THE REFLECTION OF THE THIRD WAVE FEMINISM IN ANDREA SACHS AND MIRANDA PRIESTLY’S CHARACTERS IN LAUREN WEISBERGER’S THE DEVIL WEARS PRADA

AN UNDERGRADUATE THESIS

Presented as Partial Fulfillment of the Requirements for the Degree of Sarjana Sastra in English Letters

By

DEASY KARUNIA PUTRI

Student Number: 134214003

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DEPARTMENT OF ENGLISH LETTERS
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Defended before the Board of Examiners
On October 9, 2017
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Deasy Karunia Putri
STATEMENT OF ORIGINALITY

I certify that this undergraduate thesis contains no material which has been previously submitted for the award of any other degree at any university, and that, to the best of my knowledge, this undergraduate thesis contains no material previously written by any other person except where due reference is made in the text of the undergraduate thesis.

Yogyakarta, September 28, 2017

Deasy Karunia Putri
Face your fears if you want your dreams come true. That is courage – TOP

If you did your best, but you didn’t get what you hoped for, then you have to let it go. There is no such thing as foolish as not letting go when you need to – G-Dragon

No matter what anyone says, passion never lies - TOP

Don’t fix it! Sometimes, doing the fangirling thingy is a little happiness that can be found in this bitchy life – lmas
To my family,
my friends,
and Me.

Alohomora!
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Deasy Karunia Putri
TABLE OF CONTENTS

TITLE PAGE ........................................................................................................ ii
APPROVAL PAGE ........................................................................................... iii
ACCEPTANCE PAGE ...................................................................................... iv
STATEMENT OF ORIGINALITY .................................................................... v
LEMBAR PERNYATAAN PERSETUJUAN PUBLIKASI KARYA ILMIAH ........ vi
MOTTO PAGE .................................................................................................. vii
DEDICATION PAGE ......................................................................................... viii
ACKNOWLEDGEMENTS ................................................................................. ix
TABLE OF CONTENTS .................................................................................... x
ABSTRACT ....................................................................................................... xii
ABSTRAK .......................................................................................................... xiii

CHAPTER I: INTRODUCTION ........................................................................ 1
    A. Background of the Study ......................................................................... 1
    B. Problem Formulation ............................................................................. 2
    C. Objectives of the Study ......................................................................... 3
    D. Definition of Terms ................................................................................ 3

CHAPTER II: REVIEW OF LITERATURE .................................................. 4
    A. Review of Related Studies .................................................................. 4
    B. Review of Related Theories .................................................................. 6
        1. Theory of Character and Characterization ...................................... 6
        2. Theory of Feminism ......................................................................... 7
            a. Third Wave Feminism ............................................................... 7
            b. Second Wave Feminism / Postmodern Feminism ................ 9
    C. Theoretical Framework ......................................................................... 10
CHAPTER III: METHODOLOGY ............................................................... 12
   A. Object of the Study ................................................................. 12
   B. Approach of the Study ............................................................ 13
   C. Method of the Study ............................................................... 14

CHAPTER IV: ANALYSIS RESULTS AND DISCUSSIONS .......... 16
   A. The Character of Andrea Sachs and Miranda Priestly in The Devil Wears Prada ................................................................. 16
       1. Andrea Sachs ................................................................. 16
           a. Obedient Girl ............................................................ 17
           b. Hard Worker .............................................................. 19
           c. Kind Person ............................................................... 21
       2. Miranda Priestly ............................................................... 22
           a. Independent Woman .................................................. 24
           b. Persistent and Discipline Woman ............................... 25
   B. Andrea Sachs and Miranda Priestly’s Characters Reflected through the 3rd Wave Feminism ......................................................... 29

CHAPTER V: CONCLUSION ................................................................. 37
BIBLIOGRAPHY ........................................................................... 41
ABSTRACT

KARUNIA PUTRI, DEASY. The Portrayal of Andrea Sachs and Miranda Priestly in Lauren Weisberger’s The Devil Wears Prada through the 3rd Wave Feminism. Yogyakarta: Department of English Letters, Faculty of Letters, Sanata Dharma University, 2017.

The Devil Wears Prada written by Lauren Weisberger tells about a fresh graduate and a fashion magazine editor-in-chief that show their capability as women. One of the characters is powerful enough to understand her own capability, while another is so sure about the decision she makes. The characters in The Devil Wears Prada never declare themselves as 3rd waver. However, they are experiencing it through the modern era in the early 2000s.

Based on the chosen topic, there are two objectives. The first objective is to determine the character of Andrea Sachs and Miranda Priestly. The second objective is to analyze how Andrea Sachs and Miranda Priestly encounter the beginning of 3rd wave feminism era.

The writer applied characters and characterization theory and 3rd wave feminism theory. There are some steps to complete this study. The first step was to determine the characters of Andrea Sachs and Miranda Priestly. The second step was to analyze the characteristic of the 3rd waver in Andrea Sachs and Miranda Priestly. The last step was to draw the conclusion from the answer found from those two problems formulation.

Andrea Sachs and Miranda Priestly go through a certain event in their life. Their role as a woman are different. Sachs cannot choose to leave her family because she wants to have a better life but Priestly has to choose to leave her family tradition to have a better life and earn more money than her family can do. Both of the characters are independent and powerful. They reflected the 3rd wave feminism in their.
ABSTRAK

KARUNIA PUTRI, DEASY. The Portrayal of Andrea Sachs and Miranda Priestly in Lauren Weisberger’s The Devil Wears Prada through the 3rd Wave Feminism. Yogyakarta: Program Studi Sastra Inggris, Fakultas Sastra, Universitas Sanata Dharma, 2017.

The Devil Wears Prada ditulis oleh Lauren Weisberger menceritakan tentang seseorang yang baru saja lulus dari universitas dan seorang editor utama di sebuah majalah mode yang menunjukkan kapasitas mereka sebagai seorang perempuan. Salah satu karakter menyadari kapasitasnya namun karakter yang lain sangat mengerti dengan segala keputusan yang diambilnya. Tokoh dalam The Devil Wears Prada tidak mendeklarasikan diri mereka sebagai anggota gerakan gelombang ketiga feminis tetapi mereka mengalaminya melalui era modern di awal tahun 2000.

Berdasarkan topik yang sudah dipilih, terdapat dua tujuan dalam skripsi ini. Pertama untuk menjelaskan karakter Andrea Sachs dan Miranda Priestly. Kedua untuk menganalisa bagaimana Andrea Sachs dan Miranda Priestly terefleksi dalam awal era baru feminisme yaitu gelombang ketiga feminisme.


