passivity, disempowerment, and dependence. However, postfeminism gives space for women to celebrate their femininity and gain their power at the same time. There is a paradigm shift that makes them have a different point of view from the past generation.

One of the issues brought by the emergence of postfeminism is Girl Power. Girl Power is more than a usual phrase that resonates among young generation of girls and women now days. Indeed, it represents the idea that girls and women can choose what they really want in their life. There are two key concepts of “power” in popular culture sites of Girl Power: (1) the ability to influence others and the surrounding world through independence, intelligence, and agency; and (2) the mental and physical strength that males typically claim (Hains, 2005: 1). These concepts interrupt the idea that femininity cannot come along with empowerment. Girls can wear make up and fashionable dress confidently and at the same time still powerful. Girl Power discards the notions that feminism is necessarily anti-feminine and anti-popular and that femininity is always sexist and oppressive by reclaiming elements of femininity and girlishness in fashion and style (Genz and Brabon, 2009: 77). Girl Power’s premise is that femininity is empowering and powerful.

Although Girl Power gives space for women to gain empowerment and femininity celebration at the same time, “Girl Power discourse on femininity and strength is problematic and complicated” (Hains, 2005: 3). At a glance, there is nothing wrong with women who are successful, talented, and beautiful;

unfortunately not all women have these characteristics. The impact for women who get this message is that they feel disempowered and not valuable because society portrayal of powerful women emphasizes in something that they do not have. These women do not understand that their value and power are not in their pretty faces, glamorous clothes, or attractive figures instead God's gift for them since birth. Women have always been strong, enduring childbirth and a variety of burdens and hardship (Hains, 2005: 3). They can pass problems and terrific things in their life because they have divine heritage from God.

The discourse of Girl Power is "most frequently associated with the globally successful all-girl British pop group the Spice Girls" (Murphy, 2008: 99). It influences either the 1990s music or the publishing industry. "Chick lit, a female-oriented form of fiction and a highly successful and commercial literary phenomenon," (Genz and Brabon, 2009: 84) is considered to be a new genre which captures the issues of Girl Power. Chen (2010: 245) states that chick lit female character are often sexually assertive, well-educated and professionally successful young women who are not afraid to voice their desires or take the sexual initiative. Moreover, she explains that the women in chick lit seek success in the workplace and want more power in love relationships, and also interact with a fashionable cosmopolitan scene and go through a succession of relationships in an active though often frustrated search for emotional satisfaction. These phenomena are mostly similar to women in this age. It becomes one of reasons why women are addicted and hungered to chick lit.

Now, chick lit is everywhere and unavoidable. It is at the bookstore on bestseller lists, the library, the supermarket, and bookshelf in most of women's room. Since its emergence through the work of Helen Fielding entitled *Bridget Jones's Diary*, chick lit reaches a huge popularity among many readers all over the world. Ferris and Young (in Genz and Brabon, 2009: 85) state that by the late 1990s and the early 2000s, chick lit was well established as a genre, earning publishers more than \$71 million in 2002 and occupying *Publishers Weekly* bestseller lists. Even, in New York Times' article (March 6, 2006), Rachel Donadio calls this phenomenon as "The Chick lit Pandemic". In her article, she also notes chick lit's writer all over the world. In India, Swati Kausha's *Piece of Cake* and Rupa Gulab's *Girl Alone* turn to be famous after their works have been sold about 4000 – 44,000 copies. In Hungary where literary works sold approximately not more than hundred copies, Zsuzsa Racz's *Stop, Mama Theresa!* have been sold more than 130,000 copies.

The explosion of chick lit's writers and readers also happens in Indonesia. The success of British chick lit among the Indonesian readers inspires some female writers to write this genre. The positive response of chick lit in Indonesia is proven by Icha Rahmanti's *Cintapuccino* which is sold 11,000 copies and Esti Kinasih's *Fairish* sold more than 29,000 copies (Ismah, 2011: 2). It proves that chick lit has hit the stage of the world as a popular literature.

Despite its evidences of being popular and its establishment as a publishing phenomenon, chick lit has triggered many oppositional responses. It has negative reputations of being trashy, fluffy, sexually unrealistic, overly

romantic and too emotional. Feminist writers Germaine Greer and Novelist Beryl Bainbridge (in Genz and Brabon, 2009: 84), for example, have weighed in against chick lit, famously describing it as ‘an updated version of the old Mills & Boon scenario’ and a literary ‘froth sort of thing’ that ‘just wastes time’. It is seen to be unworthy to read and analyze because it is supposedly just about sex, shopping, branded clothes, bags, and shoes. Under the umbrella of popular literature and women’s fiction, chick lit has been excluded from the literary canon. As a genre that is written mostly by women, about women, and for women, chick lit received just a little respect. Juliette Wells (in Ryan, 2010: 72) points out that there has been a long tradition of discounting women writers and their readers. Much of this criticism has attempted to justify the assumption that novels by women would be recognizably inferior to those men (Showalter in Ryan, 2010: 72). It means that as a genre of women’s fiction, chick lit is excluded as a literary work. Moreover, chick lit is often criticized by academics for being nothing.

While most academics dismiss chick lit as “a froth sort of a thing” (Ferriss in Glasburgh, 2006: 2), a few have come together to show why chick lit should receive literary and scholarly attention. Editors Suzanne Ferriss, an English professor at Nova Southeastern University, and Mallory Young, a professor of English and French at Tarleton State University (in Hooten, 2007: 21), have compiled fifteen essays from a range of professional academics who argue for the value of studying chick lit because of its sociological implications for women and its relationship in literary history to novels such as *Pride and Prejudice*. It represents powerful, confident, strong, independent and well-educated women

who are grumbling in modern life. As a huge number of women read it, it can be inspiration for them. It will give them positive impacts since in the past women were just underestimated by men. Jacob (in Genz and Brabon, 2009: 86) states “refuting the narrow-minded description of the genre as a reprisal of some well-worn clichés, fans and authors of chick lit insist that these books don’t trivialize women’s problems and can be designated “coming-of-age stories, finding out who you are, where you want to go”. It will be important to analyze since it evokes the spirit of women to redefine the subordination of women image and identity as passive, voiceless, disempowerment, and dependent that are attached since long time ago.

Among many chick lit writers, Lauren Weisberger is the one who is popular all over the world. She produces four chick lits: *The Devil Wears Prada* (2003), *Everyone Worth Knowing* (2005), *Chasing Harry Winston* (2008), and *Last night at Chateau Marmont* (2010). By January 2007, Lauren Weisberger’s *The Devil wears Prada* was the second most borrowed book in U.S. libraries (The Book Most Borrowed, 2007: 176) and the eight best-selling book (Blais, 2007: 1). Moreover, by December 2006, it became the basis for the film with the same title and had already grossed \$306.3 at the box office (Stanley, 2006: 18). The film stars the famous actresses Anne Hathaway as Andrea Sachs and Meryl Streep as Miranda Priestly.

*The Devil Wears Prada*’s main character is Andrea Sachs, a twenty-three year old girl who decides to move to New York and work in a famous fashion magazine after she graduated from her college in a small town in America.

Andrea Sachs who has no knowledge about working in fashion magazine faces many problems. However, she commits to struggle with her job because she knows that this job will be a great bridge to her dream job. Besides, it is the job that millions girls would die for.

In the beginning of the story, Andrea Sachs, who is a suburban girl, is really difficult to adopt with her new glamorous fashion world. She thinks that her unfashionable performances will not influence her job but she finds a different fact. Finally, she decides to change her wardrobes and put on make up. Then, she becomes a new girl. She understands that being fashionable is not a mistake. Celebrating girlishness even makes her more confident and powerful. Unfortunately, her obsession to reach her dream makes her too busy with her job and starts to lose her family, friends, and boyfriends. In the end, she decides to save her life and relationship by leaving her job.

The women readers may love this story because it tells about glamorous fashion world. The fun story of Andrea Sachs who transforms from an ordinary girl to a fashionable girl makes the readers amazed and interested. It makes the readers only focus on how to be a perfect girl to get power in society. Whereas, one can see the lesson from this story; there is a deeper meaning more than just about how to be a perfect girl.

This work is worth analyzing since it reveals the Girl Power in chick lit reads by many women all over the world. The process of Andrea Sachs in finding the true meaning of femininity and power in her life has many values that give the readers broad view. Because of the popularity of chick lit, it inspires women to get

their power by showing their femininity. However, it is also problematic because it triggers effect since most of the readers are young women who do not have mature understanding about the concept of Girl Power. In this study, the researcher finds Girl Power aspects as reflected in Andrea Sachs character in Weisberger's chick lit *The Devil Wears Prada* and analyze these aspects. In the end, the researcher examines how these Girl Power aspects empower and disempower Andrea Sachs character in this chick lit.

## **B. Research Focus**

Weisberger's *The Devil Wears Prada* has several topics to analyze. This chick lit sets in fashion magazine world. It pictures the relationship between boss and employee. This relationship is conveyed in this chick lit by Miranda Priestly, editor-in-chief of the *Runaway* fashion magazine, and Andrea Sachs, her second assistant. This chick lit is also useful to analyze exploitation that is experienced by Andrea Sachs in her work place as in this chick lit Miranda Priestly often asks Andrea Sachs to do all of her demands. Moreover, this chick lit is useful to analyze gender roles because it offers different views of gender roles. Furthermore, it is possible to read the value and ideology embodied in this chick lit.

From many possible topics that can be analyzed in this chick lit, the researcher assumes that Andrea Sachs' Girl Power aspects that empower her career in fact can disempower her life and her relationship with her family, friends, and boyfriend. Girl Power becomes the core of the analysis. This term



may create controversy along with positive attitude from women and feminists. Girl Power includes celebration of femininity, individual choice, independence, and confidence. Girl Power becomes popular as a support for girls and women to enjoy their femininity rather than to feel disempowered and embarrassed. They should not feel inferior because they have innate power from God. However, the representation of Girl Power in most of popular literature encourages consumption and misunderstanding among women.

Besides, women's empowerment and disempowerment also become the focus of the analysis. Women's empowerment and disempowerment are the issues that rely on Girl Power. Girl Power is indicated as an inspiration for women to gain empowerment. However, it is suspected as disempowerment. The analysis is done to show the impact of Girl Power in chick lit as popular literature read by many women.

Andrea Sachs character in Weisberger's *The Devil Wears Prada* represents Girl Power aspects. The story, in particular, portrays the life of Andrea Sachs, a young fresh college graduate who finally gets a job as a second assistant in a famous fashion magazine in New York. She deals with a lot of problems with her new life in New York, new job, and new boss, Miranda Priestley. She represents Girl Power aspects in her roles as a career woman.

The theory of Girl Power that is under the umbrella of postfeminism theory is employed to analyze Weisberger's chick lit *The Devil Wears Prada*. The theory describes the importance of Girl Power for women. However, the theory also presents the fact that these two discourses are still controversy and

problematic among many academics and feminists. Based on the background of the study, the problems of this research are formulated as the follows:

1. What are Andrea Sachs' Girl Power aspects reflected in Weisberger's chick lit *The Devil Wears Prada*?
2. How does Girl Power empower or disempower Andrea Sachs in Weisberger's chick lit *The Devil Wears Prada*?

### **C. Research Objectives**

The objectives of this research are:

1. to identify Andrea Sachs' Girl Power aspects reflected in Weisberger's chick lit *The Devil Wears Prada*, and
2. to show how Girl Power empowers or disempowers Andrea Sachs in Weisberger's chick lit *The Devil Wears Prada*.

### **D. Research Significance**

By this research, the researcher intends to achieve some significance mentioned below:

1. Academically

This research gives a better understanding about postfeminism, girl power, and chick lit issues. Since all of these issues are still problematic in their each discourse, this research is expected to give the student, especially those who study literature, more knowledge about these issues when they want to use these issues to analyze and appreciate literary works.

## 2. Practically

By reading this thesis, it is expected that the readers understand postfeminism, girl power, and chick lit issues and enrich their point of view in understanding all of these issues. Hopefully, the readers of this thesis get deeper meaning about postfeminism, girl power, and chick lit that they can use later in their literary research.

## **CHAPTER II**

### **LITERATURE REVIEW**

#### **A. Feminism**

Women have been imprisoned by patriarchal society for millennia. In this system, women's interests are always ultimately subordinated to male interests (Morris, 1993: 4). This system oppresses women in many areas of life. Mosala (in Beasley, 1999: 6) states that women's oppression is tradition and men's oppression is tragedy. By exerting control over women in all aspects in society, men are powerful and women are powerless.

It has been argued that women in the past are denied to entry any career. Women's main values are to support men and take care of children. Women have no chance to show up their existence in society and identify themselves as free human being. This difference of gender construction that is caused by patriarchal society raises women to do a movement called feminism. Morris (1993: 1) states two fundamental premises of feminism: (1) that gender difference is the foundation of a structural inequality between women and men, by which women suffer systematic social injustice, and (2) that the inequality between the sexes is not the result of biological necessity but is produced by the cultural construction of gender difference. Based on perception above, she states that feminism has double agenda: to understand the social and physic mechanisms that construct and perpetuate gender inequality and then to change them.

According to Offen (in Beasley, 1999: xiiii), the term feminism barely existed before twentieth century. Originating in France, it only began to be

employed in the 1890s. Moreover, its meaning has varied over time and its present multiple meanings are rather different from those in use in the 1890s. There are no single concepts or theories that can explain what feminism is exactly. Feminism involves many theories, discourse and concepts that are related with gender differences and women's equality. As long as its movement, it triggers many scholars to give their statements about feminism.

Porter (in Beasley, 1999: 27) states that general definition of feminism as a perspective that seeks to eliminate the subordination, oppression, inequalities and injustices women suffer because of their sex. Women start to realize that because of their sex they get different treatments in society. Thus, women want to change this paradigm by a certain movement. In summary, feminism is a struggle of women to gain gender equality in all aspects of life between men and women.

Differently, Hooks (2002: 112) in *Feminism is for Everybody* states that it is a mistake to think that feminism is only about women or women's rights. Furthermore, she says that feminism is about justice and practice of freedom, which she thinks is achieved by ending all kinds of dominations and oppression, including but not limited to sexism and racism. For her, all forms of oppression are linked. She thinks that only when nobody is oppressed will it possible for us to form truly authentic, loving bonds of mutually.

Along its development, feminist movement can be divided into different waves. Tandon (2008: 1) states that feminism, as a whole, came in three waves. Each waves of feminism deals with certain aspects of the same issues. The *first wave* being the feminism movement in the 19<sup>th</sup> to early 20<sup>th</sup> centuries, which dealt

mainly with the *Suffrage* movement. The *second wave* (1960s-1980s) dealt with the inequality of laws, as well as *unofficial* inequalities. The *third wave* of Feminism (1990s-current) arose from the perceived failures of the second wave.

For many feminists, feminine values and behaviour were seen as a major cause of women's oppression (Hollows, 2000: 2). Femininity was constituted as a problem and rejected by feminists. To be a woman can seem naturally to involve being gentle and nurturing, in other words being feminine (Morris, 1993: 8). Jeffreys says (2005: 5) that feminist critics of beauty have pointed out that beauty is a cultural practice and one that is damaging to women. She also examines that equality between men and women might be achieved if women rejected feminine values and behaviour in favour of masculine values and behaviour.

In addition, Jeffreys (2005: 10) explains about the reasons why many feminists saw the rejection of feminine identities as crucial in producing a feminist identity and consciousness. In her explanation, she says that many second wave feminists were seen femininity as fundamental to understanding women's oppression. Feminine values and behaviour often associated with passivity submissiveness and dependence. For many feminists, in becoming feminine, women were 'colonised' by patriarchy and became implicated in their own oppression. The distinction between sex and gender was crucial in understanding this process. Culturally produced masculine and feminine gender roles, it was argued, were mapped on to biological differences between males and females making them appear to be part of men's and women's biological 'nature' rather than cultural construction.

Betty Friedan's *The Feminine Mystique* (in Jeffreys, 2005: 11), a foundational text of second wave feminism, produced critique of femininity. Often using the form of a crime thriller (Bowlby: 1992; Knight: 1997), Friedan set out to investigate the lot of US women in the 1950s, an era in which it was claimed women's involvement in the public sphere declined as they succumbed to 'the feminine mystique' which defined women as 'healthy, beautiful, educated (up to a point), concerned only with her husband, her children and her home'. The feminine mystique claimed 'the highest value and the only commitment for women is the fulfillment of their own femininity'. Striving to fulfill their 'feminine potential' produced a common range of symptoms – feelings of failure, of nothingness, of 'is this all there is?' These were symptoms, Friedan claimed, of 'the problem with no name', a problem of epidemic proportions in US women.

Feminist critics have looked at literary texts, especially those written by women. Feminist literary criticism as a recognizable practice begins at the end of the 1960s with the project of rereading the traditional canon of 'great' literary texts, challenging their claims to disinterestedness and questioning their authority as always the best of *human* thought and expression (Morris, 1993: 37). It was born as the follow up action of the fact that women's writing were not mentioned in literary canon. Traditional literary canon was dominated by men. For some reasons, women's writing were neglected. According to Virginia Woolf (in Goldman, 2007: 67), men readers tend to ignore women's writing because women's ideas are less aesthetic since they are different from those in men's world. In this way, it cannot be denied that a patriarchal system is involved by

means of men's control over the judgment on women's writing. It is also said that women's writing tends to imitate men's style or they would have written everything related to the domestic roles they were used to do instead. Their mind was just full filled by tradition as their idea in pouring idea into the writing product.

According to Cornillon (1973: 3) "our literature is not about women, it is not about women and men equally. It is about and by men." Women's culture is considered minor for both men and women for the culture is conceived from the single point of view that is the male's. A patriarchal system seems to have been affecting women's writing. In fact, women's writing does not always constitute feminist values. They partly perpetuate gender stereotypes by characterizing traditional women's stereotypes as requirements from patriarchal society.

The fundamental principles and revolutionary actions that have been planted around the 60s have been grown so fast especially around the 90s. The era has changed. Young women who are the children of the second wave feminists feel that their mother's principles in the past are not appropriate in their era. Katie Roiphe (in Israel, 2003: 255) writes that:

...she realized that she had been indoctrinated into the Cult of Independence. "It may be one of the bad jokes history play on us," she wrote, "... the independence my mother's generation wanted so much for their daughters was something we could not entirely appreciate or want. It was like a birthday present from a distant relative—wrong size, wrong color, wrong style." And the "dark and unsettling truth" was that the gift could not be returned

Nowdays, women assume that everything they have achieved from second wave feminists' struggle is their natural rights. The changing of the era and the



different generation make these two different generations have different will. Furthermore, women in this era feel uncomfortable with the image that has attached to many feminists. A feminist is usually portrayed as “a fat, ugly woman with short hair and bad dress sense. Typically, there is an assumption of lesbianism too” (Zalewski, 2000: 10). Moreover, feminists also have bad images as “hairy, man-hating, lesbian, ugly, radical and bra-burning” (Sowards and Renegar, 2004). The bad image of a feminist is one of the reasons why many young women nowadays refuse to call themselves as feminists.

## **B. Postfeminism**

Postfeminism is a term that triggers controversy and contradiction among scholars and academics. The multiplicity of meanings ascribed to the term postfeminism generates confusions and debates. As Geraldine Harris (in Gamble, 2001: 4) emphasizes, feminism has never had ‘a single, clearly defined, common ideology’ or been constituted around ‘a political party or a central organization or leaders or an agreed policy or manifesto, or even been based upon an agreed principle of collective action’. It means that there is no single definition for postfeminism. It provokes different meanings in every contexts and discussions.

Before analyzing the concept of postfeminism, it is important to address the prefix ‘post’ in postfeminism. Just like ‘post’ in postmodernism, poststructuralism, or postcolonialism, the prefix ‘post’ in postfeminism also builds confusions and debates. Genz and Brabon (2009: 3) in *Postfeminism: Cultural Texts and Theories* state that the various meanings of postfeminism is mostly due

to uncertainty and susceptibility of the ‘post’ prefix. Further, they choose to omit the hyphen in their spelling of postfeminism in their book in order to avoid any predetermined readings of the term that imply a semantic rift between feminism and postfeminism, instantly casting the latter as a negation and sabotage of the former. Besides, by omitting the hyphen, postfeminism is credited and endowed with certain cultural independence that acknowledges its existence as a conceptual entity in its own right. Based on the explanation above, the researcher writes the word postfeminism without a hyphen in this research.

Gill and Scharff (2011: 3) describes the notion of postfeminism in four broad ways. First, it can be used to signal an ‘epistemological break within feminism’, and marks ‘the intersection of feminism with a number of the other anti-foundationalist movements including post modernism, post-structuralism and post-colonialism’ (Brooks in Gill and Scharff, 2011: 3). In this sight, postfeminism occupies critical position in looking at feminism’s framework in the past. It challenges hegemonic assumptions of feminism in the past that declare patriarchal oppression and imperialism is a universal oppression. Feminism has failed to prove the evidence that every woman has different oppression, thus every women has different kind of struggle. It is understood as ‘an analytical perspective and a kind of maturing or coming of age of academic feminism’ (Yeatman in Gill and Scharff, 2011: 3).

