

**THE INFLUENCE OF WORK ON ANDREA SACHS'S
PERSONALITY DEVELOPMENT AS SEEN IN LAUREN
WEISBERGER'S *THE DEVIL WEARS PRADA***

A UNDERGRADUATE THESIS

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



By

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**ENGLISH LETTERS STUDY PROGRAMME
DEPARTMENT OF ENGLISH LETTERS
FACULTY OF LETTERS
SANATA DHARMA UNIVERSITY
YOGYAKARTA
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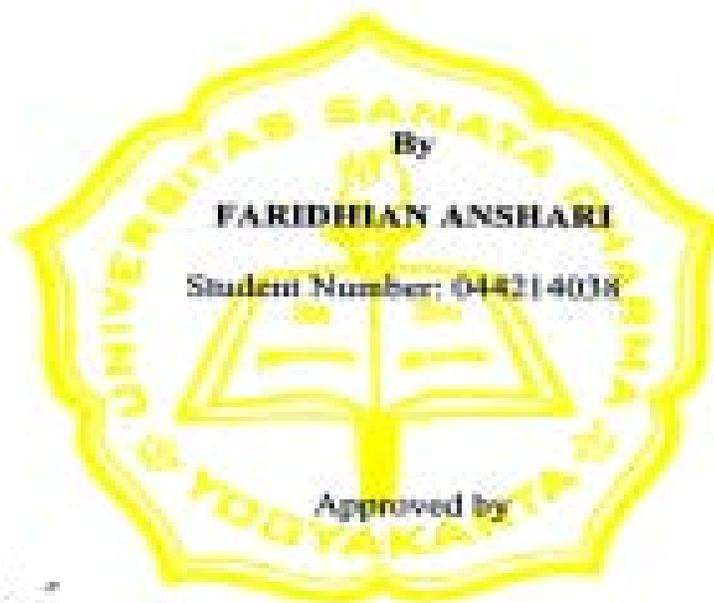
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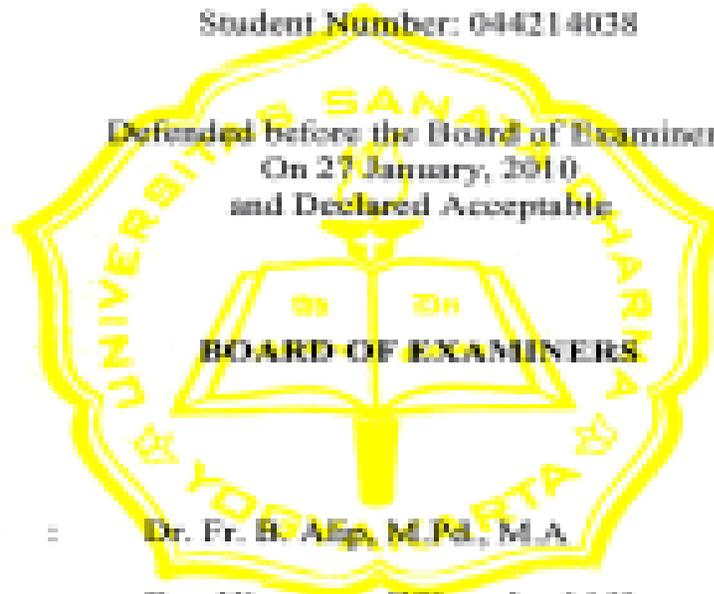
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**“Speak Up Your Mind,
Before You
Speak Up Your Mouth”
(Solikhin Abu Izzuddin)**

**A Dedication For My Beloved:
My Beloved Mother Dwiana Nuri Wati
My Beloved Father DR Dachyar
My Dearest brother Irham Nur Anshari
All Best Friends**

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I realize that it is impossible for me to accomplish this mission, to finish this thesis, without assistance. First of all, I thank **ALLAH SWT**, who has always been walking beside me. **ALLAH SWT** gives me great blessing and shows me the best path I should follow.