A. Background of the Study

Novel is a work of art that is written and formed into a book. Novel’s purpose is not only entertaining the reader through its art but also educating or giving information to the readers. In the novel, the story itself can bring a cultural content from a certain era or place and it also tells the problem that happens. The background of the story in some novels usually focuses on social aspect. In this study, the writer chooses a novel with a certain cultural aspect from a certain era.

The problem between men and women rises long before modern era. It is frequently about freedom and rights that is not fairly distributed between men and women. Thus, men and women start to separate themselves into a movement. Men have a tendency to “locked up” women in a house to take care of household and their children, while they go for work. However, as time goes by women slowly realize that it is not fair. Men go to work, while women just do chores instead of working outside the house. Women want their rights and freedom. Women start a movement called feminism to make themselves equal with men.

Each era has its own problems and difficulties for women. This movement is really strong in the earliest era. People start to notice it because the movement is against the society rules. From a book that published in 2000, Feminism is for everybody (Hooks, 2000: viii), feminism has a meaning of a movement to end
sexism, sexist exploitation and oppression. A lot of women receive unfair actions from men and even from their family because of their sex. Women are always doubted when it comes to their ability. A lot of family, far before the 20th century and in early 2000s, believe that a woman should be a mother and are not allowed to work outside or far from home. Women should follow the rules that their father, older brother or husband make. Men are not always the only ones who take control of women’s life, their mother, aunt, or even sister, who believe in the patriarchy system also make a lot of rules to keep their daughter obey the role of a woman.

*The Devil Wears Prada*’s characters, Andrea Sachs and Miranda Priestly, are the product of a certain society. In this novel, Miranda is a feminist. She has her guts to make everything possible for herself. She barely needs man’s help. Her character is the opposite of Andrea. Andrea comes from countryside and she still depends on his boyfriend and family.

In this study, the writer wants to analyze the characters of The Devil Wears Prada based on the feminist theory. Andrea Sachs and Miranda Priestly have different character. Each of them has strong impression towards other characters in the novel, Miranda Priestly with her bossy character and Andrea Sachs with her courage. These two characters blend well despite of their role in their works.

**B. Problem Formulation**

This study has two problem formulations as follows.

1. How are Andrea Sachs and Miranda Priestly described in Lauren Weisberger’s *The Devil Wears Prada*?
2. How is the 3rd Wave of Feminism reflected in Andrea Sachs and Miranda Priestly’s characters?

C. Objectives of the Study

This study has two objectives, the character of Andrea Sachs and Miranda Priestly, and the relation with the 3rd wave feminist theory. In order to answer the problem question, the writer identifies the two main characters in The Devil Wears Prada, Andrea Sachs and Miranda Priestly, and analyze the feminist character that both of the characters reflect throughout the story.

D. Definition of Terms

To avoid any misunderstanding, it is essential to understand some terms that will frequently appear in the discussion.

Characters based on Abram are the person presented in a dramatic or narrative work. “Who are interpreted by the reader as being endowed with moral, dispositional and emotional qualities that are exposed in what they say – the dialogue – and by what they do – the action (Abrams, 1985: 23)

Renegar and Sowards (2003) stated in their journal article that Third Wave Feminism is a term to describe feminist who were born in 1960s and 1960s. Third wave feminism also is an emerging movement that currently lacks on overarching or coherent philosophy of praxis. Most of the third waver, the member of third wave feminism, are young women. This movement also start in the early 90s.
CHAPTER II
REVIEW OF LITERATURE

In this chapter, the writer provides three main parts that are discussed. The first is the review of related studies that includes the previous works or writing done by another author that are related to writer’s study. The second is the review of related studies which provides some theories in doing this research. The third is the theoretical framework which explains the contribution of the theories and reviews in solving the problems of the study.

A. Review of Related Studies

There are two related studies used in this present study. First, journal articles entitled Gender and Power in the Devil Wears Prada written by Julia A. Spiker, Ph.D. and Defense Mechanism of Miranda Priestly in Lauren Weisberger’s The Devil Wears Prada written by Abang Hendra Narizwana and Diana Budi Darma, S.S., M.Pd.

In the first journal, Spiker stated that both of the characters in the movie have different kind of power. Both of them are influenced by their past on how they are doing in present life stated in the novel. Priestly understands that she holds big power in her hands. She understands what she needs and has to do. While Sachs, she knows what she wants but the situation around her makes her struggling. She
cannot resist her father and boyfriend figures in her life. Sachs and Priestly are the pictures and products of patriarchy and feminism (Spiker, 2012:16-26).

In the second journal article entitled Defense Mechanism of Miranda Priestly in Lauren Weisberger’s The Devil Wears Prada written by Abang Hendra Narizwana and Diana Budi Darma, S.S, M.Pd. from English Literature, Faculty of Language and Arts, State University of Surabaya, both of the researches stated that Priestly is using a defense mechanism to overcome her problem. Psychoanalysis is used in this journal article. Priestly’s past plays a big role in her defense mechanism (Narizwana and Dharma, n.d: 65-76).

This present study discusses both of the character reflect the 3rd wave feminism. The characters from The Devil Wears Prada are significantly different. Both of the characters have feminist side but both of them have different way to deal with it based on their background. Andrea has weaker side of feminism than Miranda. Andrea’s family and boyfriend always involve in Andrea’s life and it makes her woman role awake when her family tell her to do something. It makes her feminist side weaker. Sachs’ family and loved ones are her strength to find who she really is even though her loved ones also become the reason Sachs is not herself. Meanwhile Miranda, she is the opposite of Andrea. Miranda can manage everything on her own because of her past that make her to do so. She works hard to achieve anything that she has and as a woman it is not easy because a lot of people will look down on her because she is a woman.

In this present study, the writer does not address the characters from The Devil Wears Prada that they are the third waver, but the writer wants to show that
both of the characters reflected the third wave feminism in their lives in The Devil Wears Prada. The writer wants to emphasize the impact of the modern era that happens in the early 2000s when this novel was published for the first time in 2003 and showing that Sachs and Priestly are women who always fight for their dream and identity.

B. Review of Related Theories

1. Character and Characterization

Character is one of the intrinsic elements in literary works like novels, short stories, and plays. Character has a very important role in those literary works.

Characters are the persons presented in a dramatic or narrative work, who are interpreted by the reader as being endowed with moral, dispositional and emotional qualities that are exposed in what the say – the dialogue – and by what the do – the action (Abrams, 1985:23).

Abrams states the definition of a character. He also states that characters can change throughout the story or remain the same. In some story, a character is usually going through some problems that will make the character think about something that they have done before or about changing themselves into a better person.