Second, postfeminism is used to refer ‘an historical shift after the height of second wave feminism’. There is a paradigm shift from the feminist idea. There was an assumption from 1990s women that what Second Wave feminists’ has

been achieved is the part of their natural right, right that they have since they were born. Different from Second Wave feminism that should be together and unite to change the world's perception by demonstration, postfeminism encourages women to find their individualism because every woman is different. Furthermore, Tasker and Negra (in Gill and Scharff, 2011: 3) describe feminism as based around 'a set of assumptions, widely disseminated within popular media forms, having to do with the "pastness" of feminism, whether that supposed pastness is merely noted, mourned or celebrated'.

Third, it is also used to refer to 'a backlash against feminism'. Susan Faludi in her 1992 bestseller discusses that 'the backlash is seen to be fuelled by an entirely hostile media that blames feminism for a series of female illnesses and troubles, from burnout and infertility to depression and mental health problem' (Genz and Brabon, 2009: 51). In addition, Faludi (in Genz and Brabon, 2009: 54) outlines the backlash tenets that were propagated by a range of media texts in the 1980s and early 1990s and that are based on the assumption that female identity is troubled and tormented:

Professional women are suffering 'burnout' and succumbing to an 'infertility epidemic'. Single women are grieving from a 'man shortage' . . . Childless women are 'depressed and confused' and their ranks are swelling . . . Unwed women are 'hysterical' and crumbling under a 'profound crisis of confidence' . . . High powered career women are stricken with unprecedented outbreaks of 'stress-induced disorders' . . . Independent women's loneliness represents 'a major mental health problem today'.

Whether or not this statement is true, it shows the point that some women feel the pressure to sacrifice traditional feminine desires for the good of the cause and are realizing that they really do not want to.

Last, it is used in the way in which postfeminism as ‘an object of critical analysis’. Rather than as the theoretical orientation, new moment of feminism or straightforward backlash, in this sense postfeminism becomes a ‘term that can be used analytically - with which we must work hard in order to specify its nature and content’ (Gill and Scharff, 2011: 4). This approach does not require a static notion of a single authentic feminism as a comparison point, but instead it is informed by postmodernist and constructionist perspectives and seeks to examine what is distinctive about contemporary articulations of gender in the media

From the four broad ways identifying postfeminism, this research argues that postfeminism is best understood as “an object of critical analysis – a phenomenon into which scholars of culture should inquire – rather than analytic perspective” (Gill, 2007: 148). In this new notion of postfeminism, there are some relatively stable features that comprise or constitute a postfeminist discourse. These include the notion that femininity is a bodily property; the shift from objectification to subjectification; the emphasis upon self surveillance, monitoring and discipline; a focus upon individualism, choice and empowerment; the dominance of a makeover paradigm; a resurgence in ideas of natural sexual difference; a marked sexualisation of culture; and an emphasis upon consumerism and the commodification of difference.

Rosalind Gill (2007: 149) states that “one of the most striking aspects of postfeminist media culture is its obsessive preoccupation with the body”. She explains that the body is presented simultaneously as women’s source of power and as always unruly, requiring constant monitoring, surveillance, discipline and

remodeling (and consumer spending) in order to conform to ever narrower judgments of female attractiveness. Women's bodies are evaluated, scrutinized and dissected by women as well as men, and are always at risk of 'failing'. Gill (2007: 149) gives an example about the case above in magazines such as *Heat* magazine which offer page after page of big colour photographs of female celebrities's bodies, with scathing comments about anything from armpit hair to visible panty lines but focusing in particular upon 'fat' and more recently, censoring women deemed to be thin. Importantly, the female body in postfeminist media culture is constructed as a window to the individual's interior life.

In *Gender and the Media*, Rosalind Gill (2007: 256) writes that contemporary culture is characterized by an increasing and pervasive sexualisation, which is evident in 'the extraordinary proliferation of discourses about sex and sexuality across all media forms' as well as the frequent 'erotic presentation of girls', women's and (to a lesser extent) men's bodies. These depictions are part of a modernization of femininity (and masculinity) and a shift from 'sexual objectification' to 'sexual subjectification'. In Gill's eyes, this process is particularly apparent in the sexualized portrayals of women who come to be seen not as a victimized object but as knowing in the media presented them as passive, mute objects of an assumed male gaze, today sexualization works somewhat differently', as '[w]omen are not straight forwardly objectified but are presented as active, desiring sexual subjects'. She uses the now infamous example of the little tight T-shirt bearing slogans such as 'fuck me' – employed by the British high-street fashion store French Connection – or 'fit chick unbelievable

knockers’ to illustrate this move to sexual subjecthood (‘From Sexual Objectification’). As she describes the ubiquity of French Connection’s generic T-shirt: ‘It could be seen everywhere, emblazoned across the chests of girls and young women, and competing on the street, in the club, and on the tube with other similar T-shirts declaring their wearer a “babe” or “porn star” or “up for it”, or giving instructions to “touch me” or “squeeze here”’.

Furthermore, Rosalind Gill (2007: 260-262) highlights in her examination of contemporary media and gender that there is a ‘clear fit between neoliberalism and postfeminist media culture’: ‘At the heart of both is the notion of the “choice biography” and the contemporary injunction to render one’s life knowable and meaningful through a narrative of free choice and autonomy’. Gill is skeptical of this neo-liberal/postfeminist focusing on the individual as an ‘entirely free agent’, and she criticizes the postfeminist subject for her return to femininity and her ‘reprivatization of issues that have only relatively recently become politicized’. By emphasizing notions of personal choice and self-determination, the grammar of individualism ‘turns the idea of the personal as political on its head’. In Gill’s eyes, the shift to neoliberal/postfeminist subjectivities illustrates a change in the way that power operates, as “[w]e are invited to become a particular kind of self, and endowed with agency on condition that – in the case of the postfeminist feminine/ sexual subject – it is used to construct oneself as a subject closely resembling [a] heterosexual male fantasy”. This, Gill is convinced, represents a ‘higher or deeper form of exploitation’, as it implicates women in their own

subjugation and objectification, imposing (male) power not ‘from above or from the outside’ but from within ‘our very subjectivity’.

In addition, Gill (2007: 262) points to a number of media texts as evidence of these qualities, including women’s magazines and popular “make-over” television shows, in order to show the qualities like sex differentiation and self-surveillance manifest in diverse media outlets. She says that “something of the intensity and extensiveness of the self-surveillance and discipline are normatively required of women”. She discussed how bodily shape, size, muscle tone, attire, sexual practice, career, home, finances, and others are rendered into ‘problems’ that necessitate ongoing and constant monitoring and labour – which, in extraordinary ideological sleight of hand, must nevertheless be understood as ‘fun’ or ‘pampering’ or ‘self-indulgence’ and must never be disclosed. Magazines offer tips to girls and young women to enable them to continue the work of femininity but still appear as entirely confident, carefree and unconcerned about their self-representation.

In fact, postfeminism and second wave feminism have different perspectives in some points. Second wave feminism rejects the idea that feminism and femininity can go along together. Femininity will turn women into vulnerability. However, postfeminism creates a bridge between femininity and feminism to go along together at the same time without being afraid and ashamed to be considered as inferior and passive. Postfeminism declares that femininity and feminism are not opposite. If feminists see sexuality will turn women into male gaze, postfeminism rather see women’s sexuality as personal freedom. What

is proposed by postfeminism is actually “a movement beyond feminism, to a more comfortable zone where women are now free to choose for themselves” (Beck in McRobbie, 2004: 259). Women can choose what they want to be and still gain their femininity.

There are some women’s movements under the umbrella of postfeminism. The examples of movement that show the concept of women who can be equal with men without acting like men are Riot Grrrl and Girl Power, which gives influence through text and media in popular culture. Riot Grrrl and Girl Power movement will be explained briefly as follows:

### **1. Riot Grrrl**

Riot Grrrl movement is originated in Olympia, Washington in 1991. The movement began when several young women about early teens until twenties were interested in voicing their spirit to challenge male hegemony both within the underground punk scene and society in general. The Riot Grrrl presents a fiercely anti-commercial mode of feminist consciousness-raising that encourages girls and women to eschew mainstream commodities in favor of independently producing their own items (Hains, 2009: 97). It spreads so fast in United States within a year.

The Riot Grrrl movement is characterized by do-it-yourself (DIY) which give freedom for women to actively create their own music and identity rather than following rules that have existed before. Hains (2009: 97) states that the Riot Grrrl’s ideals circulated through the production of cultural forms



such as punk rock music and zines and through weekly meetings in which grrrl discussed issues they faced. The Riot Grrrl movement contains philosophy of punk because certain elements of punk are strong to be the base of conventional femininity, a way of avoiding the problems young women face their bodies mature during adolescence. Punk gives women certain power to rebel the mainstream concept of ideal women should be by personal expressions.

Wolf (in Hains, 2009: 97-98) states that the action of Riot Grrrl movement has failed the power litmus test because their actions do not follow the mainstream, they refuse to use the master's tools to effect change, and their anti-commercial DIY tenet never embraced the economic self-interest that should adopt by women. In addition, the Riot Grrrl movement also refuses to submit to commercialization at the command of the recording industry. Thus, this movement has no power to exist longer.

## **2. Girl Power**

Girl Power movement or Girl Power emerged in the mid 1990s because of the Spice Girls, a British pop girl group formed in 1994. After Spice Girl uses this term as their slogan, this term becomes popular all over the world. Along with its popularity, it gives a big influence and change to many women and girls. It challenges the traditional feminine values attached to women. It is a complex and contradictory discourse that provides a new articulation of young

femininity and represents ‘a feminist ideal of a new, robust, young woman with agency and strong sense of self’ (Aapola in Genz and Brabon, 2009: 76).

Girl Power can be understood as a response to longstanding feminist critiques of feminine gender roles that define femininity as a patriarchal marker of female powerlessness and oppression – in effect, second wave feminists were almost unanimous in their dismissal of femininity as an ‘artificial, man-made’ product (Genz and Brabon, 2009:77). Girl Power gives positive attitudes toward women femininity. It declares that femininity is not a trap that makes women fall into patriarchal society. Femininity can even make women gain power in society. In this point, it is in fact not for male gaze at all.

Girl Power suggest that feminine and empowered are not antonyms: girls can make their own decisions, speak their minds, raise their voice, and be aggressive, while engaging in the production of normative femininity (Hains, 2005: 1). If second wave feminism rejects femininity because it will show women as passive, disempowered, and submissive, girl power tries to prove that femininity will lead women to power. Girl power rearticulates the false impression of femininity in society. It has taken the important role in shaping society’s mind about women.

Girl Power thereby addresses the mid-1990 cultural concern for girls sparked by book like *Reviving Ophelia*, in which Mary Pipher suggested that girls are victims of systemic problems: On reaching adolescence, she argues girls become overly preoccupied with their appearances and lose interest in academics, resulting in lower self-esteem (Hains, 2009: 98). When girls reach

adolescence, there will be changes in their body that make them different from boys. They will be ashamed with their body because it will turn them to the label of passivity, inferiority, and weakness. Here, Girl Power gives them support to counter crisis of adolescence by the idea that they can be feminine and also powerful. The negative attributes about women's femininity are eliminated by Girl Power. Girl Power can increase women's confidence to be successful women who actively speak up their choice in life. The new attributes that are delivered by Girl Power will help them struggle in the modern era.

Above all, there are many implications and debates concerning with the meaning of Girl Power. When many people embrace Girl Power as an empowerment for their pleasure, at the same time, critics and debates appear among their celebration. Many scholars share their opinion about Girl Power. Furthermore, there are four meanings of Girl Power as Jessica K. Taft in *All About Girl: Culture, Power, and Identity* states:

**a. Girl Power's Meanings**

**1) Girl Power as Anti-Feminism**

Anti-Feminism Girl Power marks a difference from feminism and/or puts forth a negative portrayal of feminism, showing disapproval of feminist politics (Taft in Harris, 2004: 70). The Spice Girls as the promoters of the slogan of Girl Power delivers messages of power and strength that also contains anti-feminist messages. In their book *Girl Power!*, The Spice Girls place themselves as late twentieth-

century modernizers providing an updated version of feminist empowerment: the Spice Girls proclaim in large pink block letters that “feminism has become a dirty word. Girl Power is just a nineties way of saying it. We can give feminism a kick up the arse. Women can be so powerful when they show solidarity” (Spice Girls in Genz and Brabon, 2009: 82). In conclusion, they make clear that Girl Power is not feminism. It is in its way to be a new way of being girls/women. Anti-Feminism Girl Power is a phrase that throws feminism, not celebrates it. Whehelan (in Harris, 2004: 71) also notes that the Spice Girls’ quote above “easily plays into anti-feminist backlash and a negative image of feminism instead of challenging those who have made feminism a dirty word.”

The key strand of Girl Power for this association is “softer, sexier, less active than feminism and that Girl Power gives feminism a “kick up the arse” by emphasizing on beauty and appearance” (Taft in Harris, 2004: 71). In this sense, Girl Power is only a new alternative way that is non-political and non-threatening. Girl Power in this discourse sees that girlhood is purely a cultural way rather than as a space for social and political action.

## **2) Girl Power as Postfeminism**

Girl Power as Postfeminism means that “girls and women are doing fine, feminism is unnecessary, and the movement is over” (Taft

in Harris, 2004:72). In this discourse, postfeminists claim that everything that feminists try to reach is done. Feminism is over. There is nothing left to be done about feminism. Women have got their power that they want. The era has changed, so now feminism is unnecessary. Girls should be satisfied and contented with the current social order, potentially obstructing their attempts and desires to create social change (Taft in Harris, 2004: 72).

Journalist Susan Orlean, in an article entitled “Girl Power: Has Sabrina the Teenage Witch Worked Her Magic on a Generation” celebrates how great things are for girls today (Taft in Harris, 2004:72). She writes that the television character Sabrina the Teenage Witch is an empowered girl who lives a life “in the way that only girls who have grown up taking feminism for granted are able”. According to Orlean, Sabrina does not need feminism; her life is great as it is. In this article, Girl Power comes to symbolize girls having achieved power and equality in the world.

Furthermore, journalist Taman Lewin in *The New York Times* article “How Boys Lost Out to Girl Power” (in Harris, 2004: 72) suggests that feminism and the focus on girls are excessive. This article shows that both Girl Power and feminism are opposite with issues of race and racism. Lewin writes that the “myth that schools shortchange girls has diverted policy attention from African-American boys, a group at genuine education risk,” and “boys-versus-girls bean-

counting has gone too far, especially when measured against very large racial differences in educational achievement.” Additionally, there are no within-gender or within-race comparisons. White boys and African-American girls are hidden and African-American boys cannot speak up what they need.

Girls cannot be discussed as a racially neutral, classless group; to do so is to normalize White, middle-class, heterosexual girls and to make invisible girls of color, working-class girls, and queer youth (Bettie in Harris, 2004: 72-73). This version of Girl Power draws girls as having gender equality without realize its connection with racial, sexual, and class politics. Girl Power is more than just about gender issues. Girl Power need more than the statement that girls have gained their power in society and gender equality exist. It is not only makes gender oppression invisible but also social forces of racism, classism, and homophobia are hidden (Taft in Harris, 2004: 74). By presenting a world with no need for social change, this use of Girl Power discourse fails to provide girls with tools to understand and challenge situations where they experience sexism and other forms of oppression. Thus, girls are discouraged from seeing inequality and from engaging in challenges to such inequalities.

### 3) Girl Power as Individual Power

Girl Power as Individual Power is reflection of the ideologies of individualism and personal responsibility, and a noticeable disregard for social systems and institutions (Taft in Harris, 2004:74). Girl Power's claim that girls can be anything can give girls a sense of power and esteem. An article in *Girl's Life* magazine claims "You too can be a celebrity." The article gives two "easy" steps to achieving any and all goals. Step one is to "create a new you [because] making a little external change is a great motivator." The second step revolves around having helpers – an "agent to help you review what steps you've taken toward your goal and plan what to do next" and "publicist to tell others about how much you have done". "And abracadabra, you have made yourself a success!" ("You Too Can" in Harris, 2004: 74). It claims that Girl Power as individual power makes sure that women can gain success in various careers with their own power.

Taft (in Harris, 2004: 74) states that this discourse of Girl Power emphasizes girls as potentially powerful people and encourages them to try new things and believe in themselves. Furthermore, she says that this meaning of Girl Power as individual power could serve to inhibit girls' connections with one another, reduce the possibilities for social analysis and critical thinking, and thus hinders girls' social and political engagement. This meaning of Girl Power clouds girls'

vision of current injustices, places blame for all problems on their own shoulders, and encourages their acceptance of the status quo.

#### **4) Girl Power as Consumer Power**

The popularity of Girl Power makes some people who have a great desire in selling products try to use it to sell their product. Their targets are girls and young women in market place. Marketing executives and corporate who are smart in analyzing market share think that they can get profit from girls' social power. In an article entitled "Girl Power," marketers and those working in retail can learn about getting "tween girls" (seven to twelve year old) to buy their products (Taft in Harris, 2004: 74). *Fortune Magazine* (Munk in Harris, 2004: 74) in its six-page article on Girl Power and marketing on December 8, 1997 reports that 88 percent of girls between thirteen and seventeen "just love to shop." A large portion of the article centers on the success of catalog companies peddling trendy clothes for girls.

Airshop knows about girl power. Its catalogue runs pictures and poems sent in by its creative customers. It publishes mini-profiles of teenage girls—girls who are kicking butt in male-dominated fields....Is Airshop a hip, shoestring literary magazine or a catalogue for adolescent consumers? It's both. If you want to sell to the girl-power crowd, you have to pretend that they're running things, that they're in charge.

Relating Girl Power with consumption means that without these commodities a girl is not powerful. It will lead them to a conclusion that without these commodities they have no power.



Although they have power to buy this discourse limits their power only to the commercial realm. Girls' power does not include the power to create, to think, and to act (Taft in Harris, 2004: 75).

## **b. Girl Power Aspects**

### **1) Celebrating Femininity**

Second wave feminism's critique of feminine gender roles states that women are sexual objection. Femininity is a patriarchal marker of female powerlessness and oppression and an 'artificial, man-made' product (Genz and Brabon, 2004: 77). When women celebrate their femininity it means that they are weak, passive, and disempower. However, what Girl Power do is it tries to give a new meaning of femininity. It breaks the feminine gender roles that have stated in the past.

Reclaiming elements of femininity and girlishness in fashion and style, Girl Power discards the notions that feminism is necessarily anti-feminine and anti-popular and that femininity is always sexist and oppressive (Genz and Brabon, 2004: 77). Jennifer Baumgardner and Amy Richards (in Genz and Brabon, 2004:77) proclaim in their Girlie manifesto:

Girlie culture is a rebellion against the false impression that since women don't want to be sexually exploited, they don't want to be sexual; against the necessity of brass-buttoned, red-suited seriousness to infiltrate a man's world; against the anachronistic belief that... girls and power don't mix.

Women can compete with their male counterparts and attain equality without sacrificing all forms of 'pink-package femininity'. Girl Power conveys an implicit rejection of tenets popularly identified with second wave feminism, such as the notion that the beauty and fashion industry contributes to women's objectification, and attempts to create alternatives to patriarchal power construct.

## **2) Enjoying Empowerment**

Fudge (in Brown, 2011: 148) states that "Girl Power represents the ultimate commodification of empowerment." Femininity that is attached to them will make them gain power in society. Power will come together with femininity. The central tenet of Girl Power is that femininity is powerful and empowering, providing women/girls with the agency to negotiate the possibilities of their gender role (Genz and Brabon, 2008: 78). Women or girls can wear make up, glamorous clothes or all women attributes that have dismissed by Second Wave Feminism without worried about their power in society.

Additionally, empowerment and assertiveness are seen to be directly linked to their feminine identities and their ability to redefine the meanings of and objects related to femininity (Genz and Brabon, 2008: 77). Girl Power discourse is full of messages exhorting girls to be strong, assertive and confident, in which empowerment is constituted through girls' believing in themselves, and standing up for their rights. What such

messages tend to ignore, though, is that empowerment for real-life girls is constituted through more than a positive self-image or a confident attitude. Telling girls and women to believe that they can do anything is meaningless unless they live in a society in which they are actually extended the opportunity to do anything.

### 3) **Being Independent**

Girl Power refers to a popular feminist stance (common among girls and young women during the mid-late 1990s and early 2000s) that combines female independence and individualism with a confident display of femininity/sexuality (Genz and Brabon, 2008: 77). Just like power and femininity that are not opposite, femininity and independent are also related. In this postfeminism era, independent women are a sign of Girl Power. Through women independence and individualism, women show that they have got power in society.

Additionally, Genz and Brabon(2008: 78) state thatwomen are encouraged to use their femininity to complement and even further the qualities of independence and emancipation fostered by feminist movement. They further explain that Girl Power provides women and girls with a new power that make them strong and independent. Feeling confidence about their power in society will make women being independent.

#### 4) **Making Individual Choice**

The mass-marketed concept of Girl Power is premised on the assumption that young women live in a post-feminist age – an era where gender inequalities have been overcome and feminism is no longer needed because girls are free to do whatever they please (Brown, 2011: 148). Different from the concept of feminism which tends to put women as the victim feminism who always tries to struggle for their right, Girl Power premised that they are free now. They have their own choice and freedom to do whatever they want and get whatever their need.