I realize that many people have given their help in finishing this thesis. I also realize that it is impossible for me to finish it without their help. Now, I would like to express my gratitude for their guidance and support in finishing this thesis.

My special gratitude is addressed to my beloved family, especially my mother **Dwiana Nuri Wati**, my father **DR Dachyar**, and my brother **Irham Nur Anshari**; my great supporters. I thank them for their patience and for entrusting me to finish this thesis.

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Faridhian Ansahri

**APPROVAL PRONOUNCEMENT PAGE
OF THESIS PUBLICATION FOR ACADEMIC CONCERN**

Signed below is the student of Sanata Dharma University:

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For science development, I hand over my thesis titled, The Influence of Work on Andrea Sachs's Personality Development As Seen In Lauren Weisberger's *The Devil Wears Prada* to the Library of Sanata Dharma University. Thus, I give the Library of Sanata Dharma University the right to keep, to alter in another medium, to organize in a date base, to distribute limitedly and to publish it in internet for academic concern without asking for permission from me or giving royalty to me as still attaching my name as the writer. Thus, this pronouncement is made sincerely.

Completed in Yogyakarta

On 27 January, 2010

Faridhian Anshari

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ABSTRACT

FARIDHIAN ANSHARI. **The Influence of Work on Andrea Sachs's Personality Development As Seen in Lauren Weisberger's *The Devil Wears Prada***. Yogyakarta: Department of English Letters, Faculty of Letters, Sanata Dharma University, 2009.

This study discusses one of Lauren Weisberger's works entitled *The Devil Wears Prada*. The story tells about Andrea Sachs who experiences personality development which there is some change in personality after she work at *Runway* magazine.

There are two questions in this thesis, namely: First is How is Andrea Sachs, the main character of the novel, characterized? And second is How does her work influence her personality development?

To solve the first problem, some literary reviews concerning with the theory of character and characterization are conducted to find out the main character's characterization. To solve the second problem, theory of personality development and theory of work motivation are used to analyze the main character's personality development that is influenced by some factors in her work. The writer also uses psychological approach because the focus of this study is analyzing the main character's psychological aspects.

The results of the study show that Andrea Sachs's personality develops and there is change in her personality. The changing is caused by the influence of her job in *Runway* magazine; Before Andrea join the *Runway* magazine, she is committed, patient, obvious and caring. She chooses to change her characteristics for the motivation to join in *New Yorker* magazine. In other words, she has unpleasant attitude. However, the influence from her work changes her to be a different person, who becomes uncommitted, impatient, uncaring, and not oblivious again. It can be concluded that Andrea's experience in working for a place influence her later personality.

ABSTRAK

FARIDHIAN ANSHARI. **The Influence of Work on Andrea Sachs's Personality Development As Seen in Lauren Weisberger's *The Devil Wears Prada***. Yogyakarta: Department of English Letters, Faculty of Letters, Sanata Dharma University, 2009.

Skripsi ini membahas tentang salah satu novel karya Lauren Weisberger yang berjudul *The Devil Wears Prada*. Novel ini menceritakan tentang Andrea Sachs yang mengalami perkembangan kepribadian dimana terjadi perubahan kepribadian setelah dia bergabung dengan majalah *Runway*.

Ada dua pertanyaan yang terdapat dalam skripsi ini. Pertanyaan yang pertama adalah Bagaimanakah Andrea Sachs, tokoh utama di dalam novel, dikarakterisasikan? Dan pertanyaan kedua adalah bagaimana pengaruh kerja yang diterima oleh Andrea mempengaruhi perkembangan kepribadiannya?

Untuk memecahkan masalah yang pertama, beberapa telaah referensi yang berkaitan dengan teori karakter dan karakterisasi dilakukan untuk menemukan karakterisasi tokoh tersebut. Untuk memecahkan masalah yang kedua, digunakan teori perkembangan kepribadian dan teori motivasi kerja untuk menganalisa perkembangan kepribadian tokoh utama yang dipengaruhi oleh beberapa faktor di dalam kerjaan. Penulis juga menggunakan pendekatan psikologi karena fokus penelitian ini adalah membahas tentang aspek psikologi dari tokoh utamanya.