The writer also tries to look the characterization of the characters using Murphy’s theory. According to Murphy’s theory, knowing the personality of a character in a literary work can be seen in some ways (Murphy, 1972: 161-173). Murphy stated that there are 9 ways to identify characters in a novel, like a personal description, characters as seen by others, speech, past life, conversation of others, reactions, direct comment, thoughts and mannerism.
Personal description usually uses the first person point of view or the point of view from the author of the literary work. It can describe the person by writing it down right away. Usually, the author describes the character’s physical appearance, like his/her hair color, hair length, skin tone, tall or short, eyes’ color, lips and other physical appearances and sometimes the author also describes character’s clothes or something that they wear.

The other theory is the third person point of view. The third person point of view describes the main character from another character in the novel. The author also states the description of the main character clearly but it is from another person point of view. Speech, conversation of others, reactions, direct comment, and thoughts are usually in form of dialogue and the other character is also stated what is on his/her mind directly in a form of description. Those ways to identify character are easier because it is already written in the novel.

2. Feminism Theory

a. Third Wave Feminism

Feminism is a movement done by woman. The movement is about the rights equality between man and woman. Feminism, based on Julia Kristeva’s journal “Women’s Time” (Gillis, Howie, and Munford: 2004), divided into three ‘attitudes’ or ‘generations’. Mostly started in the 90s or 00s, the third wave feminism shows itself by a lot of movement done by women. They start to speak up their mind louder than the previous wave. The third wave feminism is not limited
by certain characteristics or aspect that women should have. Third wave feminism is a wider movement than second wave.

Forged in the 1990s, third-wave feminism is arguably the newest expression of feminist thought and practice. Even the term “third wave” is contested as an apt description of the newest phase in the U.S. women’s movement, given the conflict among feminists who cannot agree if there is indeed such a thing as a “third wave” of feminism (Bobel, 2010: 3).

A lot of books and journals call the first generation of feminism as the movement that is done by grandmothers, the second generation of feminism as the movement that is done by mothers and the last generation is done by the children. The third wave feminism is more likely the settle version of the second generation even though until today the third wave is considered as the hard line of feminism.

Third wave feminism demands that every aspect in life should be equal, both men and women.

Third wave feminism is the term to describe feminist who were born in 1960s and 1970s. Although not universally recognized as a discrete wave of feminism, the third wave is increasingly distinguishing itself in both popular culture and academic writing (Renegar and Sowards, 2003:330).

Third wave feminism focuses on equal rights and freedom in every aspect and mostly the members of the third wave feminism are young women, as in fact this movement started in the early 90s. This movement is considered as the most critical movement compared to the previous movement. The second wave are known for some well-known things like “puritanical, dated, dowdy, and asexual” because they are well known for the strict feminist characteristics, while the third waver are richer racial, ethnic, and diversity.

Third wave feminism has certain characteristics, it is their willingness to accommodate diversity and change (Tong, 2009: 284). The third wave feminist has
characteristics like sponges, willing to absorb some aspect of all the feminist thought. Third wave feminism also known with its woman in color movement, feminist not only come from white color but also other skin color. This movement is wider in terms of specific groups of women. Third wave feminism stress that many feminists come in many colors, nationalities, ethnicity, religions, and cultural background. The movement tries to overcome the difficulties between the feminist. The third wave feminism shape new kind of feminism that is not so much interested in getting women to want what they should want and not guessing or judging whether their wants are authentic or inauthentic (Tong, 2009: 288)

Third Wave feminism also tried to blur the line between the boys who wants to be girls, girls who wants to be boys, gay and straight, feminine and masculine. Feminist can come from any different cultural background, personalities, gender, nationality, and even jobs. If some women want to be a driver, want to be a mother, wear revealing clothes, do plumbing, it will not make them lose their femininity.

b. Second Wave Feminism / Postmodern Feminism

The movement also known as the mother movement. Since second wave feminist focused mainly on the gender differences between men and women, especially the U.S., the second wave feminist stressed the qualities such as rationality, autonomy, physical strength, and fairness that are associated with masculinity (Tong, 2009: 201). Second wave feminism is focusing on the equal position between man and woman. The second wavers think that women can do the
same thing as men, without trying to be a man or force themselves to do certain thing like man. Second waver thinks that women should not be submissive. Woman has its own roles the same as man and woman can do the same portion of task the same as man. Woman can fight for herself without man’s help. Woman’s equal position with man is very important for the second waver. Man cannot be higher and woman cannot be lower. They should have the same position in every aspect, especially in education, human rights and politics.

Second wave feminist also tries to proof that women had the same intellectual, physical and moral capacities as men and if women were given the same educational and occupational opportunities men had, women could be men’s full equals (Tong, 2009:201).

Second wave feminism or postmodern feminist separated certain category from second wave feminist characteristics or marginalized women to distinguish the ‘real’ second wave feminism and those who claim themselves as feminist. It means that feminist should come from the same color, not a lesbian, and educated woman. If women do not come from that criteria, they are not feminist. Rather a feminist movement for others, second wave feminism is an elite feminist movement for certain women.

C. Theoretical Framework

The aim of this study is to find out how Andrea Sachs and Miranda Priestly described in The Devil Wears Prada through 3rd waves of feminism. Some applicable theories are used in this research. Those theories help the writer to support the findings in this research.
The writer uses Abrams and Murphy’s theory about how to identify character and characterization in the novel. Murphy provides some ways that support the writer to identify the characterization of Amanda Sachs and Miranda Priestly in the novel. From the novel The Devil Wears Prada, the writer can analyze Amanda and Miranda characters using Murphy’s theory of characters and personalities.

The writer also uses 3rd wave feminism as the theory. The writer emphasizes on how the characters depict the 3rd wave feminism in their character. The 2nd wave feminism theory also used in this study to help the writer to proof certain characteristic that the character has. The 2nd wave feminism also help to differentiate the 2nd wave feminism and the 3rd wave feminism.
CHAPTER III

METHODOLOGY

A. Object of the Study

The objects of this study were The Devil Wears Prada novel published in 2004 and in a form of e-book. The novel of The Devil Wears Prada was written by Lauren Weisgerber and published for the first time in 2003. The Devil Wears Prada was one of the best-seller novels and once has the predicate of New York Times Best-Seller book. The book was first published by Broadway Books in 2003. Some of the reviewers said that the author wrote the book based on her experience as Anna Wintour’s assistant (Amazon.com, 2004). Anna Wintour was American Vogue editor-in-chief from 1988 until present. She was the best editor that American Vogue ever has. Anna Wintour was very famous for her branding method. In 2006, the novel was made into the big screen. David Frankel was the director for the movie. The main characters were Anne Hathaway as Andrea Sachs, Meryl Streep as Miranda Priestly and Emily Blunt as Emily Charlton. Designer Valentino from Valentino also made his appearance in this movie. The Devil Wears Prada was nominated on OSCAR in 2007 for Actress in a Leading Role, Meryl Streep, and Costume Design, Patricia Field (https://www.oscars.org/oscars/ceremonies/2007).