Girl Power reduces the theoretical complexity of feminism to cheery slogan (“Girl Kick Ass!”)...; it reinforces the simplistic conception of feminism as being at heart, “all about choices.”... (Brown, 2011: 148). Women pleasure is what Girl Power wants to deliver to women and girls through its controversial slogan. This is a postfeminist world now, the Girl Power logic implies, where women have the right to embrace the most stereotypical of girlish pleasure if they wish (Brown, 2011: 150). They can choose to be a career women and at the same time to be a mother. It is depend on their pleasures and what they want.

Angela McRobbie (in Brown, 2011:150) insightfully points out that the emphasis on the tropes of freedom and choice associated with young women in contemporary late capitalist culture functions as a very specific postmodern backlash against feminism and effectively negates and earlier achievements. Equality is achieved and no longer needed. Girl

Power tries to discredit feminism in general. Girl Power gives women and girls chance to speak up and freedom to choose. Women are offered the promise of autonomy by voluntarily objectifying themselves and actively choosing to employ their capacities in the pursuit of feminine appearance and a sexualized image (Genz and Brabon, 2008: 79).

### 5) **Girl Power's Dis/Empowerment**

“Girl Power offers support for girls by suggesting that they are boy's equals, not their inferior” (Hains, 2005: 4). Girl Power gives positive messages about the strength and women's ability to solve difficulties in their life. Through these positives messages, Girl Power gives women spirit to be a new woman. Girl Power reassures women to believe in their self that they can gain power while celebrating their femininity that is taboo in the past. Girl Power also challenges women to be independent, individualist, confident, and smart. All of these aspects become inspiration for many women in worldwide.

As long as Girl Power has empowering aspects for women, there are some critics about Girl Power. The question about one of the most problematic aspects of girl power is that the normative version of femininity with which the notion engages coincides with longstanding, patriarchal mainstream suggestions of girls should look like (Hains, 2005: 4). The image of women characters in some Girl Power texts which are white, slender, beautiful, and blonde with glamorous clothes and perfect make up become the standard for some women to gain their power in society. The effects are that

women try so hard to be women like in Girl Power text represented through its character. Girl Power's engagement with normative femininity in many ways excludes those whose bodies do not fit within its narrowly defined standards (Hains, 2005: 9). There are so many women who are trapped into this false understanding or even fall into consumerism.

However the truly and great power actually comes from their inner power that is embodied in their self since they were born is the real power. Numerous critics comment that girl power's persistent focus on personal empowerment and appearance falls short of political goals, failing to highlight more serious issues of social, financial, legal, and material equality for women across race and class lines (Hains, 2005: 9). Girl Power offers girls and women a space to reject the concept of femininity as passiveness sign for women. But without collective political action, not much can change for girls and women.

## 6) **Chick Lit**

Chick lit was getting popular after the appearance of Helen Fielding's book *Bridget Jones Diary* in 1997. No wonder if this book became one of bestseller books in England. Then, there are so many books with the same genre published in England. The success of its popularity influenced writers not only in England but also in America and other countries to produce books with the same genre.

In England and America this genre has so many fans. It was proven by *Bridget Jones Diary* which has been sold more than 10 million copies all over the world in the last five years. Moreover, the spreading of chick lit can grow so fast all over the world. As the phenomenal genre recently, there are countless definitions for this genre. Mlynowski and Jacobs (2006: 10) describe their interpretation of chick lit as follow:

Well, chick lit is often upbeat, always funny fiction about contemporary female characters and their everyday struggles with work, home, friendship, family, or love. It's about women growing up and figuring out who they are and what they want. It's about observing life and finding the humor in a variety of situations, exchanges, and people. It's about coming up age (no matter how old the woman is – chick lit heroines can be anywhere from teenaged to beyond middle – aged). It's generally written by women for women. It's honest, it reflects women's lives today, their hopes and dreams as well as their trials and tribulations – and well it's hugely popular.

Chick lit as a new genre gives women fun stories about women in real life. Chick lit's titles attract the readers to read this genre and go through the fun story inside for examples *Bridget Jones's Diary*, *The Devil Wears Prada*, *Does My Bum Look Big in This*, *Gossip Girl*, and many others.

Chick lit has been said as contemporary literature. It features female characters who try to struggle for their life and tackle all of the obstacles in their way. It usually tells about career women who look for Mr. Right and find perfect career. Merrick (2006: 7-8) describes the plot of the typical chick lit in the following:

Chick lit is a genre, like the thriller, the sci-fi novel, or the fantasy epic. It's form and content are more or less, formulaic: white girl in the big city searches for Prince Charming, all the while shopping, alternately cheating on or enjoying the occasional teary – eyed lynch with her token sassy Gay Friend. Chick lit is the daughter of the

romance novel and the stepsister to the fashion magazine. Details about race and class are almost always absent except, of course, for the protagonist's relentless pursuit of Money, a Makeover, and Mr. Right.

The readers of chick lit do not need to think about serious topics when they read it because of the light story of chick lit. Chick lit mostly talks about women, shopping, cosmetics, clothes, sex, career, and women's need toward men. The result is some critics say chick lit as an unworthy genre to read.

The fantastic reactions of chick lit come up from many scholars and feminists. Some groups support the appearance of chick lit but the others dismiss this genre. The distinction between feminism and postfeminism included in chick lit often become a controversy. As Ferris and Young (2006: 9) point out:

Reactions to chick lit are divided between those who expect literature by and about women to advance the political activism of feminism, to represent women's struggles in patriarchal culture and offer inspiring images of strong, powerful women, and those who argue instead that it should portray the reality of young women grappling in modern life.

Those both pro and contra reaction of chick lit in fact give a certain color for its presence in contemporary literature. Whether it is good or not for women to read, it has energy to hypnotize women all over the world.

### **1) Women in Chick Lit**

Chick lit is a genre that is described as being 'written by, about, and for women' (Genz and Brabon, 2008: 73). For centuries many people underestimated women's writers and women's readers. Additionally, women's writing was virtually excluded from literary Canon, while



‘critical issues of quality have been used to question the validity of writings by women, from the authenticity of their authorship ... to the validity of what they write about and what they produce’ (Warhol and Herndl, 1997: 74). However, chick lit as a new genre which is mostly written by women proves its popularity in the world of literature. It becomes phenomenal book. It is read by a huge number of women or even men. The story which talks about contemporary women who are confident, independent, individual and smart in modern era makes women easy to fall into the plot of the story. The picture of women’s life in chick lit represents the women’s real life issues. Thus, women are easy to fall in love with this genre.

Helen Fielding’s *Bridget Jones’s Diary* (1996) was the sign of the emergence of chick lit in contemporary literature replacing the position of popular romance novel. The book gave prominence to the figure of the ‘Singleton’ – a thirty-something woman who is employed, financially independent, sexually assertive and (unhappily) single – with Bridget Jones becoming a recognizable emblem and a point of identification for a mostly female readership (Genz and Brabon, 2008: 84-85). This representation of woman as Singleton in chick lit gives positive attitudes toward women. It shows women empowerment in their life without leaving their femininity.

While 1990s characters like the Singleton are presented as independent working women enjoying financial and sexual freedom – and

as such can be seen as more empowered and emancipated than their romantic forebears – they are also portrayed as neurotic and preoccupied with finding a man and scrutinizing the size of their bodies (Genz and Brabon, 2008: 85). While some fans adoring chick lit as their support, some critics pop out. The representation of heroines who are pictured good looking with perfect body, glittery make up, and glamorous clothes makes some women obsessed to be like them. Critics say that chick lit makes women fall into consumerism. Moreover, the false interpretation of some women's readers makes them think that woman will have power if they have characteristics of women in chick lit.

### C. Previous Research Findings

1. *Between "Girl Power" and "Reviving Ophelia": Constituting the Neoliberal Girl Subject* is an article of NWSA journal which is published in summer 2006 by Marnina Gornick. This article investigates two discourses around girl and girlhood in the late twentieth and early twenty-first centuries, "Girl Power" and "Reviving Ophelia", named for the phenomenon made popular in the international best-selling book U.S. psychologist Mary Pipher entitled, *Revivivng Ophelia: Saving the Selves of Adolescent Girls*. Both of these discourses firstly seem contradictory and oppositional. However, Gornick in this article wants to demonstrate that there is a big possibility to view these discourses as other than opposing, competing, and contradictory. This article investigates how the two

discourses position girls in varying ways in relation to the emerging configurations of subjectification demanded by shifting relations of production, globalizing economies, and redefined relationships between governments and citizens related to the rise of neoliberal policy and practice.

2. *Girl Power Manifestation or Feminine Values Degradation?: A Feminist Criticism of the Movie "Mean Girls" by Mark Waters* is a thesis of English Department of Faculty of Letters and Fine Arts Sebelas Maret University which was published on March 2010 by Rosalina. This thesis is purposed to explain how the movie *Mean Girls* constructs its primary teenage heroines, whether the heroines are depicted challenging feminine values in society or rather go along with the values. This thesis finds that the primary teenage heroines in *Mean Girls* are constructed challenging the values of femininity embraced by mainstream society, which tends to be traditional, as they are depicted promoting the contemporary values, the values of Girl Power. But instead of being encouraged, Girl Power values in the movie are discouraged as in the last session of the movie the filmmakers lead the heroines to go along with the values held by mainstream society. Girl Power values and ideology promoted by the teenage primary heroines of the movie are seen as negative since the values do not go along with the mainstream society values. As the movie is a mass media product, it is created with the mass society values.

#### **D. Framework of Thinking**

To analyze Girl Power aspect in Weisberger's chick lit *The Devil Wears Prada*, the researcher employs postfeminism theory especially about Girl Power in order to answer the two research objectives mentioned in the previous chapter: identifying the aspects Girl Power as reflected in Andrea Sachs in Weisberger's chick lit *The Devil Wears Prada* and showing how these Girl Power aspects empower or disempower Andrea Sachs in Weisberger's chick lit *The Devil Wears Prada*. The theory is focused on the Girl Power aspects: celebrating femininity, making individual choice, being confident, and being independent. Besides, the chick lit poses a number of problems for critics about Girl Power which are in the end will lead us to conclusion of women empowerment and disempowerment. The following figure shows the framework of thinking of the research:

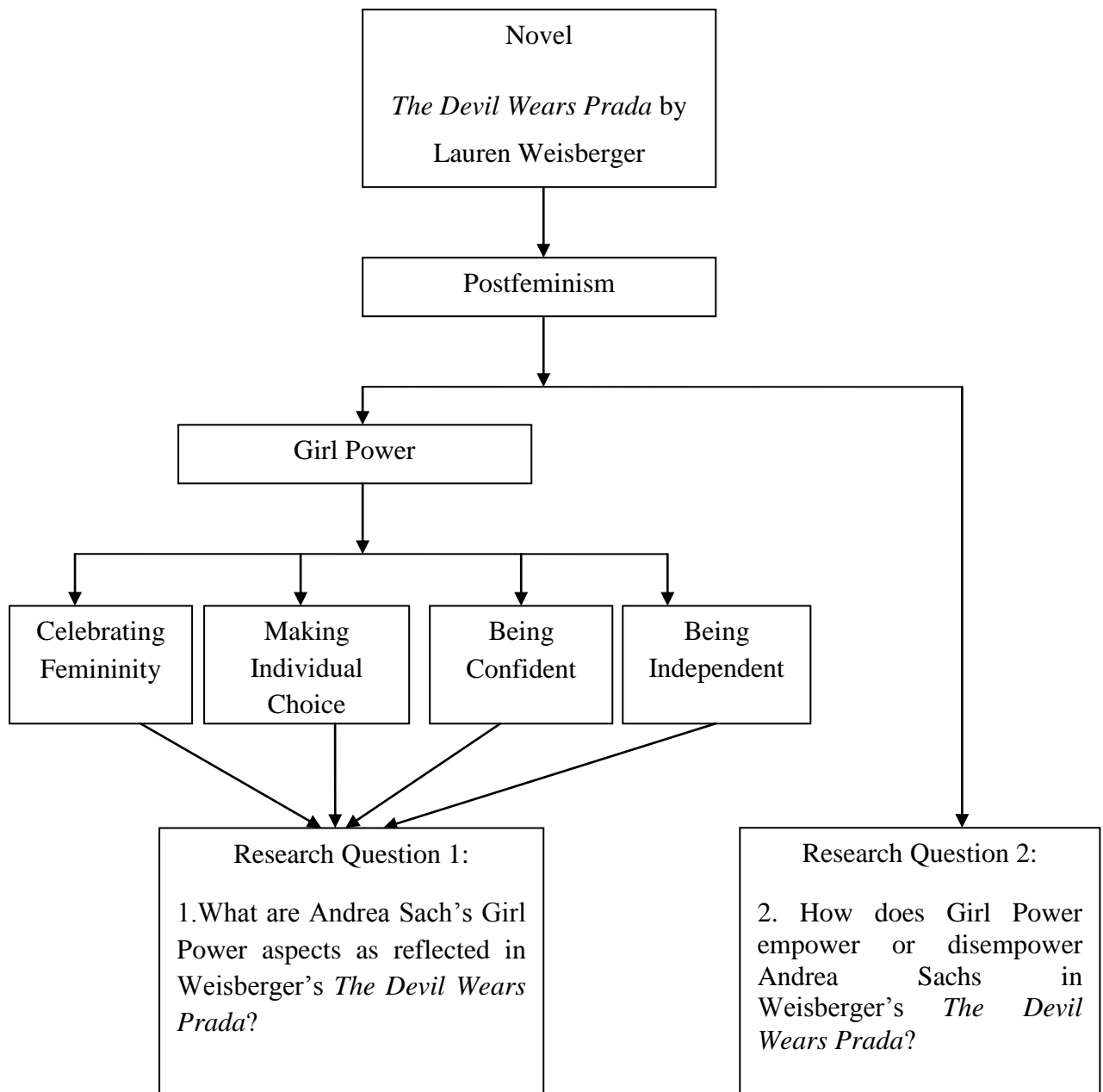


Figure 1. **The Framework of Thinking**

### **CHAPTER III**

#### **RESEARCH METHOD**

This chapter discusses the method of this research which comprise the research design, the data and sources of data, research instruments, the technique of data collection, data analysis, data trustworthiness and analytical construct.

##### **A. Research Design**

The research is a qualitative research. According to Denzin and Lincoln (1994: 3), qualitative research focuses on interpretation of phenomena in their natural settings to make sense in terms of the meanings people bring to these settings. Qualitative research involves collecting information about personal experiences, introspection, life story, interviews, observations, historical, interactions and visual text which are significant moments and meaningful in peoples' lives. The researcher conducted the research in natural setting. Thus, there was no treatment and manipulating data during the analysis.

Since the Weisberger's chick lit *The Devil Wears Prada* has become worldwide popular chick lit, automatically there are so many people who read this chick lit. However, not all the readers fully understand what is the value of

postfeminism and Girl Power that they have in the story and how to pursue it. Genz and Brabon's book *Postfeminism Cultural Texts and Theories* and Gill's *Postfeminist Media Culture: Elements of a Sensibility* is really helpful to examine the aspect of Girl Power and whether Girl Power empower or disempower Andrea Sachs' character.

This research applied a content analysis method to analyze the data from Weisberger's chick lit *The Devil Wears Prada*. Content analysis is a method of analyzing written, verbal or visual communication messages (Cole, 1988). Content analysis allows the researcher to test theoretical issues to enhance understanding of the data. Through content analysis, it is possible to distil words into fewer content related categories. Content analysis gives the valid inferences from data to their context. It provides new insights, knowledge, a representation of facts and a practical guide to action.

## **B. Data and Sources of Data**

Data refer to a collection of information that will be used in the research (Given, 2008:185). In qualitative research, data are usually in the form of non numeric taken from variety in sources. In this research, the researcher took the data from Weisberger's chick lit *The Devil Wears Prada*. The data are sentences or discourses that draw the aspects of Girl Power and Andrea Sachs' empowerment and disempowerment.

The primary source of data in this research is *The Devil Wears Prada*, a chick lit novel written by Lauren Weisberger in 2003. The book was first

published in United States in April 2003. The researcher used the online edition downloaded from [www.4shared.com](http://www.4shared.com) which was uploaded on 2 January 2011. The book was a pdf version consisting of 277 pages and 19 chapters. Besides, the secondary data of the research were also taken from books and websites on the internet. The researcher used the books *Postfeminism: Cultural Texts and Theories* (Genz and Brabon, 2009), *Postfeminist Media Culture: Elements of a Sensibility* (Gill, 2007), and articles *The Problematic of Reclaiming the Girlish: The Powerpuff Girls and Girl Power* (Hains: 2005), *Power Feminism, Mediated: Girl Power and the Commercial Politics of Change* (Hains: 2009) to understand postfeminism and Girl Power aspects.

### **C. Research Instruments**

According to Parahoo (1997: 52), a research instrument is “a tool used to collect data”. It is useful to make the study keep in track and the process done systematically and completely. The primary instrument of this study was the researcher herself. She herself was the research instrument that actively and directly participated in collecting and analyzing data. According to Moleong, (2001: 9), not only being able to get the reliable data, but human, as a tool, is also able to understand the whole context in the field. The researcher also used secondary instruments for this study such as books, notebooks, computers and a table list to support her in collecting and analyzing the data. The form of data sheet is presented in Table 1.



Table 1. The List of Data

Number	Category	Page	Data
1	Wearing Fashionable Wardrobes	1	Another pair of seven-hundred-dollar shoes sacrificed to my complete and utter lack of grace under pressure: this clocked in as my third such breakage this month.

#### D. Techniques of Data Collection

The data collections in this study are all of information related to Girl Power aspects and the process in pursuing Girl Power reflected in Andrea Sachs in Weisberger's chick lit *The Devil Wears Prada*. In the process of collecting data, the researcher conducted these steps: (1) the researcher read the Weisberger's chick lit *The Devil Wears Prada* carefully and comprehensively to get the clear understanding about the content of the text, (2) the researcher collected all of the data in the sentences and discourses in the novel related to Girl Power aspects and Girl Power's empowerments and disempowerments which was written in the data table, (3) the researcher dealt with repetitive and careful reading on the chick lit *The Devil Wears Prada* in order to have a clear interpretation, (4) after the researcher finished her comprehensive and interpretative reading, the researcher categorized the relevant information related to the research problems, and (5) the researcher conducted data reduction by selecting and sorting the relevant data from the irrelevant ones, so that she got the specific and reliable data related to the topic of the study.

## E. Data Analysis

Moleong (2001: 103) states that data analysis is the process of organizing of the sort data into patterns, categories and descriptions unit basis, in order to discover themes and working hypotheses could be formulated as suggested by the data. It could be concluded that data analysis is the process whereby data that have been collected moves into a new different form of explanation, understanding or interpretation. Creswell (2009: 185) mentions that there are six steps in data analyzing: organizing and preparing the data, reading through all the data, coding the data, giving description, interrelating description and interpreting the meaning of description. Six steps to analyze the data are explained as follows:

1. First, identifying the data from Weisberger's chick lit *The Devil Wears Prada* by making some notes.
2. Second, reading and rereading the whole data and arranging the data into a theme: Girl Power aspects and Girl Power's empowerments and disempowerments.
3. Third, categorizing the data in the data collection and classification table into some categories related to the forms of Girl Power aspects and Girl Power's empowerments and disempowerments.
4. Fourth, sorting the data by selecting the relevant data and excluding the irrelevant ones. The selected relevant data are classified and interpreted according to its thematic meaning.
5. Fifth, making interrelation between the description of the data and the theory to get the findings based on the objectives.

6. Last, making interpretation of the findings based on the understanding about the theory.

#### **F. Data Trustworthiness**

There are four criteria use in qualitative research: the degree of credibility, transferability, dependability, and conformability (Moleong, 2001: 173). In this study, the researcher used degree of credibility to determine the trustworthiness. Credibility could be achieved by carrying out the triangulation technique proposed by Moleong. He further writes that triangulation utilizes something outside of the data to verify the data or to compare them (2001: 178). According to Denzin in Moleong (2001: 178), there are four kinds of triangulation technique: data source, method, researcher, or observer, and theory. Here, the researcher employed data and theory triangulation. Data triangulation was the technique used in the research in which the researcher used some data sources to collect the same data in the same method (Sudaryanto, 1992: 35).

The researcher applied triangulation through multiple analysts by using more than one person to observe and examine the same situation. The researcher chose two of friends who are literature students as reviewers to check the data of this research and give their interpretation. The discussion with reviewers was conducted to get the same interpretation to achieve validity of the data. Besides, the researcher also consulted the data to her first and second consultant. Dr. Widaystuti Purbani M.A. and Rachmat Nurcahyo, M.A. who are competent in analyzing literary works.