Hasil – hasil dari telaah penelitian ini menunjukkan bahwa kepribadian Andrea Sachs berkembang dan terjadi perubahan personality. Perubahannya disebabkan oleh kerjaannya di majalah *Runway*. Sebelum Andrea bergabung dengan majalah *Runway*, dia adalah orang yang selalu menepati janjinya, sabar, perhatian terhadap orang sekitarnya dan cuek. Dia memilih untuk merubah karakternya demi motivasinya untuk bergabung ke majalah *New Yorker*. Dengan kata lain, dia mempunyai sikap yang tidak menyenangkan. Namun pengaruh kerjaannya mempengaruhi dia dalam perubahan karakternya dalam menjadi orang yang ingkar janji, tidak sabaran, tidak perhatian, dan tidak cuek lagi. Dapat disimpulkan bahwa pengalaman Andrea dalam kerjanya dapat mempengaruhi kepribadiannya kemudian.

CHAPTER I

INTRODUCTION

A. Background of the Study

According to Larry A. Hjelle and Daniel J. Ziegler, as human beings, we are complex and different from one another. Human beings come in many shapes and sizes and behave in exceedingly complex ways. Of the several billion people who presently inhabit the earth, no two are exactly alike (Hjelle Ziegler 1981: 1)

It is also unique personality or noticeable characteristic that makes us special as creatures. With the word “personality”, the palpable uniqueness in all individuals is indicated (Hjelle and Ziegler, 1981: 7). It means that personality is the special property that distinguishes one person from another. No two people in the world share the same personality.

They also state that, personality might change together with the changing of time. Our personality when we were children is different from when we are old. The human personality is easy to be changed and influenced (Hjelle and Ziegler, 1981: 1-2).

People change during the time; it means that some people may experience personality development. In addition, in personality development there is change in personality.

Our personality when we were children is different from when we are old. Hurlock also explains that people are not completely satisfied with their personality and they often have to change. In real life, we can find that there are people who later are known to be wise and able to act as the leader. According to Hurlock (1976: 120), there are many factors which influence personality development such as our desire to change the personality and the significant people around us.

Changes in personality do not occur by themselves, there are two factors that influence it, namely internal and external factors. The internal factors come from the person himself, such as changing of age which influences the individual's physique and personality pattern whether it is easy to change or difficult to change. The external factors come from the outside of the person himself such as other character's attitude and treatment toward him.

The Devil Wears Prada is one example of the novel which we can see how the personality develops because of the treatment from the situation around us, especially in our work. The book tells about Andrea Sachs's personality, whose job in *Runway Magazine*, as an assistant of Miranda Priestly, can develop her personality. In the beginning of the story, Andrea always cares for her friend and her family, but because of her job, she becomes a workaholic person, who always does everything for the job and forgets all the people around her.

This paper is intended to study Andrea Sachs's psychological condition by analyzing Andrea Sachs's personality development that is influenced by her work.

B. Problem Formulation

There are two questions in my paper:

1. How is Andrea Sachs, the main character of the novel, characterized?
2. How does her work influence her personality development?

C. Objectives of the Study

The study aims to answer the research questions stated before. Therefore, the objectives study will be firstly to understand the characteristic of Andrea Sachs in the novel. The second objective is to examine the influence of the work on the main character's personality development as it is revealed in the novel. And third objective is to understand the function of Miranda Priestly as her boss into Andrea Sachs's personality development.

D. Definitions of Terms

It is important to clarify the meaning of certain words to avoid misunderstanding of the meaning of the words related to the topic of study.

There are two terms to be clarified in this paper. They are:

1. Personality

In *Theories of Personality*, Larry A. Hjelle and Daniel J. Ziegler stated that personality is a pattern of relatively traits and unique characteristics that give both consistency and individuality to a person behavior (Hjelle and Ziegler, 1981: 17).