The Devil Wears Prada told about the story of Andrea Sachs and Miranda Priestly. Both of them were women and they had their own problems. Sachs
strugglesd with her work in Runway and Priestly had to maintain her position and life. Sachs was known for her transformation from someone who disliked fashion into someone who supported her boss in Runway. Priestly was known for her power in Runway and her own life. Sachs and Priestly showed their ways to overcome their problems in very different ways. Priestly understood her problem fully and knew what to do to solve the problem. Meanwhile, Sachs always questioned herself if she fit everybody’s wishes in solving her own problem.

B. Approach of the Study

Feminism is about women gaining the same rights, position and portion as men (Hooks 2000: viii). Feminism itself is a movement done by women from very long time ago. Their realization that women and men should be in the equal position. After several events in their life such as realizing that women can get a better option rather than stay at home, taking care of the family, and meaningless voice. Then they start to move with a small step and it is getting bigger and bigger. Hooks (2000: viii) stated that "Feminism is a movement to end sexism, sexist exploitation, and oppression."

Third wave feminism has the spirit to speak louder. Women are afraid that their voice might be useless but feminism makes sure that every woman’s voice is important. The third wave feminism also accept any kind of woman or even man. It does not have to be the same skin color, it can be from any race and even job. This movement is like sponge, absorb anything that represent women and their struggle.
The writer used 3rd wave feminism as the approach in this study. This approach was relevant for this study because this study discussed the power that Sachs and Priestly had. Sachs and Priestly came from different backgrounds. Sachs, subconsciously, had patriarchy side and Priestly, consciously, was a feminist. Especially, they lived in a big city, New York, and they showed different kind power.

C. Method of the Study

In this part, the writer explained the method in doing the research for this study. This method was used to accomplish the purposes which were used to answer the problem formulation stated in this study. The writer used library research for this study. The writer collected the data from books, journals, film, and articles on the internet.

This study was used two sources. The first was the primary sources and the second was secondary sources. The primary source for this study was The Devil Wears Prada (2004) written by Lauren Weisberger. The secondary sources was taken from books, journals, papers, and articles on the internet. These sources were used as references to answer the problem formulation.

There were some steps to complete this study. First, the writer collected some related studies, journals, article and theories, approaches, and criticism. Then, the writer read all of the secondary sources successfully collected. The writer also compared and compared some of the article and journal to find the writer’s stand. Second, the writer collected data from the novel first by making a table. The data
that were included in the table was the characterization of the characters. Third, the writer analyzed all the collected data and applied gender theory. In this step, the writer already answered all of the problem formulation. The last step was drawing the conclusion from this research.
CHAPTER IV

ANALYSIS

There are two problem formulation formulated by the writer. This chapter is divided into two sub-chapters based on the problem formulations. The first sub-chapter explains the characters of Andrea Sachs and Miranda Priestly. Meanwhile, the second sub-chapter reveals how the characters reflect the 3rd wave feminism.

A. The character of Andrea Sachs and Miranda Priestly in The Devil Wears Prada

1. Andrea Sachs

Andrea Sachs is described as a fresh graduate from a small town. She was born in Avon, Connecticut. Her father is a psychiatrist and she has an older sister named Jill. She takes English literature in her college. She has a best friend since she was eight grade named Lily and boyfriend named Alex. Her dream is to become a journalist and to work for a famous newspaper company, The New Yorker.

“Then how could you not? Seriously, Andy, you'll work your year and you'll get a job at The New Yorker. It's what you've always wanted! And it sure sounds like you'll get there a whole lot faster doing this than anything else.” (Weisberger, 2004: 26)
Sachs is described as Priestly’s second assistant. She works for Runway magazine. She is not as fashionable as the other employees. Her colleague is Emily, the first assistant.

a. Obedient Girl

Obedient means doing what you are told to do. Sachs obeys her father and her boyfriend so much. Sachs not only obeys her father and boyfriend, but also obeys Runway rules, especially Miranda Priestly.

Sachs looks for a job in Manhattan City right after graduate. She wants to work for The New Yorker and Runway is not her first option. Sachs describes herself as someone who is not fashionable, a book-worm and loves to travel. She is so dependent on her family and boyfriend.

I had, until this point, spent the past twenty-three years embodying small-town America. My entire existence was a perfect cliché. Growing up in Avon, Connecticut, had meant high school sports, youth group meetings, and “drinking parties” at nice suburban ranch homes. We wore sweatpants to school, jeans for Saturday night, and ruffled puffiness for semiformal dances. And college! Well, that was a world of sophistication after high school. Brown had provided endless activities and classes and group for every imaginable type of artist, misfit, and computer geek (Weisberger, 2004: 13).

Sachs is really happy when she is with her family. Her father is a psychiatrist and he has a clinic at home. Sachs’ mom is really thoughtful about her daughters. Her father always tries to check up on her daughter, her life and even everything that happens in her life. Sachs is very close to her family and she tells everything about her daily routine. She even calls her parents on her first day of work (Weisberger, 2004: 44). “So, tell me what’s really going on, Andy,” he said as he handed me a little wooden tile holder. “I'm sure you're feeling really
overwhelmed right now,” (Weisberger, 2004: 69) is what her father says to her when she returns home because her sister, Jill, visits Avon with her husband. Then, Sachs explains everything that happens in her life. It is described that Sachs is very open to her parents.

Not only with her family, Sachs is also very open to her boyfriend, Alex. Alex is her longtime boyfriend. Sachs always tries to share everything to her boyfriend, like she does to her family. She wants her boyfriend to update about her daily life because he is one of the closest relatives she has in her recent workplace.

Alex and I talked about how we were both embarking on a new stage in our lives, how we were lucky to be doing it together. We weren't in any rush to get back, though, somehow sensing that this would be the last period of calm before the craziness, and we stupidly extended our visas in Delhi so we could have a few extra weeks touring in the exotic countryside of India (Weisberger, 2004: 15).

Based on some parts in The Devil Wears Prada, Sachs is quite dependent on her boyfriend. On page 25 of the novel, when Sachs receives a call from Elias-Clark about the job at Runway, she is with her boyfriend. Sachs shares to his boyfriend that having the job as Priestly’s assistant maybe is not a really good opportunity. However, Alex reassures her that maybe being Priestly’s assistant at Runway might bring her to her dream job at The New Yorker.

Lily is Sachs’ best friend since eight grades. They go to same school until college. They used to live in the same room in dormitory back in high school. Sachs and Lily share pretty much everything about their life to each other. Lily’s free spirit character is very different with Sachs.
We'd been best friends since eighth grade, when I first saw Lily crying alone at a cafeteria table. She'd just moved in with her grandmother and started at our school, after it became clear that her parents weren't coming home any time soon. They'd taken off a few months before to follow the Dead (they'd had her when they were both nineteen and were more into bong hits than babies), leaving her behind to be watched over by their whacked-out friends at the commune in New Mexico (Weisberger, 2004: 75).