## G. Analytical Construct

An analytical construct operationalizes what the content analyst knows, suspects, or assumes about the context of the text and procedurally accounts for the drawing of inferences from that text (Krippendorff, 2004: 171). The text in this research is Weisberger's chick lit *The Devil Wears Prada*. The researcher assumed that Andrea Sachs character in this chick lit shows Girl Power aspects. These Girl Power aspects are celebrating femininity, making individual choices, being confident and being independent. Besides, the researcher also suspected that these Girl Power aspects empower and disempower Andrea Sachs. Table 2 below shows the analytical construct of the research.

Table 2. **Analytical Construct**

### 1. Andrea Sachs' Girl Power Aspect

Category	Subcategory
Celebrating Femininity	1. Wearing fashionable dresses 2. Wearing fashionable skirts and pants 3. Wearing fashionable shoes 4. Wearing fashionable bags 5. Wearing fashionable accessories 6. Wearing make up
Making Individual Choice	1. Choosing to work 2. Choosing to live in a big city 3. Choosing to be a new woman 4. Choosing to get married 5. Choosing to be single 6. Choosing to be a mother
Being Confident	1. Having optimism

	2. Having bold assertion 3. Having ability to handle criticism 4. Having pride 5. Having affection 6. Having positive attitude
Being Independent	1. Living separately with family 2. Working for funding life 3. Solving problem alone 4. Struggling life alone

## 2. Andrea's Empowerment and Disempowerment

Category	Subcategory
Andrea's Empowerment	1. Surviving in workplace
Andrea's Disempowerment	1. Having rudderless career 2. Having bad relationship with family, friends, and boyfriend

## **CHAPTER IV**

### **FINDINGS AND DISCUSSION**

This chapter presents the research findings and further discussion related to the research question. There are three major parts in this chapter. First, the researcher finds four Girl Power aspects that are showed by Andrea Sachs character in Weisberger's chick lit *The Devil Wears Prada*. These Girl Power aspects are celebrating femininity, making individual choices, being confident, and being independent. Second, the researcher finds Andrea Sachs empowerment and disempowerment. The last part is the discussion about why celebrating femininity, making individual choices, being confident, and being independent are included in Girl Power aspects and how these Girl Power aspects empower and disempower Andrea Sachs in Weisberger's chick lit *The Devil Wears Prada*.

#### **A. Andrea Sachs' Girl Power Aspects**

##### **1. Celebrating Femininity**

Lazar (2009: 381) states that celebration of femininity can be read as “a reclamation and re-signification of stereotypical feminine values and practices in the present time. Further, she explains that femininity in postfeminism is constructed as pleasurable and signaling confidence in women's gender identity, and sometimes even as potentially subversive. In addition, she says that in contrast to the view of femininity as oppressive upon women, celebrating femininity reclaims and rejoices feminine stereotypes.

### **a. Wearing Fashionable Wardrobes**

Andrea Sachs is a twenty-three year old girl from Avon, Connecticut, a small-town in America. She knows nothing about fashion. When she was in school, she just wore sweatpants, jeans for Saturday night, and ruffled puffiness for semiformal dances. High fashion is the single exception when she lives in her hometown. She has a little interest in fashion. Fashion is not really important in her life.

Dressing in fashionable wardrobes is something new for Andrea Sachs. In everyday life she often uses simple and casual dresses. When she moves to New York and works for Miranda Priestly, the editor-in-chief of a popular fashion magazine, *Runaway*, she changes her style.

In the first day in *Runaway*, every person pays attention to her simple and casual suits. She also feels strange and shocked in the middle of many fashionable employees. She attempts to defend herself not to change her performances. Further, she realizes that changing her performances is an important key to keep her existence in fashion magazine world.

Fortunately, one of friends in *Runaway* helps her to solve her style problems. *Runaway* gives facility to its employees by providing them suitable suits. Expensive and branded wardrobes are common things for *Runaway*'s employees. There are many glamorous, branded, and limited edition wardrobes around them. They will get special discount and

particularly for Miranda's assistant they will get it for free. It is a good news for Andrea Sachs. She turns to be a new woman.

“Don't you look hot today!” he said, eyeing my Prada outfit appreciatively.” When did this happen?” (Weiberger, 2003: 117)

The datum above shows Alex, Andrea Sachs' boyfriend who just notices that his lover now has changed her style. From his expression, it can be concluded that Andrea Sachs' fashion are more attractive. He is surprised with her changes. *Prada* as the popular and expensive brand makes her look more beautiful. She glorifies that brand for supporting her performance.

My favorite so far (and it was still only late afternoon on Monday) was a pleated school-girl skirt by Anna Sui, with a very sheer and very frilly white Miu Miu blouse, paired with a particularly naughty-looking pair of midcalf Christian Laboutin boots and topped with a Katayone Adeli leather blazer so fitted it bordered on obscene. My Express jeans and Franco Sarto loafers had been buried under a film of dust in my closet for months now, and I had to admit I didn't miss them (Weisberger, 2003: 219).

The quotation above shows that Andrea Sachs loves fashion. She adores fashion and knows what her favorite outfit is. She also understands well about branded outfit such as *Anna Sui*, *Miu Miu*, and *Katayone Adeli*. Besides branded blouses, skirts, and jackets she also wears branded boots from *Christian Laboutin*. It proves that she is fashionable woman.

In addition, the quotation above also strengthens the statement that she turns to be a fashionable woman. Her statement about burying her jeans and *Franco Sarto* loafer in her closet proves that she does not need and never uses all of her old fashion stuffs. She also admits



explicitly that she does not miss her old fashion stuff because she is really comfortable with her new performances.

Somehow I'd made it to the backseat of the limo before Miranda did, and even though her eyes were currently fixating on my chiffon skirt, she hadn't yet commented on any one part of the outfit. I had just tucked the Smyth son book into my Bottega Venetta bag when my new, international cell phone rang. It had never rung in Miranda's presence before, I realized, so I scrambled quickly to turn off the ringer, but she ordered me to answer it (Weisberger, 2003: 255).

Besides, from the quotation above, she also brings a fashionable bag and clutch wherever she goes. She does not only recognize its benefits for her job but also know that a fashionable bag completes her performance. It is expressed when she accompanies Miranda Priestly in the limo when they want to attend a party in Paris. Andrea Sachs wears one of famous branded bags from *Bottega Venetta* as her compliment for her outfit and chiffon skirt.

My Fossil watch was turned around so the face was sitting on the inside of my wrist just in case anyone tried to catch a glimpse of the brand, and a quick check with my right hand indicated that no bra straps were visible (Weisberger, 2003: 117).

Another compliment of her performance is a watch. The little wardrobe such as a watch also takes a part in her performances. She wears a branded watch such as *Fossil* in her wrist. This branded watch even makes other people turn to see at a glance to her watch.

I glanced down to confirm visually that I was only in second gear, but the rear end of a cab loomed so large in the windshield that I could do nothing but jam my foot on the brake pedal so hard that my heel snapped off (Weisberger, 2003:1).

From the datum above, Andrea Sachs proves that she wears fashionable wardrobes not only when she goes to a party but also when she finishes a really hard job from her boss, Miranda Priestly. Andrea Sachs who never drives a stick-shift car for many years gets a lot of trouble. In this case, she still uses shoes with heels to do her job from her boss.

A quick stop in the Closet turned up a brand-new pair of knee-high maroon-colored Jimmy Choos that looked great with the leather skirt I grabbed, tossing the suede pants in the “Couture Cleaning” pile (where the basic prices for dry cleaning started at seventy five dollars per item) (Weisberger, 2003: 4).

After her heels break when she tries to control Miranda Priestly’s shift-stick car, she shows that she still really care with fashion. After arriving in her office, she goes to Closet and tries to change her shoes and pants. She finds a pair of new shoes from *Jimmy Choos* to replace her *Manolos* and a leather skirt to replace her *Gucci* pants.

These data show that Andrea Sachs in this chick lit celebrates femininity by wearing fashionable wardrobes. In this era, celebrating femininity by wearing fashionable dresses, skirts, pants, bags, and shoes in the workplace or everyday life does not mean that women are weak. This new representation of women takes for granted that equality has been achieved. Girl Power, includes the reappraisal of femininity gives women chance to celebrate their femininity without being afraid of losing their empowerment.

### **b. Seeing Make Up as an Important Need**

In this chick lit, Andrea Sachs finds women who work in Elias-Clark building are mostly gorgeous women about twenty-five years old and few looks a day older than thirty. She estimates these women weight are less than 110 pounds. She cannot believe how different *Runaway* is compared with a regular workplace. All of women who work in Elias-Clark building are sophisticated women.

Before Andrea Sachs moves to New York and works in *Runaway* Magazine, she does not really care with make up. She feels beautiful when she does not wear any make up in her face. She likes being natural. However, her thought about make up has changed within a year after she works in *Runaway*. She becomes a young woman who wears make up which can support her career in *Runaway*.

The only stop left was a quick visit to the Beauty Closet, where one of the editors there took one look at my sweat-streaked makeup and whipped out a trunk full of fixers. (Weisberger, 2003: 4)

The quotation above shows that Andrea Sachs puts make up in her face whenever she does her job, even really hard job, from her boss, Miranda Priestly. In the story, she gets a job to pick Miranda Priestly's shift-stick luxurious car and puppy, Madeline. She burns so much energy in doing this job. It makes her sweaty and breaks her make up. After doing this job, she goes to beauty closet and repairs her make up. It shows that she needs make up in her workplace. Her will to fix her make up indicates that she does care with her performance.

“You can’t show up in a cab,” Lily said to me as I jabbed helplessly at my eyes with my brand-new Maybelline Great Lash mascara (Weisberger, 2003: 191).

From the quotation above, Andrea Sachs uses mascara in her eyelashes. She chooses brand-new great lash mascara from *Maybelline* to make her eyelashes thick and dark. The application of mascara in her eyelashes proves that mascara is an important make up for her.

The announcement had left me all of three hours to find a dress, buy makeup, get ready, and revamp all my weekend plans, and in the craziness of the situation, I’d forgotten to arrange transportation. (Wisberger, 2003: 191)

The datum above shows that Andrea Sachs in this chick lit concerns with make up. When Miranda Priestly, her boss, suddenly asks her to join the party, she prioritizes to find a dress and make up. It means that make up is something that can complete her performance and make her more confidence.

I also discovered that Allison, the beauty editor, did, in fact, deserve her title by literally being the beauty industry. Within twenty-four hours of being “put on notice” that I would be needing some makeup and more than a few tips, she had created the Be-All, End-All Cosmetic Catchall. Included in the decidedly oversize Burberry “toiletry case” (it actually more closely resembled a wheeled suitcase slightly larger than those approved by the airlines for carry-on) was every imaginable type of shadow, lotion, gloss, cream, liner, and type of makeup. Lipsticks came in matte, high-shine, long-lasting, and clear. Six shades of mascara—ranging in color from a light blue to a “pouty black”—were accompanied by an eyelash curler and two eyelash combs in case of (gasp!) clumps. Powders, which appeared to account for half of all the products and fixed/accentuated/accented/hid the eyelids, the skin tone, and the cheeks, had a color scheme more complex and subtler than a painter’s palette: some were meant to bronze, others to highlight, and still others to pout, plump, or pale. I had the

choice whether to add that healthy blush to my face in the form of a liquid, solid, powder, or a combination there of. The foundation was the most impressive of all: it was as if someone had managed to remove an actual sample of skin directly from my face and custom-mix a pint or two of the stuff. Whether it “added sheen” or “covered blemishes,” every single solitary little bottle matched my skin tone better than, well, my own skin. Packed in a slightly smaller matching plaid case were the supplies: cotton balls, cotton squares, Q tips, sponges, somewhere in the vicinity of two dozen different-size application brushes, washcloths, two different types of eye makeup remover (moisturizing and oil-free), and no less than twelve—TWELVE—kinds of moisturizer (facial, body, deep-conditioning, with SPF 15, glimmering, tinted, scented, non scented, hypoallergenic, with alphahydroxy, antibacterial, and—just in case that nasty October Parisian sun got the best of me—with aloe vera). (Wisberger, 2003: 219)

All variants of make up above are prepared for her by Allison when she wants to go to Europe. Allison, the beauty editor, exclusively creates the Be-All, End-All Cosmetic Catchall that consists of many variants and colours of lipstick, mascara, powders, foundation, and moisturizers. Allison also puts make up tools such as cotton balls, cotton squares, Q-tips, sponges, brushes, washcloths, and make up remover together with the make up.

The data above show that Andrea Sachs as a young woman and also a worker needs make up in her daily life. She always tries to use make up wherever and whenever she goes. Make up can boost her confidence. Andrea Sachs who has a low self-confidence in the beginning of the story begins to get self-confidence after putting make up in her face. She sees make up as one of the important things that can support her life and career.

## 2. Making Individual Choices

### a. Choosing to Work at Challenging Fashion Magazine

Andrea Sachs is just an ordinary young woman before she decides to work in *Runaway* fashion magazine. Her best friends call her Andy, a name that has tomboyish qualities. She majors in English with an emphasis in journalism.

The job that Andrea Sachs extremely wants after graduating from her university is a journalist in *The New Yorker*. She adores this publication so much that she has read every issue of it for many years. She has a great will to be a journalist in *The New Yorker*.

However, when she sends some resumes and cover letters to big publications hoping to gain some magazine-writing experience, unpredictably she gets a call-back from the prestigious Elias-Clark company. There is a job as a second assistant for the *Runaway* fashion magazine. In the beginning of the story, she is hesitated about it since she has no passion in fashion. She never knows about *Runaway* fashion magazine. However, she decides to go to the interview.

Yeah, so it's a fashion magazine and not something a little more interesting, but it's a hell of a lot better to work at Runway than some horrible trade publication somewhere, right? The prestige of having Runway on my résumé was sure to give me even more credibility when I eventually applied to work at The New Yorker than, say, having Popular Mechanics there. Besides, I'm sure a million girls would die for this job. (Weisberger, 2003: 13)

The datum above shows that actually Andrea Sachs has no interest in working for fashion magazine because fashion is the last thing she cares about. But she decides to challenge herself after Sharon, an employee in *Runaway* and Allison, Miranda Priestly's senior assistant who will promote to other division say that working as Miranda Priestly's assistant will open a big opportunity to work in other publications. Miranda Priestly's assistant is a job that a million girls want. Catching the signal of the way to her dreaming job she decides to take this job. She challenge herself to take this job because she knows how really important having a resume in *Runaway*.

I didn't know anything about fashion and I didn't care. At all. And therefore, I had to have it. Besides, a million girls would die for this job (Weisberger, 2003:14).

The quotation above shows that Andrea Sachs is shocked when she arrives in Elias-Clark building for the first time. She never knows before that everybody who works there is so stylish. She cannot believe how different *Runaway* is compared to a regular workplace. She feels that she does not belong to these people. She has inadequacy about fashion magazine world. She does not know who the editor-in-chief of *Runaway* is. Even, she never believes that there are people who want to read fashion magazine.

However, after meeting Miranda Priestly, she decides that she really wants the job. She has no idea what is come to next, or what is to come every minute of every day thereafter for an entire year. Her

great will working in *The New Yorker* makes her believe that she can do best in *Runaway* for a year. In this point, she has a confidence that she can impress Miranda Priestly and Miranda Priestly will promote her to *The New Yorker*. She tries to convince herself that working in *Runaway* is a good opportunity for her although she feels strange with fashion world.

It was at this point that I began to want the job most desperately, in the way people yearn for things they consider unattainable. (Weisberger, 2003: 14)

Andrea Sachs' decision to work in fashion magazine is her individual choice. Although she never knows about what happens if she works in a world that she never knows before but she declares that this is the best first step for her career. Actually, working as Miranda's assistant is not the main job that she wants. However, it will be a fast way to her dreaming job.

#### **b. Choosing to Live in New York**

Living in big city is something that many young people dream about. Big city such as New York is a place for the young women who are willing to encounter some interesting and challenging tasks. However, life in a big city is not easy as some people expect. It consists of people from all races and classes. Leaving behind family and old friends will give more challenge to young women. Moreover, a new environment in big city will puzzle them.

Only six months out of college, and my life was on the verge of bursting forward. Miranda Priestly, a stranger until yesterday



but a powerful woman indeed, had handpicked me to join her magazine. Now I had a concrete reason to leave Connecticut and move—all on my own, as a real adult would—to Manhattan and make it my home. (Weisberger, 2003: 20)

Andrea Sachs spends her past twenty-three years in this small-town. After graduating from high school, she continues her study in Brown University with English major. Then, she has a trip to Europe and comes back after she gets dysentery in India. Coming back from her trip, she spends her time to Lily's coach and sends her resumes in a big magazine publisher. Unpredictably, she is called for an interview.

She never believes that she is called for an interview as editor-in-chief of popular fashion magazine, *Runaway*. Then, she is accepted and she must move from her home to New York. She still surprises with what just happens to her life. She is only six months out of college and now she has accepted to work as an assistant in *Runaway*. But she decides to move to New York in order to reach her dream.

"I hope you're right, I really do." I jumped up and starting throwing my things in my backpack. "Is it still OK if I borrow your car? The sooner I get home, the sooner I can get back. Not that it really matters, because I'm moving to New York. It's official!" (Weisberger, 2003: 19)

From the datum above Andrea Sachs chooses to move to New York and leaves her family because she knows that New York will give her opportunity to her career. She thinks that big city has more career opportunity. She is confused how she could be accepted working in *Runaway*. When Sharon calls her and asks her to work as soon as possible, she is shocked. She thinks so fast to find a house in

New York. She immediately rents Alex's car after she gets Sharon's call and goes home. She tries to manage all the things that she has in home and bring them to New York.

The room was mine—the first I could decorate all on my own, with no input from parents or roommates—and I loved it (Weisberger, 2003: 23).

The prospect of moving to a new city can be daunting for anyone, and young women are no exception. That move becomes even more intimidating for young women without a job to support them once they arrive in their new homes. Andrea Sachs in this case moves to New York after she gets a job. She decides to challenge herself to life in a small apartment with two Indian girls whom she never meets before. It is really different from her home in Avon, Connecticut where she lives in a ranch with her family. However, she feels that her new home is the one that she wants. She enjoys living there.

### **c. Choosing to Change Her Performance**

In Weisberger's *The Devil Wears Prada*, Andrea Sachs experiences great changes in her performance when she becomes Miranda Priestly's assistant. Working for Miranda in *Runaway* fashion magazine gives her a new insight about fashion. She makes up her mind about fashion there.

In the beginning of the story, Andrea Sachs is a young woman who does not believe the power of fashion. Andrea does not care about her performance. She never reads *Runaway* or other fashion

magazines. Even she believes that people will not hire or reject only because of their performances. Fashion is the last thing she cares in her life.

When she arrives in the Elias-Clark Building for the first time, she is surprised with the Elias-Clark employee's style. Most of women in Elias-Clark publication care with performance. They wear branded clothes and beautiful make up. In fact, she is ashamed with her performance but she does not care much. Her main focus is about working in for Miranda a year and getting promotion to *The New Yorker*.

Later, Andrea Sachs starts to change her mind. She realizes that performance in workplace is important. After working for about three months there, she is exhausted with her horrible condition in *Runaway*. She feels sick when she never gets any compliment for what she has done. People never care with her although she works extremely hard there. People have no interest toward what she has done because she never presents a good performance in workplace. However, the way an employee dressing shows his/her seriousness to represent the company. Realizing this fact, she decides to be a new woman.

It took me twelve weeks before I gorged myself on the seemingly limitless supply of designer clothes that Runway was just begging to provide for me. Twelve impossibly long weeks of fourteen-hour work days and never more than five hours of sleep at a time. Twelve miserable long weeks of being looked up and down from hair to shoes each and every day, and never receiving a single compliment or even merely the impression that I had passed. Twelve horrifically long weeks of

feeling stupid, incompetent, and all-around moronic. And so I decided at the beginning of my fourth month (only nine more to go!) at Runway to be a new woman and start dressing the part. (Weisberger, 2003:87)

In the quotation above, Andrea Sachs admits that performance is important. When she decides to work at *Runaway*, it should mean that she is ready to be part of *Runaway*. As a popular fashion magazine, all of employees there should be fashionable. It is a kind of professionalism in the workplace. After three months standing on her principle that fashion will never influence her career, finally, she changes her mind. She begins to take a conclusion that fashion is not something dangerous even it will help her in her workplace.

“Oh, today. Right around the time it was all but spelled out that if I didn’t fix my look I might not have a job anymore. Pretty insulting stuff, but I have to say, if you’ve got to put something on every day, this stuff isn’t half bad. (Weisberger, 2003: 117)

Andrea Sachs’s decision to fix her performance to save her job is not kind of selling her soul. Starting work in a fashion magazine she never cares before is putting her in very bad situation. Changing her performance to save her job means that she has a long term goal. When her job is at risk because of her performance, she knows that it is the time for her to show her seriousness about her job. It is presented in this datum below.

And so after three months, I surrendered. I just got too tired. Emotionally, physically, mentally, the daily wardrobe ordeal had sapped me of all energy. Until, that is, I relented on the three-month anniversary of my first day. It was a day like any other as I stood with my yellow “I? Providence” mug in one hand, the other hand rifling through my Abercrombie favorites.

Why fight it? I asked myself. Simply wearing their clothes wouldn't necessarily mean I was a total sellout, would it? And besides, the comments on my current wardrobe were becoming more frequent and vicious, and I had begun to wonder if my job was at risk. (Weiberger, 2003: 88)

From these data above, Andrea Sachs shows that Clothing choices greatly impact how professional people perceive her to be. When she comes to work in inappropriate attire, other employees may think that she focuses only on her social life and not her job. The way she dresses up shows that she is serious with her job.

#### **d. Choosing to Quit from Her Job**

It is almost a year Andrea Sachs works with Miranda Priestly. She never imagines that she will have a really bad time working as Miranda's assistant. She never expects to have a boss like Miranda who always gives her many hard jobs. Working as Miranda Priestly's assistant is like a misery for her.

Actually, she beats her horrible time as Miranda Priestly's assistant. She has conviction that she can pass a year as Miranda Priestly's assistant and get golden ticket to *The New Yorker*. However, she turns to be an obsessive worker. She lets herself to work hard. Unfortunately, she loses her precious time with her family, friends, and boyfriend.

Finally, her consciousness arises when she loses so much time and energy for her job but Miranda never appreciates what she has

done. She works fourteen hours every day. She loses her normal life as a human being.

Honestly, she does not want to lose her position as Miranda's assistant but she feels that she is too tired. Although she gets high payment and wears branded things, she feels guilty toward her family, boyfriend, and friends. She knows that she should end this miserable situation soon.

"Mom, I'm getting on the next flight I can. I'll call you when I get to JFK. I'm coming home." I clicked the phone shut before she could respond and looked up to see Miranda, who appeared genuinely surprised. I felt a smile break through the headache and nausea when I realized that I'd rendered her momentarily speechless. Unfortunately, she recovered quickly. There's a small chance I wouldn't have gotten fired if I'd immediately pleaded and explained and lost the defiant attitude, but I couldn't seem to muster one single, tiny shred of self-control. (Weisberger, 2003: 259)

The quotation above shows that Andrea Sachs who works with Miranda Priestly in Europe decides to go home after knowing her best friend, Lily gets a car accident. She tells her mother that she will go home as soon as possible although she knows her job with her boss does not finish yet. She knows that Miranda Priestly who sits beside her is upset hearing what she says in phone. However, she does not care. She does not want to save her career. Quitting from her job is her final decision.

"Ahn-dre-ah, you realize what you're doing, do you not? You do know that if you simply leave here like this, I'm going to be forced"

"Fuck you, Miranda. Fuck you." (Weisberger, 2003: 259)

At this moment, Andrea is not afraid to lose her job. She is assured to quit. She is not afraid with Miranda Priestly's threat of firing her. She finally speaks up what she feels. She thinks that it is enough to struggle for her job. She wants to save her life.

"So sorry, Miranda," I announced in a normal voice that for the first time since I'd landed in Paris wasn't shaking uncontrollably, "but I don't think I'll be able to make it to the party tomorrow. You understand don't you? I'm sure it'll be lovely, so please do enjoy it. That's all." And before she could respond, I hitched my bag higher up on my shoulder, ignored the pain that was searing from heel to toe, and strutted outside to hail a cab. I couldn't remember feeling better than that particular moment. I was going home. (Weisberger, 2003: 259)

From the quotation above, Andrea Sachs shows her relief. Fear haunting her life slowly disappears after she decides to quit from her job. She believes that Miranda will get another Andrea soon. She realizes that there will be something better after she quits from her job.

### **3. Being Confident**

In this chick lit, Andrea Sachs learns how to gain confidence in her workplace. She is not a confident woman in the beginning of the story. Later, she learns how to be confident woman and shows it.

Andrea Sachs is shocked when she moves to New York and works in *Runaway* Fashion Magazine. She has no confident among many beautiful and fashionable women who work in Elias-Clark Building. Luckily, a friend in her workplace teaches her about fashion. Finally, she changes her performance and gets her confidence.

Not bad, I thought, looking in one of the omnipresent full-length mirrors. You might not even know that mere minutes before I was hovering precariously close to murdering myself and everyone around me. (Weisberger, 2003: 4)

From the quotation above, Andrea Sachs shows her confidence after does a hard job. She sees her performances in a full-length mirror that automatically shows her performance from the top of her body until her feet. She feels that her performance is not messy after hitting other people's car in the road. Her good performance after experiencing bad moment increases her confidence.

But let me tell you, those were a really, really worthwhile forty-five minutes! I mean, think of how much I learned shopping for that basil, how better prepared I am for my future in magazines! I'm on the fast track to becoming an editor now!" I flashed a winning smile. (Weisberger, 2003: 117)

Furthermore, from the quotation above, Andrea Sachs' success in finishing her work in fifteen minutes increases her positive feeling about herself. She believes that she learns many things so fast. She is proud of herself. Her flash winning smile proves that she trusts herself. She is so confident that she can do better and better in her next jobs.

I continued to answer her questions about myself with a forthrightness and confidence that surprised me. There wasn't time to be intimidated. (Weisberger, 2003: 14).

From the datum above, it can be concluded that Andrea Sachs has deep faith in the future that she will be able to do what she desires, plans, and expects. She perceives her value as a person. She does not want to feel like victimized, or outsiders-ignored, excluded, unimportant, and insignificant.



From these data above, Andrea Sachs does not gain her self-confidence instantly. She gains it through process. Working as Miranda Priestly's assistant in *Runaway* magazine gives her so many experiences that build her confidence day by day.

#### **4. Being Independent**

In this chick lit, Andrea Sachs is an independence young woman. She becomes independent after leaving her home town. Living alone in a big city such as Manhattan and working as Miranda Priestly's assistant in *Runaway* magazine increase her independent.

Now I had a concrete reason to leave Connecticut and move—all on my own, as a real adult would—to Manhattan and make it my home. (Weisberger, 2003: 19)

From the quotation above, Andrea Sachs shows that she decides to leave her home town, Connecticut, to Manhattan. She wants to leave her home town because she wants to get her real adult time. By moving to big city she believes that she will have her own life. She thinks that it is the right time for her to be independence.

I spent the rest of the evening e-mailing everyone I knew, asking if anyone needed a roommate or knew of someone who did. I posted some messages online and called people I hadn't spoken to in months. No luck. I decided my only choice—without permanently moving onto Lily's couch and inevitably wrecking our friendship, or crashing at Alex's, which neither of us was ready for—was to sublet a room short-term, until I could get my bearings in the city. It would be best to find my own room somewhere, and preferably one that was already furnished so I wouldn't have to deal with that, too. (Weisberger, 2003: 20)

The quotation above shows how really independent Andrea Sachs is. When she decides to move in a big city after she is accepted to work in

*Runaway* Fashion Magazine, she does not depend on her friend, Lily or her boyfriend, Alex. She decides to find her own home by e-mailing everyone she knows who has a friend who needs a roommate. It proves that she never wants to bother other people.

Shanti and Kendra ended up being two very sweet and quiet Indian girls who'd just graduated from Duke, worked hellishly long hours at investment banks, and seemed to me, that first day and every day thereafter, utterly indistinguishable from each other. I had found a home. (Weisberger, 2003: 22)

From the datum above, Andrea Sachs finally finds two Indian girls who live in small apartment in Upper East Side, after searching for anyone who looks for roommate. She feels that she has found her new home in the city. It is a real home for her because she lives with two girls who never knows before. It means that she will not bother anyone and find to help herself every day.

Each and every miserable room I'd visited was going for well over \$1,000 and my salary was cashing in at a whopping 32,500. And although math had never been my strong suit, it didn't take a genius to figure out that rent would eat up more than \$12,000 of it and taxes would take the rest (Weisberger, 2003: 22).

The quotation above shows that Andrea Sachs is also financially independent. She decides to work after she is graduated from her college. She leaves her family in Connecticut and works in popular fashion magazine. It means that she is a career woman. Every month she gets salary for fulfilling her need living in a big city including for paying her apartment rent. She does not ask money from her parents.

Furthermore, in doing her difficult jobs from her boss, Miranda Priestly, she always tries to do it by herself. She shows her struggle everyday to solve many obstacles and think independently about the solution. The example of Andrea Sachs' independence in workplace is when she wants to find vintage dresser that is requested by Miranda. In her effort of finding the vintage dresser, she goes to every antique stores and also a few regular furniture stores alone.

I skipped Park (again, too residential) but continued up Madison, and then repeated a similar process on the West Side. Pen poised, eyes peeled, phone book open in my lap, ready to jump out at the first sight of a store that sold antiques. I graced every single antique store—and not a few regular furniture stores— with a personal visit. By store number four, I had it down to an art form. (Weisberger, 2003: 95)

Andrea is the representation of independent career woman in this era. She is living independently in a big city. She is a smart career woman who is financially independent. Besides, she has an ability to face and solve many obstacles.

## **B. Andrea Sachs' Empowerment and Disempowerment**

### **1. Andrea Sachs' Empowerment**

*The Devil Wears Prada* begins with the story of Andrea Sachs who is a fresh graduate girl in English Major. She loves writing and wants to be a professional journalist in *The New Yorker*. Unpredictably, she lands herself as a second assistant to Miranda Priestly, editor-in-chief of *Runaway Fashion Magazine*.

Andrea Sachs deals with her weaknesses. She has no passion for fashion. She also has no good performance. Other employees in *Runaway* underestimate her position as Miranda Priestly's assistant because of her performance. Furthermore, many unavoidable and irresistible jobs from Miranda make her fall into many troubles.

She is not really sure that she can pass all of problems as Miranda Priestly's assistant. However, she prioritizes her dream. Working as Miranda Priestly's assistant is a bridge to her dream. Knowing this opportunity, she learns how to be a good assistant for Miranda.

She turns to change her performance. She increases her confident. She faces many challenges as Miranda's assistant. Realizing that working as Miranda's assistant is her choice so she tries to be the best for Miranda. She tries to be perfect in doing her job.

With Madelaine curled up on the passenger seat, I lit another cigarette and rubbed my freezing bare feet so my toes could resume gripping the clutch and brake pedal. Clutch, gas, shift, release clutch, I chanted, trying to ignore the dog's pitiful howls every time I accelerated. She alternated between crying, whining, and snorting (Weisberger, 2003: 4).

In the quotation above, Andrea Sachs challenges herself to drive Miranda's stick-shift convertible and pick up Miranda's dog, Madelaine at the same time. Of course, it is not an easy job for her. She almost crashes another cars many times. She is in really bad situation at that time but she manages herself in this kind of situation. She takes control toward herself and believes that she can pass it. She shows her empowerment in facing difficult job.

The fourth book in that wretched Harry Potter series was due to be released the next day, a Saturday, and Miranda's ten-year-old twin daughters each wanted one. The first copies wouldn't arrive in stores until Monday, but I had to have them in my hands on Saturday morning—mere minutes after they were released from the warehouse. After all, Harry and the crew had to catch a private flight to Paris (Weisberger, 2003: 56).

The quotation above is another example of Andrea's empowerment. She gets a hard job to get Miranda's children two copies of *Harry Potter* manuscript that are not published. She struggles really hard to find the solution for this job. She is not desperate even she tries to think how she can get it. She calls *Scholastic* Books and reaches the company's publicity assistant who in fact never heard of Miranda Priestly or *Runway* magazine. Since this job has a deadline, she competes with time to finish her job. She never stops think and think how to get the book and send it to a private flight to Paris on time.

At about one Emily announced she was hungry and was heading downstairs to get some lunch with a few of the girls in accessories. I assumed she meant she would pick up her lunch, since that's what we'd been doing all week, so I waited for ten minutes, fifteen minutes, twenty, but she never reappeared with her food. Neither of us had actually eaten in the dining room since I'd started in case Miranda called, but this was ridiculous. Two o'clock came and then two-thirty and then three, and all I could think about was how hungry I was (Weisberger, 2003: 43-44).

Working as Miranda Priestly's assistant is not an easy job. Andrea Sachs cannot leave her desk even for one second if Emily goes out. In the quotation above she shows how tortured she is when she should wait for Emily who gets lunch while she is starving. She thinks that Emily will come back soon and also brings her food. In fact, Emily does not come

soon as she has imagined before. She should hold her hunger. In this point, Andrea Sachs endeavors to restrain in her horrible time.

It is true that working with Miranda Priestly is a wonderful job. It is a job that millions girl would die for. Nevertheless it not as easy as people think. It spends so much time and energy. There are many people who do not have ability to survive in this kind of situation. She turns to be more professional from her job experiences. In this point, she gets her empowerment.

## **2. Andrea Sachs' Disempowerment**

### **a. Having Rudderless Career**

In the chick lit, Andrea Sachs knows really well about her dream. After graduating from college, she has an intention on finding job in magazine publication. She has a target to be a journalist in *The New Yorker* before her fifth reunion. *The New Yorker* is the only place she really wants to work.

An opportunity to get her closer to her dream comes when she decides to work as Miranda Priestly's assistant. It is a promising job for her. If she does not get fired in a year, there is a big chance for her to get promotion to any publication that she wants. Because of this reason, she tries to fulfill many obligations from Miranda Priestly.

Apparently, being Miranda Priestly's assistant is not easy work. She should do whatever Miranda Priestly wants. Her job is not only relates to fashion magazine but also relates to Miranda Priestly's

personal business. These jobs put her in miserable time. Her will to get closer to her dream job is obstructed.

However, she learns from many mistakes that she has done. She wants to get a good compliment from Miranda. She raises her confidence day by day after finishing Miranda Priestly's tasks. Nevertheless her career drives her to be a workaholic. She is addicted to do all of her job. She forgets about her life. She spends most of her time to work.

“Look, Andy, let's drop it, OK? You work constantly. Day and night, and lots of times on weekends. And when you're not working, you're complaining about work. Not that I don't understand, because I know how tough your job is, and I know you work for a lunatic (Weisberger, 2003: 145).

In the quotation above, Alex, Andrea Sachs' boyfriend, tells her the fact that she starts being crazy about her work as she works too hard. She pushes herself to work more than a usual worker. She has no free time because even in weekend Miranda Priestly does not stop calling her and asking her to do some jobs.

“I simply didn't have a single second free, and since it sounded like something serious, I didn't want to call just to have to hang up again. I mean, she must have called me two dozen times just this afternoon, and each one is an absolute emergency. Emily took off at five and left me all alone with that phone, and Miranda just didn't stop. She just kept calling and calling and calling, and every time I went to call you, it'd be her again on the other line. I, uh, you know?” (Weisberger, 2003: 166)

In the datum above, Andrea Sachs shows that she has a conflict against herself when she is working as Miranda Priestly's assistant. At one side, she does not want to lose this job. On the other side, she gives

up on Miranda Priestly's behavior that always disturbs her from day to night. Miranda Priestly always calls her 24 hours although it is out of working time. This condition makes her more confused and depressed.

Andy, this job isn't just a job anymore, in case you've failed to notice—it's taken over your entire life!" he yelled back, the redness in his face expanding to his neck and ears. Normally I thought this was very cute, even sexy, but tonight I just wanted to go to sleep (Weisberger, 2003: 215).

One more proof about Andrea Sachs's rudderless career is Alex's statement that her job has taken over her entire life. Alex tries to open up her mind that she becomes a different woman now. She just follows her ambition to do the best for her career. Alex is extremely mad with her ambition but she still does not recognize it. She just thinks that she wants to do the best in her workplace because it will give her good chance to her dream work.

Andrea Sachs' obsession is good in the beginning of the story. Because of her obsession, she can learn fast how to be a good assistant and how to be a good employee in fashion magazine publication. However, her obsession level also increases every time she can pass Miranda Priestly's tasks.

#### **b. Having Bad Relationship with Her Family, Friends, and Boyfriend**

When she turns to be better as Miranda Priestly's assistant, Andrea Sachs loses her relationship with her family, friends, and



boyfriend. Her life is taken by Miranda Priestly's constant demands and expectations. She spends almost all of her time just to do Miranda Priestly's jobs. She wakes up in the morning everyday and goes home late. She focuses too much on her job. As a result, she has no much time with her family, friends, and boyfriend.

“Andy, you know I'd love to see you, but, well, I'm out with Max and the guys. You're never really around during the week anymore, so I made plans to see them tonight.”(Weisberger, 2003: 138)

The quotation above illustrates Lily's rejection to Andrea's who asks her to go out. Lily decides to meet her other friends rather than Andrea Sachs. She thinks that Andrea Sachs has forgotten her because Andrea never meets her in a week. Then, she decides to make another plan with her friends. It proves that Andrea Sachs starts losing her time with her best friends because of her job.

“Call me when you calm down,” he stated. “I'm not going to listen to this anymore.” And he hung up. Hung up! I waited for him to call back, but he never did, and by the time I'd finally fallen asleep, close to three, I hadn't heard from either Alex or Lily. (Weisberger, 2003: 138-139)

After accepting Lily's rejection to her invitation to celebrate their new apartment, she knows that there is something wrong in her relationship with Lily. She calls her boyfriend, Alex, and asks him why Lily rejects her invitation. Unfortunately, Alex does not want to hear her complain about Lily's attitude towards her. Alex ends her call soon. She is really shocked when Alex hangs up the phone. She still

cannot understand why Lily and Alex leave her alone. She is confused.

When she starts to control her job she loses people whom she loves.

“Don’t get upset, Andy. It’s just that we haven’t seen you in months—not that we’re complaining, Dad and I both understand how demanding your job is—but don’t you want to see your new nephew? He’s a few months old already and you haven’t even met him yet!” (Weisberger, 2003: 225)

In fact, Andrea Sachs’ parents also have the same feeling as Lily and Alex. The quotation above tells about her mother’s disappointment because of Andrea’s decision to go to Paris rather than meet her new nephew. Actually, her mother supports her career but she is overly obsessive with her works. Her mother reminds her that she works too hard. It is a dilemma for her.

Combining career and life is not an easy thing. It happens in Andrea Sachs’ life. When she starts to get compliment for her seriousness in career she loses her parents, friends, and boyfriend. The more she gets closer with her dream, the more she loses her quality time with family, friends, and boyfriend.

### **C. Discussion**

Weisberger’s *The Devil Wears Prada* is one of chick lit that has interesting dynamic main character to study. Andrea Sachs, the main character, is the dynamic character because she is fully developed and undergoes changes in her character and personality. Starting her new life as a second assistant of editor-in-chief in *Runway* fashion magazine after graduating from college, Andrea

shows four Girl Power aspects in her life: celebrating femininity, making individual choice, being confident, and being independent. In fact, these Girl Power aspects give so many effects to her life.

Femininity is a socially constructed standard for women's appearance, demeanor, and values (Bordo, 1993: 316). For centuries, people associate femininity as equal as weakness. The false impression about femininity in the past makes most of women think that celebrating femininity means powerless. As the time goes by, women start to discard the notion that femininity is female powerlessness. They believe that they can compete successfully alongside their male counterparts without sacrificing all forms of their femininity.

Girl Power's defining characteristic is a re-appraisal of femininity as a means of female empowerment and agency (Genz and Brabon, 2009: 76). Girl Power re-claims the idea that if women are feminine, they are somehow less powerful, less intelligent or less equal to men. There is strength in femininity.

Girl Power suggests that playing with femininity can be positive and empowering (Hains, 2005: 98). Celebrating femininity such as wearing fashionable outfits and putting make up give a woman confidence. When her performance is great, she feels great and more confident. Celebrating femininity without a doubt empowers women to be the person they want to be.

In Weisberger's chick lit *The Devil Wears Prada* Andrea Sachs gains her self-confidence after changing her performances. When she steps to the *Runaway* fashion magazine for the first time her performances is miserable. Many employees assume that she is inappropriate as an employee in the *Runaway*.

Because fashion magazine is a magazine that mostly discusses about fashion, an employee there should dresses in fashion to shows their professionalism.

Andrea Sachs who never has passion in fashion finally believes that fashion can empower her career. After transforming her performance, finally she gets a confession as a part of *Runaway* from her boss and other employees. She begins to gain self-confident. Her new performance makes her believe that she can survive working as an assistant of Miranda Priestly in the *Runaway* fashion magazine. Then, she cares about her performances and starts to adore fashion and make up.

Now, femininity is associated with many advantages for women including employment benefits such as hiring, wages, and promotion, and is correlated with social and personal rewards such as work satisfaction, positive perceptions of others, and higher self-esteem. As a result, women perform various fashionable wardrobes and make up because beauty has rewards in the society.

Furthermore, Girl Power is most often represented as the idea that girls can do anything they choose (Hains, 2005: 98). Every woman has to make a choice at some point about how they are going to live. There are some women who decide to be a mother rather than a worker and in contrast there are some women who decide to be a worker rather than a mother. However, there are some women who decide to be a mother and a worker at the same time. Women decision in every aspect of their life is their right. They are free to decide everything that makes their life happy.

In this chick lit, Andrea Sachs chooses to work at challenging fashion magazine. Working in fashion magazine seems like the dream job for a lot of young girls. Seeing closet that is filled with designer clothes, also attending fashion shows and celebrities events become the 'magnet' that attracts these young girls to work there. That is way there are numerous people trying to get the same positions in fashion magazine publisher.

In reality, working in fashion magazine world is not as easy as people think. Without any experiences, it is a very difficult job. The pressures of the job are great. Overtime and weekend work are often required for them who work in fashion magazine. These difficult and challenging jobs happen to Andrea Sachs in this chick lit.