While Sachs only has one boyfriend, Lily never stays in a relationship. Sachs loves this free spirit side from her best friend. Sachs and Lily smoke. When they are moving in together, they are happy that their apartment has balcony because they can smoke in the balcony. Sachs also smokes in office especially when Priestly asks her to go out to buy something. Sachs puts her phone and cigarette in her coat pocket and starts smoking right after she is outside Elias-Clark Building.

Sachs has a dream to become a journalist in one of the high-end newspaper. She works for Runway but she never reads the magazine.

“Well, actually, it's not that I don't love fashion, because of course I do. Who wouldn't?” I rushed on to say, keeping a careful appraisal of her expression, which, as usual, remained mostly unchanged. “It's just that I've always dreamt of becoming a writer, so I was hoping that might, uh, be an area I could explore.” (Weisberger, 2004: 289).

b. Hard Worker

In the novel, it is stated that Sachs always tries her best to despite her lack of information about Runway and how Priestly deals with her daily activity. Sachs is very different compare to the other employees at Runway. She always dresses casually with sweater, in any color that available in her closet, and black pleated skirt with black boot or like any other employee at “normal” office.
After much agonizing and clothes-flinging, I finally decided on a light blue sweater and a knee-length black skirt, with my knee-high black boots. I already knew that a briefcase wouldn't fly there, so I was left with no choice but to use my black canvas purse. The last thing I remember about that night was trying to navigate around my massive bed in high-heeled boots, a skirt, and no shirt, and sitting down to rest from the exhaustion of the effort (Weisberger, 2004: 34).

Meanwhile at the office, the other employees dress differently from her. They dress fashionably and wear branded clothes. Compared to one of her office mate, the first assistant of Miranda Priestly, Emily dresses very different from Sachs. Emily becomes the first assistant of Miranda Priestly after the previous assistant gets a new position at Runway and Sachs becomes the second assistant replacing Emily.

Emily, looking remarkably haggard and sloppy in a fitted but wrinkled sheer white T-shirt and hyper trendy cargo pants was waiting for me in the reception area, clutching a cup of Starbucks and flipping though the new December issue. Her high heels were placed firmly on the glass coffee table, and a black lacy bra showed obviously through the completely transparent cotton of her shirt. Lipstick, smeared a bit around her mouth by the coffee cup, and uncombed, wavy red hair that spilled down over her shoulders made her look as though she'd spent the last seventy-two hours in bed (Weisberger, 2004: 38).

Runway world is new to Sachs. In the novel, it is stated that a lot of girls die for her job. She never imagines working for such a famous fashion magazine in her life. Her job description is also different from what she has imagined. She works for 14 hours and it can be more than 14 hours based on Miranda Priestly’s opinion about the Book. A lot of people say that Sachs job is likely a 'slave' job because Priestly always asks her assistant to work more than the office hour and run errand that is really beyond any employee’s imagination. Sachs tries to do her best in her new job despite of her less knowledge about fashion and Runway.
“Just call me ‘Sorry for You! Hah! Hah! Hah! Hey, Eduardo, check this out. She's one of Miranda's new slaves! Where you from, girl, bein' all friendly and shit? Topeka fuckin’ Kansas? She is gonna eat you alive, hah, hah, hah!” (Weisberger, 2004: 36)

She grows to know more about Runway little by little. Through the help of Emily and Jeffy, she understands what to do and what to wear in Runway. On page 94, Weisberger describes Jeffy as someone who works as the fashion assistant, under Nigel the fashion authority in Runway. Emily always tries to help Sachs when Priestly asks her to do some errands. Even in the end, Emily is mad at Sachs because Sachs makes Priestly angry. Sachs always repeats that she does her best to tries harder.

c. Kind Person

Kind means generous, helpful and thinking about another people’s feeling. Sachs is quite positive person and kind. She always thinks that friendship and having a good relation with other people are important. She is friend with Eduardo, the door keeper in Elias-Clark Building. She even hands out a cup of coffee to some people on the street when Priestly asks her to buy her tall late in Starbucks. She is friend with Nigel, James, and Jeffy from the fashion and beauty industry in Runway. She easily makes friends. She is worried when her boyfriend or best friend is being sensitive to her because of her job at Runway.

People around her are very important to her. She has to keep a good relationship with them. She cannot live without them. Sachs is not always kind and warm. Like other human, Sachs has to choose what to do with her life. She has to choose between her best friend who are in comatose and her job in Paris. She chooses to be with her best friend and goes home to the United Stated and
leaves Miranda Priestly alone in Paris. Sachs cannot live without her loved ones. She will do anything to make everyone happy. She even tries to fix her relationship with her best friend.

2. Miranda Priestly

Miranda Priestly was born in England with the name of Miriam Princhek (Weisberger, 2004: 37). Her family is an orthodox Jewish and her father works odd jobs. Her family depends on the community support since his father spends most of his time studying Jewish texts. Priestly has eleven siblings. She is the youngest. Her mom died in childbirth. Priestly spends her younger days with her grandmother. From eleven siblings, only two of her siblings manages to go to college. The other siblings end up like her father, doing a rough job and getting married. Priestly does not want to do what her siblings do. She wants a better future for her life.

I had Googled her and was surprised to find that Miranda Priestly was born Miriam Princhek, in London's East End. Hers was like all the other orthodox Jewish families in the town, stunningly poor but devout. Her father occasionally worked odd jobs, but mostly they relied on the community for support since he spent most of his days studying Jewish texts. Her mother had died in childbirth with Miriam, and it was her mother who moved in and helped raise the children. And were there children! Eleven in all. Most of her brothers and sisters went on to work blue-collar jobs like their father, with little time to do anything but pray and work; a couple managed to get themselves into and through the university, only to marry young and begin having large families of their own (Weisberger, 2004: 37).

She drops out of high school exactly a few months before graduation. She moves to London and works as an assistant for British designer. She chooses
different path from her siblings because she knows that she cannot afford college and will end up married to someone. She struggles to achieve her position now. From an assistant for upcoming British designer, she tries to make herself to be heard as a fashion expert in fashion industry in England, learns French to broaden her job and gets a job at French magazine.

Miriam was the single exception to the family tradition. After saving the small bills her older siblings would slip her whenever they were able, Miriam promptly dropped out of high school upon turning seventeen—a mere three months shy of graduation—to take a job as an assistant to an up-and-coming British designer, helping him put together his shows each season. After a few years of making a name for herself as one of the darlings of London's burgeoning fashion world and studying French at night, she scored a job as a junior editor at the French Chic magazine in Paris. By this time, she had little to do with her family: they didn't understand her life or ambitions, and she was embarrassed by their old-fashioned piety and overwhelming lack of sophistication (Weisberger, 2004: 37).

Priestly’s family never agrees with her decision to work in fashion industry. Her family wants her to follow the tradition that runs in the family. Even her rough British accent is gone and replaced by more educational British accent after she leaves the family and starts a new life. Priestly sets her own goal after she goes out from her family home and changes her name. No one recognizes that she comes from Jewish family whose father works blue collar job. Every people recognizes her as someone who comes from a rich and educated family.

The alienation from her family was completed shortly after joining French Chic when, at twenty-four years old, Miriam Princhek became Miranda Priestly, shedding her undeniably ethnic name for one with more panache. Her rough, cockney-girl British accent was soon replaced by a carefully cultivated, educated one, and by her late twenties, Miriam's transformation from Jewish peasant to secular socialite was complete. She rose quickly, ruthlessly, through the ranks of the magazine world. She spent ten years at the helm of French Runway before Elias transferred her to the number-one
spot at American Runway, the ultimate achievement. (Weisberger, 2004: 37)

a. Independent Woman

Priestly lives without her family since she quit school and runaway to London to pursue her dream. Her family is not supportive with their children’s education. Priestly’s father expect that all of the children have to married well to someone and earn money and to get money does not any education degree. Priestly is against her father’s will. She thinks that working as blue-collar job will not change her family at all. They will be poor and still working as blue-collar job. Priestly wants to change her own future by getting a lot of money. Her siblings followed her father’s will and they marry well. Priestly achieves her dream by working hard since young age. She sets her goal to work for fashion industry after she runs away from home and leaves her family. She proves to her family that she can do anything she wants and she is successful in doing that. She spends most of her young age alone and working hard and it makes her independent, depends on herself. By her family limiting all the children’s dream, she thinks that there is no way she will depend on her family. She starts her career from very bottom and climbs until she becomes the editor-in-chief of Runway magazine. She achieves all of her position by depending on herself. Her strong will to make herself success makes Priestly successful. She success in proofing to herself and her family that without the Princhek’s name she can be successful. She knows what she wants she working hard to achieve the dream.
She even cannot depend on her husband for raising her kids. Priestly loves her twin daughter so much and she will do anything for them. She will do anything that she can to make her daughters happy. Priestly is married for three times. She does not let her husband to take control of her life. They live separately as husband and wife or like a business partner. They will meet at certain meeting with someone they know. Priestly tries her best so that she cannot disturb her husband work and vice versa. With her married for three times and the twins come from her second married, she raises them by herself without concerning her husband. Throughout the story, the author, Weisberger never mentions about Priestly’s third husband spends his time with the twins.

b. Persistent and Discipline Woman

Priestly’s work in fashion industry influences a lot of people. People say that Priestly is very talented in her work. She dedicates her life for her work in fashion. She is the best in the field. Every edition of Runway is on her hand. She thoroughly checks all the contents before publishing the magazine. She makes the entire office work for the mockup of the magazine, not the exact magazine.

Therefore, when Miranda left around five each day to spend some time with the twins, the real day's work would begin. The art department would craft their new layout and input any new photos that had come in, and editorial would tweak and print any copy that had finally, finally, gotten Miranda's approval—a giant, looping “MP” scrawled across the entire first page. Every editor would send all the day's new changes to the art assistant, who, hours after nearly everyone else had left, would run the images and layouts and words through a small machine that waxed the backs of the pages and pressed them onto their appropriate page in the Book (Weisberger, 2004: 98).
The Book is mock-up book for the upcoming edition of the Runway. Miranda Priestly as the editor-in-chief has the responsibility to check all the contents in the magazine before the magazine is published. Runway itself is Miranda Priestly’s life. She needs everything to be perfect and suit her preference.

The Book was a large wire-bound collection of pages as big as a phonebook, in which each current issue of Runway was mocked up and laid out. She explained that no substantial work could get done each day until after Miranda left, because all of the art people and editorial people spent all day long consulting with her, and she changed her mind every hour (Weisberger, 2004: 98).

The magazine is not published if Priestly keeps changing her mind about the design of the magazine until the magazine is perfect. She likes everything perfect from the front page until the last page. She chooses the model and the clothes by herself. Also, she changes the design of the magazine if she does not like it at all. It may not describe her as persistent, but Priestly is discipline when it comes to the publishing time. She is persistent to make her work perfect.

When it comes to work, Priestly never likes to repeat something. She definitely says her command once. If people ask again she does not want to answer the question.

And there it was, almost unexpected but not quite, that dreaded British accent ringing in my ears. “Ahn-dre-ah. It's Mir-ahnda. It's nine in the morning on Sunday in Pah-ris and the girls have not yet received their books. Call me at the Ritz to assure me that they will arrive shortly. That's all.” Click (Weisberger, 2004: 80).

Priestly also hates excuses. She does not like any excuses that the employee has. She says,

“Miranda, I do recall that you requested two copies, and I ordered two,” I stammered, hating myself yet again for pandering. “I spoke to the girl at
Scholastic and am quite sure that she understood that you needed two copies of the book, so can't imagine—"
"Ahn-dre-ah, you know how I feel about excuses. I'm not particularly interested in hearing yours now. I expect something like this will never happen again, correct? That's all." She hung up. (Weisberger, 2004: 85).

It states that Priestly always gives her assistant, Emily and Sachs, a code when she asks for something and they have to find out what Priestly means. It can be something that Priestly never says before. She insists that she already says her request for more than 5 or 10 times. For example, when she calls Emily and tells that she will be in the office at noon and she wants a restaurant review that she reads that day in the newspaper. However, Miranda never says specifically about any paper. None of Emily and Andrea has the answer about what she means. Priestly says this,

"Ahn-dre-ah, I already told you that it was in the Post—is it really that difficult to find?" And with that, she was gone."(Weisberger.2004: 221).

Then, Sachs tries her best again to find this restaurant review that her boss means. In the end, she declares that she already says it for more than 5 times to her assistants who in fact never receives a full description about what she means. She is persistent that all of her assistant should know what she means, despite she only gives one clue on everything. She does not like to be bothered with small problem.

"Ahn-dre-ah, I've told you at least five times now that the review was written about a new restaurant in Washington. Since I'll be there next week, I need you to make a reservation." She cocked her head and moved her lips into what can only be described as a wicked smile. "What exactly about this project do you find so challenging?" (Weisberger.2004: 224).
Priestly is very discipline. She always goes to her appointment right at the time. Even for having lunch at her own office or having a cup of coffee in the morning, she does not like to be late. Andrea and Emily, her two assistants, are usually given a certain time to buy her a cup of coffee or lunch. When it is longer than Priestly expects, she calls them endlessly.