In fact, in this chick lit, Andrea Sachs' decision to work in the *Runaway* gives her advantages . When she works for *Runaway*, she gets many experiences. She finally knows that performance can support her career. She also learns to finishes all of difficult tasks from Miranda Priestly. It means that her decision to work in *Runaway* empowers her personality. Working as Miranda Priestly's assistant increases her endurance in challenging fashion magazine industry.

Moreover, Andrea Sachs' decision moving to New York and leaving her home town in fact increase her independent. In fact, big city gives her more career opportunities rather than in small city. However, it is not easy live in a big city but it is challenging. If she decides to live in a big city it means that she should ready facing all risks. Then, she proves that her decision moving to New York makes her living independently. In addition, she also financially independent because she

works for fulfilling her daily needs. There is no financial support from her parents after she decided to work in the *Runaway*.

In addition, Girl Power refers to a popular feminist stance that combines female independence and individualism with a confident display of femininity (Genz and Brabon, 2009: 77). Confidence is an attitude which allows women to have positive and realistic perception of themselves and their abilities. It is characterized by personal attributes such as assertiveness, optimism, enthusiasm, affection, pride, independence, trust, the ability to deal with criticism and emotional maturity. Confidence is learned not inherited. In this chick lit, Andrea Sachs learns how to gain confidence in her workplace. Although she is not a confident woman in the beginning of the story, later she learns how to be confident woman and shows it.

Having high self-confidence does not mean that a woman will be able to do everything she wants. Desire to be good at everything in order to impress others stems from a competitive instinct and lack of personal reinforcement. Any truly successful life has both rewards and the ability to learn from setback which increases self belief. Real confidence requires that a woman faces the possibility of failure constantly and deal with it.

However, Andrea Sachs's obsession in her career makes her relationship with her family, friends, and boyfriends threatened. Because of her too much confidence, she accepts all tasks from Miranda Priestly. The result is she loses her time with her family, friends, and boyfriend. Luckily, she decides to save her personal life and relationship with people whom she loves.

Furthermore, feminists share assumption that women suffer certain injustices on account of their sex. They believe that women live in patriarchal society, dominated by men. They also believe that patriarchal society exploits and oppresses women. The patriarchal society supports and reproduces inequalities between men and women. Women are oppressed because they are socialized depending on men and remaining in second place.

Fundamentally, women's representation has changed to a vast extent. They are regarded as being not so in power and independent in the past. They face many obstacles during the process. However, the end result shows that women power and independent are increased. In order woman to keep her independence she must be able to maintain herself. She still can be with someone else but she must be able to take care of herself physically and financially.

Andrea Sachs' Girl Power aspects in Weisberger's chick lit *The Devil Wears Prada* in, in fact, empower and disempower Andrea Sachs' life. Girl Aspects of celebrating femininity, making individual choice and being independent empowers Andrea Sachs in her new home in New York and work place. However, her over confidence makes her becomes obsessive woman. It gives a bad impacts to Andrea Sachs' life.

Andrea Sachs' decision in the last story proves that the true happiness is not only about having good career and being a fashionable woman. She wants to repair her chaotic life because of her career rudderless by leaving the *Runaway*. Although it is not an easy decision, she is not afraid to lose all the things that she

has reached in the *Runaway*. She believes that she will find happiness without sacrificing her personal life.

Weisberger's chick lit *The Devil Wears Prada* is not only about glamorous things but also women journey to get the real happiness in their life. It gives women who read it spirit and hope. Women's true happiness is in their personal decision and women's true beauty is in their heart and mind. Women should not afraid of facing problems in their life because they have inner power in themselves. Women just need to be wise in every choice.



## CHAPTER V

### CONCLUSIONS

Based on the findings and discussion in the previous chapter, some conclusions can be drawn related to the objectives of the research that have been stated in Chapter I. The conclusions are as follows:

1. The researcher finds that Andrea Sachs character in Weisberger's chick lit *The Devil Wears Prada* shows four aspects of Girl Power.
  - a. The first Girl Power aspect that is shown by Andrea Sachs character in this chick lit is celebrating femininity. In the beginning of the story, Andrea who comes from a small town in America has no interest in fashion. After working in the *Runaway* fashion magazine, she becomes a new woman who wears fashionable and branded wardrobes and puts many variations of make up in her face. She realizes that performances in workplace will give her a good compliment and show her seriousness in workplace.
  - b. The second Girl Power aspect is making individual choice. In this chick lit, Andrea Sachs makes four important decisions in her life, choosing to work at challenging fashion magazine, choosing to live in New York, choosing to change her performance, and choosing to quit from her job. Every decision that she makes gives influences to her life.

- c. The third Girl Power aspect is being independent. Andrea Sachs shows her independence through this chick lit. Andrea Sachs who has spent almost her twenty-three years living with her parents proves that she can live independently in a big city like New York. She decides to live in an apartment with two Indian girls whom she never met before. Besides, she is also financially independent. She is a working woman. She uses her salary as second assistant to editor-in-chief *Runaway* fashion magazine to fulfill her daily need in New York.
  - d. The last aspect is being confident. Andrea Sachs has no confidence at the first time she comes to the *Runaway*. Then, after changing her performance, she gains her confidence. She is not only confident about her performance but also confident about her career. She believes that she can be a successful woman.
2. The researcher analyzes that Girl Power aspects of celebrating femininity, making individual choice, and being independent empower Andrea Sachs in Weisberger's chick lit *The Devil Wears Prada*. Celebrating femininity empowers Andrea Sachs character because it keeps her existence in her work place. By wearing fashionable wardrobes and putting make up, she makes her performance better. When she wears fashionable wardrobes and put make up in her face, people in her work place start to give her compliment. Then, she gains confidence. Moreover, every decision in her life also helps her gain

independence and confidence. Andrea Sachs' decision to work in the *Runaway* and move to New York turns her to be a new woman who is confidence and independence. Although she gets many difficult jobs that often give her much trouble, she survives. She learns from many mistakes that she makes. Furthermore, she is an independent woman. She tries to solve her problems alone. However, she cannot control herself and loose her relationship with her family, friends, and boyfriend because of her over confidence. Her over confidence turns her to be an obsessive woman. Finally, she realizes that her life and career are imbalance. She decides to quit from her job and save her personal life. It proves that Andrea Sachs' Girl Power aspects do not only empower Andrea Sachs' life but also disempower it.

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## APPENDIX I

### The Plot Summary of *The Devil Wears Prada*

Andrea Sachs, a fresh graduate college girl from small town in America, get job in famous fashion magazine, *Runaway*. Hired as the assistant to Miranda Priestly, the most prominent magazine editors in the world, she is surprised with her new working place that has close relationship with glamorous fashion. Every day she should familiar with many fabulous fashion brands such as *Prada*, *Armani*, and *Versace*. Besides, she should work together with stylish women and beautiful men who wear sophisticates clothes when they work. She finds many things that she never finds before in her hometown.

Firstly she is doubt with her new job. She assumes that everything about *Runaway* Magazine and people who work there are weird. However, she tries so hard to stand there because she knows that her job is a job that a million girls would die for. She believes that if she works there at least one year perfectly Miranda will promote her to a new working place and position that she wants. Unfortunately, she never knew that her job is so terrible. Miranda always gives her a really unpredictable jobs such as sending the latest, not-yet-in-stores Harry Potter to Miranda's children in Paris by private jet, locating an unnamed antique store where Miranda had at some point admired a vintage dresser, serving lattes to Miranda at precisely the piping hot temperature she prefers, Andrea is sorely



tested each and every day—and often late into the night with orders barked over the phone.

It is not easy for Andrea to adapt with this difficult situation. She tries so hard to adapt with the new fashion world. She struggles to do all of Miranda's order. She even changes her appearance and becomes a fashionable woman. She realizes that her new appearance is really effective to make Miranda and people in *Runaway Magazine* accept her presence there. She is not only smart but also confident and fashionable. However, when she wants to prove Miranda that she is a hard worker by trying to obey all of her commands, she starts to leave her friends and family. In the end, Andrea begins to realize that the job a million girls would die for may just kill her. And even if she survives, she has to decide whether or not the job is worth the price of her soul.

## Appendix II

### A. Andrea Sachs' Girl Power Aspect

#### 1. Andrea Sachs' Celebration of Femininity

Number	Category	Page	Data
1	Wearing Fashionable Wardrobes	1	I glanced down to confirm visually that I was only in second gear, but the rear end of a cab loomed so large in the windshield that I could do nothing but jam my foot on the brake pedal so hard that my heel snapped off.
2			Another pair of seven-hundred-dollar shoes sacrificed to my complete and utter lack of grace under pressure: this clocked in as my third such breakage this month.
3			I had a few seconds—peaceful seconds if one could overlook the angry honking and varied forms of the word “fuck” being hurled at me from all directions—to pull off my Manolos and toss them into the passenger seat.
4			There was nowhere to wipe my sweaty hands except for the suede Gucci pants that hugged my thighs and hips so tightly they’d both begun to tingle within minutes of my securing the final button.
5			My fingers left wet streaks across the supple suede that swathed the tops of my now numb thighs.
6			But before I could consider that, counting the Manolos, I’d wrecked \$3,100 worth of merchandise in under three minutes, my cell phone bleated loudly.
7		4	Since I rode the route every day—sometimes twice—I knew I had exactly eight minutes to breathe and collect myself and possibly even figure out a way to disguise the ash and sweat stains that had become permanent features on the Gucci suede.

Number	Category	Page	Data
8			The ride was actually over in six and a half minutes, and I had no choice but to hobble like an off-balance giraffe on my one flat, one four-inch heel arrangement.
9			A quick stop in the Closet turned up a brand-new pair of knee-high maroon-colored Jimmy Choos that looked great with the leather skirt I grabbed, tossing the suede pants in the “Couture Cleaning” pile (where the basic prices for dry cleaning started at seventy five dollars per item).
10			I leaped out of my seat and ran as fast as was possible on plush carpeting while wearing five-inch heels and stood before her desk.
11		5	The first cigarette I lit landed directly on the top of my new Jimmy’s, where instead of falling to the cement it smoldered for just long enough to burn a small, neat hole.
12		88	I pushed aside my generic button-downs and ferreted out the tweedy Prada skirt, black Prada turtleneck, and mid calf length Prada boots that Jeffy had handed me one night while I waited for the Book.
13		117	“Don’t you look hot today!” he said, eyeing my Prada outfit appreciatively.
14			I spotted and immediately fell in love with an all-around pleated Habitual denim skirt that would fall just above my knees and look perfect with the decidedly funky floral-printed Katayone Adelie blazer.
15			I usually tried to wear the Jimmy Choos that Jeffy had given me, but I needed a day off every week or so to allow the arches in my feet to stop aching.
16			My Fossil watch was turned around so the face was sitting on the inside of my wrist just in case anyone tried to catch a glimpse of the brand, and a quick check with my right hand indicated that no bra straps were visible.

Number	Category	Page	Data
17		190	I was now tottering in front of her desk with my head bowed just enough so I could stare at the black Jimmy Choo sling backs with four-inch heels that Jeffy had provided so smugly.
18			The fashion assistants had already called in a pair of silver Manolos in my size, and someone in accessories had selected a flashy silver Judith Leiber evening bag with a long, clanking chain.
19		191-192	I'd expressed interest in an understated Calvin Klein clutch, but she snorted at the suggestion and handed me the Judith. Stef was debating whether I should wear a choker or a pendant, and Allison, the newly promoted beauty editor, was on the phone with her manicurist, who made office calls.
20			I hobbled into the bedroom on my four-inch Manolo stilettos and kissed Alex on the forehead.
21		197	She handed me the dangling, obnoxiously bright Judith Leiber bag and held the door as I walked into the hallway.
22			Maybe it won't be that bad, I thought as I settled into the cushy backseat of the Town Car. But then my dress slid up over my knees and the back of my legs touched the ice-cold leather seats, and I lurched forward.
23		219	A pair of cuffed, charcoal gray Theory pants with a black silk turtleneck sweater by Celine.
24			A head-to-toe athletic outfit complete with bootleg workout pants, zip-uphooded jacket (cropped to show off my tummy, natch), a \$185 wife-beater to wear under it, and suede sneakers—all by Prada.

Number	Category	Page	Data
25			My favorite so far (and it was still only late afternoon on Monday) was apleated school-girl skirt by Anna Sui, with a very sheer and very frilly white Miu Miu blouse, paired with a particularly naughty-looking pair of midcalf Christian Laboutin boots and topped with a Katayone Adeli leather blazer so fitted it bordered on obscene. My Express jeans and Franco Sarto loafers had been buried under a film of dust in my closet for months now, and I had to admit I didn't miss them.
26			Obviously, I should've remained standing, but the leather pants I'd been wearing since the day before felt like they were permanently stuck to my legs, and the strappy sandals that hadn't bothered me so much on the plane were beginning to feel like long, flexible razor blades affixed to my heels and toes.
27		239	I paged Briget yet again and asked her to deal with the Ungaro people. Time to hit the wardrobe. The sketchbook with all my different "looks" was displayed prominently on the bedside table, just waiting for a lost fashion victim like myself to turn to it for spiritual guidance.
28		240	After a particularly embarrassing run-in with a feather-covered tank top and patent leather thigh-high (as in yes, over the knee) boots, I finally selected the outfit on page thirty-three, a flowy patchwork skirt by Roberto Cavalli with a baby-T and a pair of biker-chick black boots by D&G. Hot, sexy, stylish—but not too dressy—without actually making me look like an ostrich, an eighties throwback, or a hooker.
29		241	She finished painting on the thick black paint along my bottom lashes and vanished as quickly as she'd arrived; I grabbed my bag (alligator Gucci bowling bag) and headed to the lobby fifteen minutes before our estimated time of departure so I could double-check that the driver was ready.
30		242	When I finally pulled my scantily-but-stylishly clad self from the limo, the butler was no longer expecting anyone.

Number	Category	Page	Data
31		255	Somehow I'd made it to the backseat of the limo before Miranda did, and even though her eyes were currently fixating on my chiffon skirt, she hadn't yet commented on any one part of the outfit. I had just tucked the Smythson book into my Bottega Venetta bag when my new, international cell phone rang. It had never rung in Miranda's presence before, I realized, so I scrambled quickly to turn off the ringer, but she ordered me to answer it.
32		256	The Chanel boots that Jocelyn had so lovingly selected to go with the outfit—a stretchy and therefore skintight cashmere sweater by Malo over a chiffon skirt—made my feet feel like confidential documents being fed through a shredder.
33	Seeing Make Up as Important Need	4	The only stop left was a quick visit to the Beauty Closet, where one of the editors there took one look at my sweat-streaked makeup and whipped out a trunk full of fixers.
34		191	"You can't show up in a cab," Lily said to me as I jabbed helplessly at my eyes with my brand-new Maybelline Great Lash mascara.
			The announcement had left me all of three hours to find a dress, buy makeup, get ready, and revamp all my weekend plans, and in the craziness of the situation, I'd forgotten to arrange transportation.
35		219	I would be needing some makeup and more than a few tips, she had created the Be-All, End-All Cosmetic Catchall.
36			Included in the decidedly oversize Burberry "toiletory case" (it actually more closely resembled a wheeled suitcase slightly larger than those approved by the airlines for carry-on) was every imaginable type of shadow, lotion, gloss, cream, liner, and type of makeup.
37			Lipsticks came in matte, high-shine, long-lasting, and clear.

Number	Category	Page	Data
38			Six shades of mascara—ranging in color from a light blue to a “pouty black”—were accompanied by an eyelash curler and two eyelash combs in case of (gasp!) clumps.
39			Powders, which appeared to account for half of all the products and fixed / accentuated / accented / hid the eyelids, the skin tone, and the cheeks, had a color scheme more complex and subtler than a painter’s palette: some were meant to bronze, others to highlight, and still others to pout, plump, or pale.
40			I had the choice whether to add that healthy blush to my face in the form of a liquid, solid, powder, or a combination thereof.
41			The foundation was the most impressive of all: it was as if someone had managed to remove an actual sample of skin directly from my face and custom-mix a pint or two of the stuff. Whether it “added sheen” or “covered blemishes,” every single solitary little bottle matched my skin tone better than, well, my own skin.
42			Packed in a slightly smaller matching plaid case were the supplies: cotton balls, cotton squares, Q tips, sponges, somewhere in the vicinity of two dozen different-size application brushes, washcloths, two different types of eye makeup remover (moisturizing and oil-free), and no less than twelve—TWELVE—kinds of moisturizer (facial, body, deep-conditioning, with SPF 15, glimmering, tinted, scented, non scented, hypoallergenic, with alphahydroxy, antibacterial, and—just in case that nasty October Parisian sun got the best of me—with aloe vera).

## 2. Andrea Sachs's Individual Choices

Number	Category	Page	Data
1	Choosing to Work at Challenging Fashion Magazines	13	Yeah, so it's a fashion magazine and not something a little more interesting, but it's a hell of a lot better to work at Runway than some horrible trade publication somewhere, right? The prestige of having Runway on my résumé was sure to give me even more credibility when I eventually applied to work at The New Yorker than, say, having Popular Mechanics there. Besides, I'm sure a million girls would die for this job.
2		14	"What brings you to Runway, Ahn-dre-ah?" she asked in her upper-crust British accent, never taking her eyes away from mine. "Well, I interviewed with Sharon, and she told me that you're looking for an assistant," I started, my voice a little shaky. When she nodded, my confidence increased slightly. "And now, after meeting with Emily, Allison, and Cheryl, I feel like I have a clear understanding of the kind of person you're looking for, and I'm confident I'd be perfect for the job," I said, remembering Cheryl's words.
3			It was at this point that I began to want the job most desperately, in the way people yearn for things they consider unattainable.
4			It might not be akin to getting into law school or having an essay published in a campus journal, but it was, in my starved-for-success mind, a real challenge—a challenge because I was an imposter, and not a very good one at that.
5			I didn't know anything about fashion and I didn't care. At all. And therefore, I had to have it. Besides, a million girls would die for this job.
6		19	It had all happened so fast, so frenetically, that I hadn't had time to debate and deliberate as usual. But I had a good feeling that this was an opportunity I'd be crazy to turn down, that this could actually be a great first step to getting to The New Yorker. I had to try it. I was lucky to have it.



Number	Category	Page	Data
7		20	“But, whatever, I can’t worry about it. I did just get a job at a really famous magazine with one of the most powerful women in the industry.
8	Choosing to Live in New York	19	“I hope you’re right, I really do.” I jumped up and starting throwing my things in my backpack. “Is it still OK if I borrow your car? The sooner I get home, the sooner I can get back. Not that it really matters, because I’m moving to New York . It’s official!”
9		20	Only six months out of college, and my life was on the verge of bursting forward. Miranda Priestly, a stranger until yesterday but a powerful woman indeed, had handpicked me to join her magazine. Now I had a concrete reason to leave Connecticut and move—all on my own, as a real adult would—to Manhattan and make it my home.
10		21	I decided my only choice—without permanently moving onto Lily’s couch and inevitably wrecking our friendship, or crashing at Alex’s, which neither of us was ready for—was to sublet a room short-term, until I could get my bearings in the city. It would be best to find my own room somewhere, and preferably one that was already furnished so I wouldn’t have to deal with that, too.
11		22	I called immediately and spoke to a very nice girl named Shanti, who told me she and her friend Kendra were looking for someone to move into their Upper East Side apartment, in a room that was miniscule but had a window, a closet, and even an exposed brick wall. For \$800 a month. I asked if the apartment had a bathroom and kitchen. It did (no dishwasher or bathtub or elevator, of course, but one can hardly expect living in luxury their first time out). Bingo. Shanti and Kendra ended up being two very sweet and quiet Indian girls who’d just graduated from Duke, worked hellishly long hours at investment banks, and seemed to me, that first day and every day thereafter, utterly indistinguishable from each other. I had found a home.

Number	Category	Page	Data
12			I'd slept in my new room for three nights already and still felt like a stranger living in a very strange place.
13		23	The room was mine—the first I could decorate all on my own, with no input from parents or roommates—and I loved it.
14	Choosing to Change Her Performance	87	It took me twelve weeks before I gorged myself on the seemingly limitless supply of designer clothes that Runway was just begging to provide for me. Twelve impossibly long weeks of fourteen-hour work days and never more than five hours of sleep at a time. Twelve miserable long weeks of being looked up and down from hair to shoes each and every day, and never receiving a single compliment or even merely the impression that I had passed. Twelve horrifically long weeks of feeling stupid, incompetent, and all-around moronic. And so I decided at the beginning of my fourth month (only nine more to go!) at Runway to be a new woman and start dressing the part.
15		88	And so after three months, I surrendered. I just got too tired. Emotionally, physically, mentally, the daily wardrobe ordeal had sapped me of all energy. Until, that is, I relented on the three-month anniversary of my first day. It was a day like any other as I stood with my yellow “I? Providence” mug in one hand, the other hand rifling through my Abercrombie favorites. Why fight it? I asked myself. Simply wearing their clothes wouldn't necessarily mean I was a total sellout, would it? And besides, the comments on my current wardrobe were becoming more frequent and vicious, and I had begun to wonder if my job was at risk. I looked in the full-length mirror and had to laugh: the girl in the Maiden form bra (ich!) and cotton Jockey bikinis (double ich!) was trying to look the part of Runway? Hah. Not with this shit. I was working at Runway magazine for chrissake—simply putting on anything that wasn't torn, frayed, stained, or outgrown really wasn't going to cut it anymore.