“Is this Emily? Emily, is that you, I can barely hear you!” Miranda’s voice came over the line in a shrill, angry staccato.

“Hello, Miranda. Yes, this is Andrea.” I stated calmly while Sebastian visibly swooned at the sound of her name. “Are you preparing my lunch yourself, Andrea? Because according to my clock, I asked for it thirty-five minutes ago. I cannot think of a single reason why—if you were doing your job properly—my lunch would not be at my desk yet. Can you?” (Weisberger, 2004: 134)

This character of Priestly explained by an event makes her look like someone who does not care about other things that matter for other people. She seems like wanting people to read her mind and know what she means exactly like what she says. Priestly thinks that herself is very important and cannot be disturbed by a single question about anything.

A lot of people know Miranda Priestly, the fashion expert and editor-in-chief for Runway magazine. A lot of people love her. However, a lot of people also hate her at the same time. There are a lot of people describe her as someone who is smart and talented but also there are people who describe her as a bitch.

“Miranda Priestly, you're not only the darling of the fashion world, you're the Queen of my world!” one gushed. “I couldn't agree more with your choice to run the article about red being the new black in the April issue—it was ballsy, but genius!” another exclaimed. (Weisberger, 2004: 215)

That is how a gay man describes who Miranda Priestly is. A lot of people adore her talent in fashion industry. Even a high school girl adores her for being
such a wonderful fashion editor for Runway. The teenager says that she is a fan of the magazine and she likes a dress review for her and a designer dress for her prom night. Everyone loves Miranda Priestly as their fashion heroes. She is the most talented woman in fashion industry.

Priestly cannot live by herself. When Sachs leaves her and the job in Paris, all Priestly can do is screaming her name and calling her. Priestly may be independent, but she depends on Sachs in everything. Priestly becomes powerless when Sachs leaves. She does not know what to do after Sachs leaves. Schedule, appointment, people that she has to meet all in Sachs possession. Priestly considers herself important, but she never considers that she needs other people to help her.

“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—”

She gasped audibly while her hand flew to her mouth in shock, and I felt not a few Clackers turn to see what the commotion was. They'd begun pointing and whispering, themselves as shocked as Miranda that some nobody assistant had just said that—and none too quietly—to one of the great living fashion legends.

“Ahn-dre-ah!” She grabbed my upper arm with her claw like hand, but I wrenched it out of her grip and plastered on an enormous smile (Weisberger, 2004: 302).

She cannot let Sachs go. However, Sachs leaves her in front a lot of people. She is ashamed because her assistants leave her and curses her own boss.

B. Andrea Sachs and Miranda Priestly’s characters reflected through the 3rd Wave Feminism

In this sub-chapter, the theory of 3rd wave feminism is applied to answer the second problem formulation. Both of the characters do not share the same
characters. They have different characters and 3\textsuperscript{rd} wave feminism determine which side of their characters reflects the 3\textsuperscript{rd} wave feminism.

Andrea Sachs has characteristics of a feminist. Her characteristics that mention on the previous sub-chapter. She is obedient, hard worker and kind. Those are the characteristics that the writer finds from the novel that reflect Sachs’ as feminist. Priestly character’s

The third wave feminism has certain characteristics. This wave is very different with the previous one, the second wave feminism, which has militant characteristics. The second wave accept only woman from a certain background. They have to be white, educated and an American. While the third wave is wider. Woman do not have to come from certain skin color, any color will do. Black, white, and yellow. Feminist do not require to be an educated person and strongly against men. Woman just should embrace themselves as they are not how society expect them to be.

In comparison with the third wave feminism, there is a second wave feminism. This theory is used to contrast Priestly’s characteristics because Priestly has the character of the second wave feminism. She is barely change in the story and persistent with her action. But Priestly also different from the second wave theory because she is considered her twins daughter as part of her life while the second wave think that woman should be free from any ‘woman’ responsibility.

Sachs and Priestly do not come from pure American family. Both of them has Jewish decent and that make both of them still a feminist. They do not have to be pure American to be a feminist. They embrace themselves as they are. Priestly
and Sachs are the same color of skin. They are white people. Even though Priestly come from British – Jewish family and Sachs come from American- Jewish family, they have different ethnicity, but they have the same goals. They want something for themselves. They want to earn something for achieving their dream. By throwing away her family, Priestly get rid of the obstacles that will create hard path for her to achieve her dream. Priestly also proves that it does not have to be educated to become a woman that can fight. Priestly fights herself to achieve her position at Runway. Priestly also fights back society’s way to see woman. She has the position that most man can get the position easily. Her employees are afraid of her. Her figure is quite intimidating, as the novel describe Priestly, because she wears expensive clothes and her preference of clothes is always the best and has to be perfect. She also proves that she does not have to be educated to become successful. She just need to be a woman who knows what she wants and has a strong will to achieve that.

I had Googled her and was surprised to find that Miranda Priestly was born Miriam Princhek, in London's East End. Hers was like all the other orthodox Jewish families in the town, stunningly poor but devout. Her father occasionally worked odd jobs, but mostly they relied on the community for support since he spent most of his days studying Jewish texts (Weisberger, 2004: 37)

In a way it was a Jewish mother’s dream, a real reason to visit doctor after doctor after doctor, making absolutely sure that every miserable parasite had abandoned her little girl (Weisberger, 20014: 15)

Sachs with her loved ones and her desire to proof to anyone that she can do what she wants. Priestly is not come from a good family and she is uneducated but she still can manage to conquer the position as the leader in the office. She
stands by herself to acquitted her position now. She does not need her father’s help or permission to become successful, but she shows to her family that she can be like a man who has position and power. As a boss who has a lot employee, Priestly is pretty intimidating to others. Her appearance as the most fashionable people at the office make her look stronger. She does not afraid to look pretty, to dressed up as she is.

After saving the small bills her older siblings would slip her whenever they were able, Miriam promptly dropped out of high school upon turning seventeen—a mere three months shy of graduation—to take a job as an assistant to an up-and-coming British designer, helping him put together his shows each season. After a few years of making a name for herself as one of the darlings of London's burgeoning fashion world and studying French at night, she scored a job as a junior editor at the French Chic magazine in Paris. By this time, she had little to do with her family: they didn't understand her life or ambitions, and she was embarrassed by their old-fashioned piety and overwhelming lack of sophistication (Weisberger, 2004: 37).

The third wave feminism do not say that being pretty is a crime. They do not have to be like a man to become a feminist. They do not have the same power or act like man or become man to become equal with them. The second and the third wave agree with the idea that woman does not necessarily change herself into man. They will accept any kind of women with any kind of personality. Woman can put any pretty clothes, make up, high heels and wear pink color. It is a must for Andrea Sachs and Miranda Priestly to dresses up at work. They work in a fashion beauty section. There is nothing wrong in putting those things. Woman should be pretty and they have to embrace their true self. Wearing any clothes
also one of the freedom that woman can get. They can be anything with their clothes.