Number	Category	Page	Data
16		117	“Oh, today. Right around the time it was all but spelled out that if I didn’t fix my look I might not have a job anymore. Pretty insulting stuff, but I have to say, if you’ve got to put something on every day, this stuff isn’t half bad.
17		198	Ten more steps that was all that was left, just ten more, oh, god, was that wetness in my shoes blood? Would I have to walk before Miranda in a sweaty Oscar gown and bloody feet? Please, oh please, say that I was almost there and . . . there! The top. The feeling of victory was no less than that of a world-class sprinter who’d just won her first gold medal. I inhaled mightily, clenched my fingers to fight off the urge for a victory cigarette, and reapplied my Fudgsicle Lips mackers. It was time to be a lady
18	Choosing to quit from her job	259	“Mom, I’m getting on the next flight I can. I’ll call you when I get to JFK. I’m coming home.” I clicked the phone shut before she could respond and looked up to see Miranda, who appeared genuinely surprised. I felt a smile break through the headache and nausea when I realized that I’d rendered her momentarily speechless. Unfortunately, she recovered quickly. There’s a small chance I wouldn’t have gotten fired if I’d immediately pleaded and explained and lost the defiant attitude, but I couldn’t seem to muster one single, tiny shred of self-control.
19			“Ahn-dre-ah, you realize what you’re doing, do you not? You do know that if you simply leave here like this, I’m going to be forced ” “Fuck you, Miranda. Fuck you .”

Number	Category	Page	Data
20			“So sorry, Miranda,” I announced in a normal voice that for the first time since I’d landed in Paris wasn’t shaking uncontrollably, “but I don’t think I’ll be able to make it to the party tomorrow. You understand don’t you? I’m sure it’ll be lovely, so please do enjoy it. That’s all.” And before she could respond, I hitched my bag higher up on my shoulder, ignored the pain that was searing from heel to toe, and strutted outside to hail a cab. I couldn’t remember feeling better than that particular moment. I was going home.

### 3. Andrea Sachs’ Confidence

Number	Category	Page	Data
1	Being Confident	4	Not bad, I thought, looking in one of the omnipresent full-length mirrors. You might not even know that mere minutes before I was hovering precariously close to murdering myself and everyone around me.
2			I strolled confidently into the assistants’ suite outside Miranda’s office and quietly took my seat, looking forward to a few free minutes before she returned from lunch.
3			“I left the car with the garage attendant and Madelaine with your doorman, Miranda,” I said, proud to have completed both tasks without killing the car, the dog, or myself.
4		14	“Well, I interviewed with Sharon, and she told me that you’re looking for an assistant,” I started, my voice a little shaky. When she nodded, my confidence increased slightly.
5			“And now, after meeting with Emily, Allison, and Cheryl, I feel like I have a clear understanding of the kind of person you’re looking for, and I’m confident I’d be perfect for the job,” I said, remembering Cheryl’s words.

Number	Category	Page	Data
6			I continued to answer her questions about myself with a forthrightness and confidence that surprised me. There wasn't time to be intimidated.
7		52	"Definitely. So far everyone seems really nice. Emily's a little, um, well, committed, but otherwise, it's been great. I don't know, to listen to Lily talk about her exams or Alex talk about all the shitty things he has to deal with at work, I think I got pretty lucky. Who else gets to drive around in a chauffeured car on their first day? I mean, really. So yeah, I think it'll be a great year, and I'm excited for Miranda to come back. I think I'm ready."
8		89	I finally made it outside by 6:50 A.M., actually feeling pretty damn good about the way I looked.
9		117	But let me tell you, those were a really, really worthwhile forty-five minutes! I mean, think of how much I learned shopping for that basil, how better prepared I am for my future in magazines! I'm on the fast track to becoming an editor now!" I flashed a winning smile.
10		131	I slumped down in my chair and thought of how well I had just represented Runway magazine.

#### 4. Andrea Sachs' Independence

Number	Category	Page	Data
1	Being Confident	4	Since I rode the route every day—sometimes twice—I knew I had exactly eight minutes to breathe and collect myself and possibly even figure out a way to disguise the ash and sweat stains that had become permanent features on the Gucci suede.
2		6	I managed to put it off as long as possible. For the three months following graduation, I'd scrounged together what little cash I could find and took off on a solo trip.

Number	Category	Page	Data
3			I did Europe by train for a month, spending much more time on beaches than in museums, and didn't do a very good job of keeping in touch with anyone back home except Alex, my boyfriend of three years.
4		7	Not sure what else to do with myself, I bought a Metro Card and rode the subways, listlessly dropping off résumés as I went. I left them with security guards at all the big magazine publishers, with a halfhearted cover letter explaining that I wanted to be an editorial assistant and gain some magazine writing experience.
5		19	Now I had a concrete reason to leave Connecticut and move—all on my own, as a real adult would—to Manhattan and make it my home.
6		20	Ah, I remember graduating from college and moving to New York. All alone in that big, crazy city. Scary but so, so exciting. I want you to love every minute of it, all the plays and films and people and shopping and books. It's going to be the best time of your life—I just know it."
7			I spent the rest of the evening e-mailing everyone I knew, asking if anyone needed a roommate or knew of someone who did. I posted some messages online and called people I hadn't spoken to in months. No luck. I decided my only choice—without permanently moving onto Lily's couch and inevitably wrecking our friendship, or crashing at Alex's, which neither of us was ready for—was to sublet a room short-term, until I could get my bearings in the city. It would be best to find my own room somewhere, and preferably one that was already furnished so I wouldn't have to deal with that, too.
8		22	Each and every miserable room I'd visited was going for well over \$1,000 and my salary was cashing in at a whopping 32,500. And although math had never been my strong suit, it didn't take a genius to figure out that rent would eat up more than \$12,000 of it and taxes would take the rest.

Number	Category	Page	Data
9			Shanti and Kendra ended up being two very sweet and quiet Indian girls who'd just graduated from Duke, worked hellishly long hours at investment banks, and seemed to me, that first day and every day thereafter, utterly indistinguishable from each other. I had found a home.
10		24	I got myself into my binding and uncomfortable outfit and out the door in twenty-five minutes—a record. And it took only ten minutes to find the nearest subway, something I should've done the night before but was too busy scoffing at my mother's suggestion to take a "run-through" so I wouldn't get lost. When I'd gone for the interview the week before I'd taken a cab, and I was already convinced that this subway experiment was going to be a nightmare. But, remarkably, there was an English-speaking attendant in the booth who instructed me to take the 6 train to 59th Street. She said I'd exit right on 59 <sup>th</sup> and would have to walk two blocks west to Madison. Easy. I rode the cold train in silence, one of the only people crazy enough to be awake and actually moving at such a miserable hour in the middle of November. So far, so good—no glitches until it was time to make my way up to street level.
11		95	To locate the vintage dresser that had caught Miranda's eye, I had spent two and a half days in a limo, cruising around Manhattan, through the seventies on both sides of the park. I ruled out York Avenue (too residential) and proceeded up First, down Second, up Third, down Lex.
12			I skipped Park (again, too residential) but continued up Madison, and then repeated a similar process on the West Side. Pen poised, eyes peeled, phone book open in my lap, ready to jump out at the first sight of a store that sold antiques. I graced every single antique store—and not a few regular furniture stores—with a personal visit. By store number four, I had it down to an art form.

Number	Category	Page	Data
13		254	I had twenty-five minutes to shower, consult the fashion book, dress myself, and do my own makeup, since my woman was not scheduled to come this early.

## B. Andrea Sachs' Empowerment and Disempowerment

### 1. Andrea Sachs' Empowerment

Number	Category	Page	Data
1	Empowerment	1	The light hadn't even officially turned green at the intersection of 17th and Broadway before an army of overconfident yellow cabs roared past the tiny deathtrap I was attempting to navigate around the city streets.
2			Without warning, the lurching evened out and I began to pick up speed. Lots of speed. I glanced down to confirm visually that I was only in second gear, but the rear end of a cab loomed so large in the windshield that I could do nothing but jam my foot on the brake pedal so hard that my heel snapped off.
3			Attempting to drive this \$84,000 stick-shift convertible through the obstacle-fraught streets of midtown at lunchtime pretty much demanded that I smoke a cigarette.
4		2	The car jerked to a stop without hitting anyone or anything, and I breathed a sigh of relief. "I'm in the car right now, Miranda, and I should be at the garage in just a few minutes." I figured she was probably concerned that everything was going well, so I reassured her that there were no problems whatsoever and we should both arrive shortly in perfect condition.



Number	Category	Page	Data
5			It had been years since I'd driven a stick-shift car—five years, actually, since a high school boyfriend had volunteered his car up for a few lessons that I'd decidedly flunked—but Miranda hadn't seemed to consider that when she'd called me into her office an hour and a half earlier.
6			Ah, sure, Miranda, I thought to myself as I walked away, trying to figure out the first step in the assignment that was sure to have a million pitfalls along the way.
7			First was definitely to find out at which “place” the car was located. Most likely it was being repaired at the dealership, but it could obviously be at any one of a million auto shops in any one of the five boroughs. Or perhaps she'd lent it to a friend and it was currently occupying an expensive spot in a full-service garage somewhere on Park Avenue? Of course, there was always the chance that she was referring to a new car—brand unknown—that she'd just recently purchased that hadn't yet been brought home from the (unknown) dealership. I had a lot of work to do.
8		3	The housekeeper was next on the list and, for once, a big help. She was able to tell me that the car wasn't brand-new and it was in fact a “convertible sports car in British racing green,” and that it was usually parked in a garage on Miranda's block, but she had no idea what the make was or where it might currently be residing.
9			Next on the list was Miranda's husband's assistant, who informed me that, as far as she knew, the couple owned a top of- the-line black Lincoln Navigator and some sort of small green Porsche. Yes! I had my first lead. One quick phone call to the Porsche dealership on Eleventh Avenue revealed that yes, they had just finished touching up the paint and installing a new disc-changer in a green Carrera 4 Cabriolet for a Ms. Miranda Priestly. Jackpot!

Number	Category	Page	Data
10			It'd taken me a half hour to get ten blocks, and I still hadn't figured out where or how to turn around so I'd actually be heading uptown, toward the parking place on Miranda's block that her housekeeper had described.
11		4	Maneuvering the green beast to head uptown sapped my last reserves of concentration, and by the time I reached Second Avenue, the stress sent my body into meltdown. It couldn't possibly get worse than this, I thought as yet another cab came within a quarter inch of the back bumper. A nick anywhere on the car would guarantee I lose my job— that much was obvious—but it just might cost me my life as well.
12			Since there was obviously not a parking spot, legal or otherwise, in the middle of the day, I called the vet's office from outside and asked them to bring Madelaine to me. A kindly woman emerged a few minutes later (just enough time for me to field another call from Miranda, this one asking why I wasn't back at the office yet) with a whimpering, sniffing puppy.
13			The woman showed me Madelaine's stitched-up belly and told me to drive very, very carefully because the dog was "experiencing some discomfort." Right, lady. I'm driving very, very carefully solely to save my job and possibly my life—if the dog benefits from this, it's just a bonus.
14			With Madelaine curled up on the passenger seat, I lit another cigarette and rubbed my freezing bare feet so my toes could resume gripping the clutch and brake pedal. Clutch, gas, shift, release clutch, I chanted, trying to ignore the dog's pitiful howls every time I accelerated. She alternated between crying, whining, and snorting.
15			By the time we reached Miranda's building, the pup was nearly hysterical. I tried to soothe her, but she could sense my insincerity—and besides, I had no free hands with which to offer a reassuring pat or nuzzle.

Number	Category	Page	Data
16			I managed to dump the car at the garage and the dog with Miranda's doorman without further incident, but my hands were still shaking when I climbed into the chauffeured Town Car that had been following me all over town.
17			Not quite. "Calling in" the skirts was my very first lesson in Runway ridiculousness, although I do have to say that the process was as efficient as a military operation. Either Emily or myself would notify the fashion assistants—about eight in all, who each maintained contacts within a specified list of designers and stores. The assistants would immediately begin calling all of their public relations contacts at the various design houses and, if appropriate, at upscale Manhattan stores and tell them that Miranda Priestly—yes, Miranda Priestly, and yes, it was indeed for her personal use—was looking for a particular item. Within minutes, every PR account exec and assistant working at Michael Kors, Gucci, Prada, Versace, Fendi, Armani, Chanel, Barney's, Chloé, Calvin Klein, Bergdorf, Roberto Cavalli, and Saks would be messengering over (or, in some cases, hand-delivering) every skirt they had in stock that Miranda Priestly could conceivably find attractive. I watched the process unfold like a highly choreographed ballet, each player knowing exactly where and when and how their next step would occur. While this near-daily activity unfolded, Emily sent me to pick up a few other things that we'd need to send with the skirt that night.

Number	Category	Page	Data
18		32	I gave the driver the address and stared out the window. It was one o'clock on a frigid winter afternoon, I was twenty-three years old, and I was riding in the backseat of a chauffeured sedan, on my way to Tommy Hilfiger's studio. And I was positively starving. It took nearly forty-five minutes to go the fifteen blocks during the midtown lunch hour, my first glimpse of real city gridlock. The driver told me he'd circle the block until I came out again, and off I went to Tommy's studio. When I asked for Leanne at the receptionist's desk on the sixth floor, an adorable girl not a day older than eighteen came bounding down the stairs.
19		33	Emily's next written instruction was to pick up a pair of white shorts that Miranda desperately needed for tennis. I figured we'd be headed to Polo, but she had written Chanel. Chanel made white tennis shorts? The driver took me to the private salon, where an older saleswoman whose facelift had left her eyes looking like slits handed me a pair of white cotton-Lycra hot pants, size zero, pinned to a silk hanger and draped in a velvet garment bag. I looked at the shorts, which appeared as though they wouldn't fit a six year- old, and looked back to the woman.
20			My next stop was what Emily wrote as "way downtown," J&R Computer World near City Hall. Seemed it was the only store in the entire city that sold Warriors of the West, a computer game that Miranda wanted to purchase for Oscar and Annette de la Renta's son, Moises.
21			After leaving the bag of Tommy clothes, the hot pants, and the computer game with a very distinguished looking doorman in a very plush Park Avenue lobby (so this is what people mean when they talk about Park Avenue!), I headed back to the Elias-Clark building.

Number	Category	Page	Data
22		36	Anyway, I order about twenty-five thousand dollars' worth of this stuff at the beginning of November, Sherry- Lehman delivers it, and it usually takes nearly a month to do all the wrapping. It's good she's out of the office now or we'd be taking this stuff home with us to wrap. Pretty good deal, because Elias picks up the tab."
23			We wrapped like that until close to six, with Emily telling me how things worked as I tried to wrap my mind around this strange and exciting world. Just as she was describing exactly how Miranda likes her coffee (tall latte with two raw sugars), a breathless blond girl I remembered as one of the many fashion assistants walked in carrying a wicker basket the size of a baby carriage. She hovered just outside Miranda's office, looking as though she thought the soft gray carpeting might turn to quicksand under her Jimmy Choos if she dared to cross the threshold.
24		42	Exhausted from my fourth morning of waking up at five-thirty, it took me another five full minutes to work up the energy to climb out of my coat and settle down at my desk. I thought about putting my head down to rest for just a moment, but Emily cleared her throat. Loudly.
25		42-43	Cut, place, fold, tape: Emily and I worked steadily through the morning, stopping only to call the downstairs messenger center each time we'd finished with twenty-five boxes. They'd hold them until we gave the green light for them to be fanned out all over Manhattan in mid-December. We'd already completed all of the out-of-town bottles during my first two days, and those were piled in the Closet waiting for DHL to pick them up.

Number	Category	Page	Data
26		43-44	At about one Emily announced she was hungry and was heading downstairs to get some lunch with a few of the girls in accessories. I assumed she meant she would pick up her lunch, since that's what we'd been doing all week, so I waited for ten minutes, fifteen minutes, twenty, but she never reappeared with her food. Neither of us had actually eaten in the dining room since I'd started in case Miranda called, but this was ridiculous. Two o'clock came and then two-thirty and then three, and all I could think about was how hungry I was.
27		47	We'd managed to finish wrapping the rest of the bottles and get them all to the messengers by seven that night, and Emily didn't mention the office-abandonment issue again. I finally fell into a taxi (just this one time) at eight, and was spread-eagle, still fully dressed, on top of my covers at ten. And I still hadn't eaten because I couldn't bear the thought of going out in search of food and getting lost again, as I had the past four nights, in my own neighborhood. I called Lily to complain on my brand-new Bang and Olufsen phone.
28		56	The fourth book in that wretched Harry Potter series was due to be released the next day, a Saturday, and Miranda's ten-year-old twin daughters each wanted one. The first copies wouldn't arrive in stores until Monday, but I had to have them in my hands on Saturday morning—mere minutes after they were released from the warehouse. After all, Harry and the crew had to catch a private flight to Paris.
29		57	I could see it coming a mile away. A mere ten minutes earlier she'd called and ordered me to make a reservation at the Four Seasons and call Mr. Tomlinson and her driver and the nanny to inform them of the plans, and now she'd want to rearrange them.

Number	Category	Page	Data
30			Le Cirque, Le Cirque, Le Cirque, I said over and over in my head, determined to make that reservation ASAP so I could get back to the significantly more difficult Harry Potter challenge. The Le Cirque reservationist immediately agreed to have a table ready for Mr. Tomlinson and Irv whenever they arrived.
31			Next, it was time to call B-DAD himself. If I didn't call soon, he may not be able to get to the restaurant in time.
32		59	My fourteen-hour workdays were registering in my feet, my upper arms, my lower back. Glasses had replaced the contacts I'd worn for a decade because my eyes were too dry and tired to accept them anymore.
33		60	Into this mix leaped Harry Potter, and I was not pleased. Miranda had called this morning. It took only a few moments for her to outline what she wanted, although it took me forever to interpret it. I learned quickly that in the Miranda Priestly world, it was better to do something wrong and spend a great deal of time and money to fix it than to admit you didn't understand her convoluted and heavily accented instructions and ask for clarification. So when she mumbled something about getting the Harry Potter books for the twins and having them flown to Paris, intuition alone told me this was going to interfere with my weekend. When she hung up abruptly a few minutes later, I looked to Emily with panic.
34		60	Since I was NOT going to sacrifice a nanosecond of weekend to do her bidding, and because I had an unlimited amount of money and power (hers) at my personal disposal, I spent the rest of the day arranging for Harry Potter to jet his way to Paris. First, a few words for Julia at Scholastic.

Number	Category	Page	Data
35		61	Three short weeks earlier I would have quickly canceled my plans if Miranda called and wanted me to do something for her on the weekends, but I was now experienced—and jaded—enough to bend the rules a little. Since Miranda and the girls would not themselves be at the airport in New Jersey when Harry arrived the following day, I saw no reason why I had to be the one to deliver him. Acting under the assumption and prayer that Julia would pull through for me with a couple copies, I worked out some details. Dial, dial, and within an hour a plan had emerged.
36			Brian, a cooperative editorial assistant at Scholastic—whom I was assured would have permission from Julia within a couple hours—would take home two office copies of Harry that evening, so he wouldn't have to go back to the office on Saturday. Brian would leave the books with the doorman of his Upper West Side apartment building, and I would have a car pick them up the following morning at eleven.
37			Miranda's driver, Uri, would then call me on my cell phone to confirm that he'd received the package and was on his way to drop it at Teterboro airport, where the two books would be transferred to Mr. Tomlinson's private jet and flown to Paris.
38			I briefly considered conducting the entire operation in code to make it resemble a KGB operation even more, but dropped that when I remembered that Uri didn't really speak regular English that well. I had checked to see how fast the fastest DHL option would have them there, but delivery couldn't be guaranteed until Monday, which was obviously unacceptable. Hence the private plane. If all went as planned, little Cassidy and Caroline could wake up in their private Parisian suite on Sunday and enjoy their morning milk while reading about Harry's adventures—a full day earlier than all of their friends. It warmed my heart, it really did.



Number	Category	Page	Data
39			Minutes after the cars had been reserved and all the appropriate people put on alert, Julia called back. Although it'd be a grueling task and she was likely to get in trouble, she'd be happy to give Brian two copies for Ms. Priestly. Amen.
40		64	Grounds for dismissal, I knew, and there was nothing I could do about it. Like an amateur, I'd assumed my plan would work perfectly and hadn't even realized that Uri had never called to confirm the pickup and drop-off. I scanned through the address book on my phone and quickly dialed Uri's cell phone number, another Miranda purchase so that he'd be on call 24/7 as well.
41			<p>"Hi, Uri, it's Andrea. Sorry to bother you on Sunday, but I was wondering if you picked up those books yesterday from Eighty-seventh and Amsterdam?"</p> <p>"Hi, Andy, eet's so nice to hear your voice," he crooned in the thick Russian accent I always found so comforting. He'd been calling me Andy like a favorite old uncle would since the first time we met, and coming from him—as opposed to B-DAD—I didn't mind it. "Of course I pick up the bouks, just like you say. You think I don't vant to help you?" "No, no, of course not, Uri. It's just that I got a message from Miranda saying that they hadn't received them yet, and I'm wondering what went wrong." He was quiet for a moment, and then offered me the name and number of the pilot who was flying the private jet yesterday afternoon.</p> <p>"Oh, thank you, thank you, thank you," I said, scribbling the number down frantically</p> <p>and praying that the pilot would be helpful. "I've got to run. Sorry I can't talk, but have a great weekend." "Yes, yes, good weekend to you, Andy.</p>

Number	Category	Page	Data
43		65-66	<p>“Is this Andrea?” asked a man’s voice.</p> <p>“Yes, is this Jonathan?”</p> <p>“It is indeed. I just called home and got your message. I’m flying back from Paris right now, somewhere over the Atlantic as we speak, but you sounded so worried I wanted to call you back right away.”</p> <p>“Thank you! Thank you! I really appreciate it. Yes, I am a bit worried, because I got a call from Miranda earlier today and it seems strange that she hadn’t yet received the package. You did give it to the driver in Paris, right?”</p>
44			<p>“Sure did. You know, miss, in my business I don’t ask any questions. Just fly where I’m told and when and try to get everyone there in one piece. But it’s sure not often I end up flying overseas with nothing onboard but a package. Must’ve been something real important, I imagine, like an organ for a transplant or maybe some classified documents. So yes, I took real good care of that package and I gave it to the driver, just like I was told. Nice fella from the Ritz. No problems.”</p>
45			<p>I thanked him and hung up. The concierge at the Ritz had arranged for a driver to meet Mr. Tomlinson’s private plane at de Gaulle and transfer Harry back to the hotel. If everything went as planned, Miranda should’ve had those books by seven in the morning local time, and considering it was already late afternoon there, I couldn’t imagine what had gone wrong. There was no choice: I had to call the concierge, and since my cell wouldn’t dial internationally, I had to find a phone that did.</p>

Number	Category	Page	Data
46		79	The Book was finally ready on the earlier side, at eight-thirty, and after I'd retrieved it from an exhausted-looking art assistant, Emily and I walked down to 59th Street together. Emily was holding an armful of freshly dry-cleaned clothes on hangers, encased in plastic, and she explained to me that dry cleaning always accompanied the Book. Miranda would bring her dirty clothes to the office, where, as my luck would have it, it was my job to call the cleaners and let them know we had a pickup. They would send someone to the Elias-Clark building immediately, pick up the clothes, and return them in perfect condition a day later. We stored them in our office closet until we could either hand them off to Uri or take them to her apartment ourselves. My job was getting more intellectually stimulating by the minute!
47		95	Once, I made the mistake of suggesting that we actually ask Miranda to provide a few more details, only to be met with one of Emily's withering looks. Questioning Miranda was apparently off-limits. Better to muddle through and wait to be told how off the mark our results were. To locate the vintage dresser that had caught Miranda's eye, I had spent two and a half days in a limo, cruising around Manhattan, through the seventies on both sides of the park. I ruled out York Avenue (too residential) and proceeded up First, down Second, up Third, down Lex. I skipped Park (again, too residential) but continued up Madison, and then repeated a similar process on the West Side. Pen poised, eyes peeled, phone book open in my lap, ready to jump out at the first sight of a store that sold antiques. I graced every single antique store—and not a few regular furniture stores—with a personal visit. By store number four, I had it down to an art form.

Number	Category	Page	Data
48			“Hi, do you sell any vintage dressers?” I’d practically scream the second they buzzed me inside. By the sixth store I wasn’t even bothering to move in from the doorway. Some snotty salesperson inevitably looked me up and down—I couldn’t escape it!—sizing me up to decide if I was someone to be bothered with. Most would notice the waiting Town Car at this point and grudgingly provide me with a yes or no answer, although some wanted detailed descriptions of the dresser I was looking for.
		98	I quickly transferred my cell phone and cigarettes to my coat pocket and ran. I had only a few minutes to get downstairs, cross Madison, and jump the line at Starbucks—and suck down my first precious cigarette of the day while in transit. Stamping out the last embers, I stumbled into the Starbucks at 57th and Lex and surveyed the line. If it was fewer than eight or so people, I preferred to wait like a normal person. Like most days, however, the line today was twenty or more poor professional souls, wearily waiting in line for their expensive caffeine fix, and I had to jump in front of them. It was not something I relished, but Miranda didn’t seem to understand that the latte I presented to her each morning could not only not be delivered but could easily take a half hour at prime time to purchase. A couple weeks of shrill, angry phone calls on my cell phone (“Ahn-dre-ah, I simply do not understand. I called you a full twenty-five minutes ago to tell you I’d be in, and my breakfast is not ready. This is unacceptable.”), and I had spoken to the franchis manager.
49		99	I had to hurry now, as it was already twelve minutes since Miranda had called and I knew she’d probably be sitting there, seething, wondering exactly where I disappeared to every morning—the Starbucks logo on the side of the cup didn’t ever clue her in. But before I could pick up all the stuff from the counter, my phone rang.

Number	Category	Page	Data
50		101	I grabbed two raw sugars, a stirrer, and a napkin from a stock I kept in my desk drawer and wrapped them all together. I briefly considered spitting in the drink but was able to strain myself. Next, I pulled a small china plate from the overhead bin and dumped out the greasy meat and the oozing Danish, wiping my hands on her dirty dry cleaning, which was hidden beneath my desk so she couldn't see it hadn't been picked up yet. I was theoretically supposed to clean her plate each day in the sink in our mock-up kitchen, but I just couldn't bring myself to bother.
51		102	The second coffee run in twenty minutes went much more smoothly; the lines at Starbucks had thinned a little and Marion had come on duty. She herself got to work on a tall latte as soon as I walked in the door. I didn't bother overspending on a larger order this time because I was too desperate to just get back and sit down, but I did add venti cappuccinos for both Emily and me. Just as I was paying for the coffee, my phone rang. Goddamn it to hell, this woman was impossible. Insatiable, impatient, impossible. I hadn't been gone for more than four minutes; she couldn't possibly be freaking out yet.
52		113	I carried the lunch bag over to my desk and began the preparations for serving her. One by one, I used my bare hands to pluck the food from its heat-sealed to-go containers and arrange it (stylishly, I hoped) on one of the china plates from the overhead bin. Slowing only to wipe my now greasy hands on a pair of her dirty Versace pants I hadn't yet sent to the cleaners, I placed the plate on the teak and tile serving tray that resided under my desk. Next to it went the gravy boat full of butter, the salt, and the silverware wrapped in a linen-pleated skirt-no-longer. A quick survey of my artistry revealed a missing Pellegrino.

Number	Category	Page	Data
53		151	She had rattled off that list without a single pause in her note writing, and when she finished speaking she handed me her newly crafted note to mail. I finished scribbling on my pad, hoping I'd understood everything correctly, which, considering the accent and the rapid-fire cadence, wasn't always simple.
54		160	"Miranda, I have the number right here. Would you like me to connect you now?" I could feel my chest puff out with confidence and pride. A job well done! A superior performance under the most pressure-filled conditions. Never mind that my really cute peasant blouse that had been complimented by two—not one, but two—fashion assistants was now sporting sweat stains under the arms. Who cared? I was about to get this starkraving mad lunatic of an international caller off my back, and I was thrilled.

## 2. Andrea Sachs' Disempowerment

Number	Category	Page	Data
1	Having career rudderless	105	Ah, yes. Mrs. Whitmore. I am a lucky girl indeed. I'm so lucky, you have no idea. I can't tell you how lucky I felt when I was sent out just yesterday afternoon to purchase tampons for my boss, only to be told that I'd bought the wrong ones and asked why I do nothing right. And luck is probably the only way to explain why I get to sort another person's sweat- and food-stained clothing each morning before eight and arrange to have it cleaned. Oh, wait! I think what actually makes me luckiest of all is getting to talk to breeders all over the tristate area for three straight weeks in search of the perfect French bulldog puppy so two incredibly spoiled and unfriendly little girls can each have their own pet. Yes, that's it!

Number	Category	Page	Data
2		112	The elevator ride was blissfully uneventful, and it wasn't until I was standing directly outside the doors of our office suite that I decided I couldn't quit. Aside from the obvious—that is, it'd be too terrifying to do it unprepared, she'd probably just look at me and say, "No, I won't allow you to quit" and then what would I say?—I had to remember that it was only a year of my life. A single year to bypass many more of misery. One year, 12 months, 52 weeks, 365 days, of putting up with this garbage to do what I really wanted. It wasn't too great a demand, and besides, I was too tired to even think about looking for another job. Way too tired.
3		145	"Look, Andy, let's drop it, OK? You work constantly. Day and night, and lots of times on weekends. And when you're not working, you're complaining about work. Not that I don't understand, because I know how tough your job is, and I know you work for a lunatic.
4		146-147	I was conflicted. My first impulse was to tell her to fuck off, tell her she didn't know me, that it's easy to see she tries to compensate for her stuttering with a major attitude problem. More than that, though, I wanted to press the phone close to my lips and urgently whisper, "I am a prisoner, more than you can imagine—please, oh, please, come and rescue me from this brainwash hell.
5		166	"I simply didn't have a single second free, and since it sounded like something serious, I didn't want to call just to have to hang up again. I mean, she must have called me two dozen times just this afternoon, and each one is an absolute emergency. Emily took off at five and left me all alone with that phone, and Miranda just didn't stop. She just kept calling and calling and calling, and every time I went to call you, it'd be her again on the other line. I, uh, you know?"

Number	Category	Page	Data
6		201	It took me a moment to realize that this question caught me off-guard: no one had really ever volunteered anything negative about my job. I'd always thought I was the only one—among the millions of imaginary girls that would “die” for my job—who saw anything remotely disturbing about my situation. It was more horrifying to see the shock in her eyes than it was to witness the hundreds of ridiculous things I saw each and every day at work; the way she looked at me with that pure, unadulterated pity triggered something inside me. I did what I hadn't done in months of working under subhuman conditions for a nonhuman boss, what I always managed to keep suppressed for a more appropriate time. I started to cry.
7		215	“All of what? Is missing a homecoming weekend when there will be dozens more worth it to do something I'm required to do for my job? A job that is going to open doors for me I never thought possible, and sooner than I ever expected? Yes! It's worth it.”
8			Andy, this job isn't just a job anymore, in case you've failed to notice—it's taken over your entire life!” he yelled back, the redness in his face expanding to his neck and ears. Normally I thought this was very cute, even sexy, but tonight I just wanted to go to sleep.
9	Having bad relationship with her family, friends, and boyfriend	64	Lily was making waffles and I desperately wanted to join her, but I had to deal with this now or I was out of a job.
10		69	“I would, you know I would, but I've had these plans with my boyfriend tonight since before Christmas,” I said. “We've been planning on going out to a really nice dinner together for weeks, and I canceled on him last time.”
11		118	“Already? Andy, I've been here watching your best friend drink for the past two hours. I came to see you, but you weren't here. And now it's almost midnight, and I still have essays to correct.” He said it calmly, but I could see that he was upset.



Number	Category	Page	Data
12		119	<p>“Hey, why’d Alex leave?” Lily asked, even though she’d been sitting there through the entire conversation. “Is he mad at you?”</p> <p>“Probably,” I sighed, hugging my canvas messenger bag to my chest. “I’ve been a shit to him lately.”</p>
13		136	<p>“Andy! This is fucking ridiculous. Just say yes or no! It’s bad enough that I have to cut class today and you can’t so much as leave work to come look at this place, but you can’t even bother to say yes or no? What am I—”</p> <p>Lily had reached her breaking point and I totally understood, but there was nothing I could do except hang up on her. She was screaming so loud into the phone that it was reverberating in the quiet office, and Miranda was standing less than five feet away.</p>
14		137	<p>I tried to protest, but she’d hung up. Dammit! It wasn’t fair to expect Lily to understand when I would’ve thought I was ridiculous a mere four months earlier. It really wasn’t fair to send her all over Manhattan in search of an apartment we could both share when I wouldn’t even take her phone calls, but what choice did I have?</p>
15		138	<p>“Andy, you know I’d love to see you, but, well, I’m out with Max and the guys. You’re never really around during the week anymore, so I made plans to see them tonight.”</p>
16			<p>“Oh, sure, OK. I was going to meet Lily to celebrate the new apartment, but we, uh, sort of got in a fight. She doesn’t understand why I can’t really talk from work.”</p>
17			<p>But I was already screaming back—I couldn’t help myself. First Lily and now Alex? Both on top of Miranda, all day, every day? It was too much, and I wanted to cry but all I could do was yell.</p>

Number	Category	Page	Data
18			“Maybe that’s because I do!” I shot back at him, pissed off at him for not wanting to see me and not begging me to go out with his friends and for taking Lily’s side even though she had a point and so did he. “It is my life, you know? My career. My future. What the hell am I supposed to do? Treat it like a joke?”
19		138-139	“Call me when you calm down,” he stated. “I’m not going to listen to this anymore.” And he hung up. Hung up! I waited for him to call back, but he never did, and by the time I’d finally fallen asleep, close to three, I hadn’t heard from either Alex or Lily.
20		145	But I wasn’t going to be the one to interrupt a Friday night when you might actually be relaxing or hanging out with Alex. I mean, he says he never sees you, and I didn’t want to take that away from him. If I’d really needed you, I would’ve called, and I know you would’ve come running.
21		165	In the frenzy of all the calls that had produced such anxiety, such panic, from across an ocean, I had forgotten to take the thirty seconds out of my day and call Alex when he’d asked me to. Simply up and forgotten to do something so simple for someone who never seemed to need anything from me.
22			“Whatever, usual. Alex, I’m so sorry I didn’t call you at three-thirty. I can’t even get into it—it’s just that things were so crazy here, she just kept calling and—”
23		166	He was quiet for a moment and then said, “Yeah, well it doesn’t seem like you were all that worried. I ask you one time to call me at a time that’s convenient for me—not to mention that your boss isn’t even in the country right now—and you can’t manage to do that until six hours after the fact. Not really a sign of someone who’s genuinely concerned, you know?” He stated all of this with no sarcasm, no disapproval, just a simple summary of the facts.

Number	Category	Page	Data
24			“Alex, it’s not that I forgot to call,” I lied openly, trying to extricate myself from his non accusatory accusation.
25			My rapid-fire list of excuses sounded pathetic even to me, but I couldn’t stop. He knew I had just forgotten, and so did I. Not because I didn’t care or wasn’t concerned, but because all things non-Miranda somehow ceased to be relevant the moment I arrived at work. In some ways I still didn’t understand and certainly couldn’t explain—never mind ask anyone else to understand—how the outside world just melted into nonexistence, that the only thing remaining when everything else vanished was Runway. It was especially difficult to explain this phenomenon when it was the single thing in my life I despised. And yet, it was the only one that mattered.
26		167	I wrapped the phone cord, which had begun to slowly unravel, so tight around my pointer and middle fingers that they began to pulsate. “I’m sorry” was all I could manage, because even though I knew he was right, that I was insensitive not to have called, I was too worn out to present a huge defense.
27			“Sure. I thought you’d be really psyched. That’s why I was really looking forward to telling you about it. But apparently you were too busy to call back.”
28			“I’ll definitely be home by eleven, so we can go get some dinner or drinks then, OK? I’m sorry I have to do this, I really am. If you do decide to go out with the guys, call so I can come meet you, OK?” He had, as promised, come directly from school to spend the night together, and hadn’t been all that thrilled when I’d arrived home with the news that he could definitely have a relaxing night at home but that I wouldn’t be a part of the plans. He was sitting on the balcony off my bedroom, reading an old copy of Vanity Fair we had lying around and drinking one of the beers Lily kept in the fridge for guests. It wasn’t until after I’d explained that I had to work tonight that I even noticed he and Lily weren’t hanging out.

Number	Category	Page	Data
29		213	Things with Alex had been strained the past few weeks. Really strained. We went through all the motions of being together and we did it well: after almost four years, we certainly knew what the other wanted to hear or needed to do. But he'd compensated for all the time I spent at work by being even more angelic at school—volunteering to coach, tutor, mentor, and chair just about every activity someone could think up—and the time we did actually see each other was about as exciting as if we'd been married for thirty years. We had an unspoken understanding that we'd just wait things out until my year of servitude was over, but I wouldn't let myself think about where the relationship might be headed then.
30			But still. That made two close people in my life—first Jill (who'd called me out on the miserable state of affairs on the phone the other night), and now Lily—who'd pointed out that Alex and I were less than adorable together lately, and I had to admit that Lily had, in her buzzed but nonetheless perceptive way, noticed that I was not happy to hear that Alex had arrived. I was dreading telling him that I had to go to Europe, dreading the inevitable fight that would ensue, a fight I very much would have liked to put off for a few more days. Ideally, not until I was in Europe. But no such luck, as he was currently knocking on my door.
31		214	“Well, I have some news,” I said, trying to sound enthusiastic to convince both myself and Alex that this was, in fact, a positive development. He'd been so excited about arranging all the plans for our homecoming weekend—and I'd been so pushy in getting him to do it—that it seemed downright cruel to be canceling on him less than a week and a half before we were going. We'd spent an entire night figuring out whom we wanted to invite to our big Sunday brunch, and even knew exactly where and with whom we'd be tailgating before the Brown–Dartmouth game on Saturday.

Number	Category	Page	Data
32		215	“So it’s just that simple, right? You know, I already paid for the entire room to guarantee the rate. Never mind the fact that I rearranged my whole schedule to go with you that weekend. I told my mom she had to find a sitter because you wanted to go. Not a big deal, though, right? Just another Runway obligation.” In all the years we’d spent together, I’d never seen him so angry. Even Lily looked up from her magazine long enough to excuse herself and get the hell out of the room before this turned into an all-out war.
33			“No choice? You have nothing but choices! Andy, this job isn’t just a job anymore, in case you’ve failed to notice—it’s taken over your entire life!” he yelled back, the redness in his face expanding to his neck and ears. Normally I thought this was very cute, even sexy, but tonight I just wanted to go to sleep.
34			“No, you listen! Forget about me for a second, not like that’s such a stretch, but forget that we never, ever see each other anymore because of the hours you keep at work, because of your never-ending work emergencies. What about your parents? When was the last time you actually saw them? And your sister? You do realize that she just had her first baby and you haven’t even seen your own nephew yet, don’t you? Doesn’t that mean anything?” He lowered his voice and leaned in closer. I thought he might be getting ready to apologize, but he said, “What about Lily? Have you not noticed that your best friend has turned into a raging alcoholic?” I must have looked absolutely shocked, because he barreled on. “You can’t even think of saying you didn’t realize that, Andy. It’s the most obvious thing in the world.”
35		216	“You just don’t get it, Andy. I’m not exactly sure how it happened, but I feel like I don’t even know you anymore. I think we need a break.”

Number	Category	Page	Data
36			“No, not at all. Not break up, just take a break. I think it would help both of us if we reevaluate what we’ve got going here. You sure don’t seem happy with me lately, and I can’t say I’m thrilled with you. Maybe a little time away would be good for both of us.”
37			“Good for both of us? You think it’ll ‘help us’?” I wanted to scream at the triteness of his words, at the idea that “taking some time” would actually help draw us closer. It seemed selfish that he was doing this now, just as I was going into what I hoped was the last of my one-year Runway sentence and mere days before I had to pull off the biggest challenge of my career. Any quick jabs of sadness or concern from a few minutes ago had been swiftly replaced with irritation. “Fine, then. Let’s ‘take a break,’ ” I said sarcastically, meanly. “A breather. Sounds like a great plan.”
38		225	“Don’t get upset, Andy. It’s just that we haven’t seen you in months—not that we’re complaining, Dad and I both understand how demanding your job is—but don’t you want to see your new nephew? He’s a few months old already and you haven’t even met him yet!”
39		226	“Of course not, Andy, I just thought—we just thought—that you might be able to visit them in the next couple weeks, because Miranda was going to be away and all, and if you were going to fly out there, then Dad and I would go also. But now you’re going to Paris.”
40		242	All of a sudden, I desperately wanted to curl up on my parents’ couch and have my mom microwave me some tea while my dad set up the Scrabble board. Jill and even Kyle would be visiting, too, with baby Isaac, who would coo and smile when he saw me and Alex would call and tell me he loved me.

Number	Category	Page	Data
41		253	"I said, when are you coming home?" When I was silent for a moment, he continued. "You are coming home, aren't you? You're not seriously considering staying there while your best friend on earth lies in a hospital bed, are you?"
42		255	"Um, no, I haven't decided. Miranda's having a party tomorrow night and she definitely needs my help, so . . . Listen, Dad, I'm sorry, but now's not a great time. Can I call you back?"

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Yogyakarta, 17 Mei 2013



Anestiya Fiddin Rosyada



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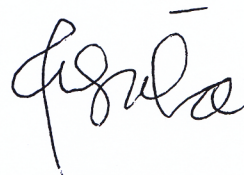
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