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, 2004: 12).

After much agonizing and clothes-flinging, I finally decided on a light blue sweater and a knee-length black skirt, with my knee-high black boots. I already knew that a briefcase wouldn’t fly there, so I was left with no choice but to use my black canvas purse (Weisberger, 2004: 34).

Sachs loves her loved ones so much, she is pretty, she also tries to stand for herself when people around her force her to become someone who is not herself. She needs her surrounding people to be with her. She is not afraid if people see her as someone who is very dependent on her closest people. She also not afraid to become herself even though she changes herself just for Runway but in the end, she become herself again, grateful with her closest people and work for Seventeen magazine, even it is not her dream job. She tries to befriend all of the obstacles. She is working hard on achieving her own self. Her parents do force her to choose in the beginning but then she decides that her family is herself. Her coworker at the office always look down on her because Sachs does not look like someone who loves fashion. The front office worker also mocked her because she works for Miranda Priestly, the devil. Her parents, boyfriend and friend support her at her new work at first. They make sure that Sachs will take the job and it will be her first job as well as the way for her to work for The New York Times. But after a while, Sachs become very busy with her job and she cannot spend her
time with her loved ones. Her loved ones sound their protest to Sachs because of that. Sachs, herself, thinks that everything they say to make her take the job are always the best decision but when Sachs decide to working hard, her loved ones do not like that Sachs is working too hard.

“Mother, let me make something very, very clear here. I am not going on vacation. I have not chosen to go to Paris rather than meet my baby nephew. It's not my decision at all, as you probably know but are refusing to accept. It's really very simple: I go to Paris with Miranda in three days for one week, or I get fired. Do you see a choice here? Because if so, I'd love to hear it.”

She was quiet for a moment before she said, “No, of course not, honey. You know we understand. I just hope—well, I just hope that you're happy with the way things are going.” (Weisberger, 2004: 266)

Sachs is trying to understand herself. Most of the time, her family will decide something for herself because she lives with her family. Sachs, even though she loves her family, friend, and her boyfriend, it does not mean that she is not a feminist. The second wave might think that family will get in the way of being a feminist but the third wave will accept it. Woman just have to embrace themselves as a woman. Sachs has a loving family, very kind boyfriend, a job that a lot of women ready to die for and she has herself. In the end of the story, Sachs has to choose between her job and her family and she decided to choose her job rather than her family. It does not make Sachs does not love her family but she chooses herself. After that, her dad called her and tell her that her best friend is in comatose state. Then Sachs chooses her loved one instead of her job with Priestly. Sachs carefully decided. She cannot let her dream go away after what she had done and she cannot leave her loved ones. As a woman, it is her right to choose what is the best for herself. Her decision to choose her loved instead of her job
does not make her loved ones on the way for her to make her dream come true. Being a woman also means that they can take care of themselves because man can take care of themselves.

As seen in second wave feminism, Priestly also has the characteristics of being a militant feminism. She never changes throughout the story or remain the same. She fits the characteristics of being born in 60s-70s but her characteristics fitted more with the third wave feminism. Priestly is a mother of two and she wants to continue taking care of her daughters. She dressed up like any other employee in Runway, probably the most fashionable one because she always wears high end brand and from the famous designer. Because the second wave of feminism thinks that woman should not have any burden, like a family that will make them in the second place after man. Priestly proves that she can take care of her daughters by herself even she has husband. She also does not make her husband controlling her life, job, position and her mind. She let her husband do everything that will make their married life look good in front of others and being romantic. As a woman with a lot of money, big power and as a leader, Priestly is equal with her husband. Both of them has power and a leader at some sort of position. She has the same thing as her husband. She can order around her employee, wearing something that will make her happy, controlling herself and does not worry about her future as a wife.

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 (Weisberger, 2004: 42-43).
CHAPTER V

CONCLUSION

In this chapter, the writer draws a conclusion from the analysis. In this present study, the writer finds out how the characters of each character from The Devil Wears Prada can determine the feminist side of themselves through the 3rd wave feminism perspective. In this present study, the writer concludes that the way Andrea Sachs and Miranda Priestly face their problem represent their character. The characters of Andrea Sachs and Miranda Priestly are very different compared to each other. Andrea Sachs with her identity and her loved ones. Miranda Priestly is with her power and unchanging characters. As seen in the third wave feminism which has certain characteristics, both of the characters reflect each of the characteristics that the third wave has and also, in comparison, Priestly has certain characteristics from the second wave feminism.

The writer found some of the personality from both characters, Andrea Sachs and Miranda Priestly. There five characters from Andrea Sachs and Miranda Priestly that reflect the third wave feminism. Andrea Sachs’s obedient, hard worker and kindness. Those personality come when Sachs struggle with her new job. She is trying to find her true self in order to know her dream better. She is surrounded with her loved ones who always asked her to do what is best for her without knowing Sachs true feeling. Sachs will do everything for her loved ones. She will be happy if her loved ones happy. She does not like being a burden to someone.
Sachs working hard to prove to herself that she can achieve something. Even though she does not like her work place, Sachs trying to do her best by following all the task. She also trying to befriend with all of the employee even when they hate her because she is different from them. Sachs is kind to everyone even when those people underestimate her because of her look and her job. Priestly is discipline, persistent and independent. Priestly’s past make herself to work harder than any other teenage girl and it makes her to keep up with everything so that she can reach her dream. She is never late while working as an editor-in-chief. She always come early before the appointment time. Priestly is persistent because she keeps the same habit. She likes the Book to be delivered at the same time after each department finishing the detail for the magazine and the person who delivers the Book cannot be seen by her or even make sound. She also does not change through the story like Sachs. Priestly is an independent woman because of her past. She leave her family when she thinks her family will not support her dream. She works in a boutique since young and in the end, she can achieve her dream. She also proves it to her family that she can do better without her family.

Andrea Sachs and Miranda Priestly are women who tries to achieve their dream. They have different background from family, education, race, and career. Being a third wave feminism for Sachs and Priestly is not about confirming that they are feminist but rather reflect the third wave feminism in their live. Sachs can be a feminist even though she loves her loved ones so much. Family will not be in the way to become feminist in the eye of third wave feminism. Priestly also loves her twin daughter and it is not wrong for being a mother and taking care of the
children. Being pretty for Andrea Sachs and Miranda Priestly is a must. They can put any pretty clothes, make up, wear high heel and become a feminist. Sachs and Priestly embrace themselves as a woman. There is nothing wrong in being pretty.
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