2. Personality Change

In *Concise Encyclopedia of Psychology*, personality changing is the changes in personality. The changes may be sought as the examples of this form include the effect of aging, psychological trauma, education and altered circumstances. The changes also may be abrupt as with a religious experience. The changes can be seen when human behavior is governed by the lowest unfulfilled need, changes in job, family, or social condition that will alter fundamental motive structure.

As quoted from Hurlock's view, changes in personality are classified into three major categories. First, some changes are for the better and some are for the worst one. Second, some are quantitative and some are qualitative. Third, some occur slowly and some rapidly (Terry, 1976:105-109).

CHAPTER II

THEORETICAL REVIEW

A. Review of Related Studies

According to Kate Bess from *New York Times*, *The Devil Wears Prada* is customary in this increasingly popular brand of bite-the-boss fiction, the names (and hair color) have been changed to protect the guilt of the author experience, and she put Andrea Sachs as her protagonist..

The author wants very much for us to sympathize with the put-upon Andrea as she strives to please her boss from hell. Andrea is nice, Andrea is good, and Andrea is the only girl in 12 years to buy her Town Car driver a sandwich. Andrea is also sweetly clueless about her lack of style, and conflicted as to the values of a world that prizes perfect nails, designer frocks and Manolo Blahnik shoes. All just fine, except Andrea also has an unbecoming superiority complex and is just as much a snob as the snobs she is thrown in with. Weisberger manages to get off some funny lines and deft observations of the lookist culture, but you have the feeling they came from her co-workers at Vogue magazine.

([http://www/AnnaDearest - New York Times.mht](http://www/AnnaDearest-NewYorkTimes.mht))

According to Carlie Kraft from the *bookreporter.com*, *The Devil Wears Prada* not only about the bite-the-boss fiction story, but also about the character of Andrea as the Major character, that she can survive in the work and grow as a different character from the beginning of the story.

As we witness Andrea's self-pitying diatribe on the superficial fashion world, and how it takes over her life and makes her forsake her relationships with her family, her best friend and her boyfriend, the voice falls flat and begins to drone around page seventy-five. Though the setting itself is a fast-paced world, the pacing of the narration is

incredibly slow. Andrea's growth as a character is limited at best, self-discoveries are few, and the predictable ending is akin to that of a made-for-television movie.

(<http://www.Bookreporter.com> –THE DEVIL WEARS PRADA by Lauren Weisberger.mht)

Same as with Charlie Kraft, Deirdre Donahue from *USA TODAY*, also considers that Andrea is an interesting character because she will do anything because her motivation to become a writer in another place, and Miranda promises it.

Oddly, the most interesting character in many ways is Andrea's co-worker, Emily, the senior assistant who embodies the Stockholm syndrome of identifying with one's captor. She is brainwashed in her unswerving belief that Miranda is a great woman who is providing an opportunity of a lifetime by letting them satisfy her every whim.

(<http://www.USATODAY.com> - 'Devil Wears Prada' feels worn.mht)

Janet Maslin from *New York Times* also states that Andrea's character was developed because she was tired with a lot of jobs that are given by her boss Miranda Priestly

The ordeals Andy suffers are the high points of her story. She must go pick up her boss's custom-made tennis shorts at Chanel. She must get an advance copy of a book from "that wretched Harry Potter series" and send it, at huge expense and inconvenience, to Miranda's ungrateful children in Paris. She must find a restaurant in New York, although the place is actually in Washington, a fact that Miranda neglects to mention. Being thanked for any of this is out of the question. Andy must race to procure Miranda's coffee and meals ("I. Want. My Lunch. Now!"), which are the main signs that this editor is the devil of the title.

(<http://www/BOOKS OF THE TIMES; Elegant Magazine, Avalanche of Dirt - New York Times.mht>)

Similar to Janet Maslin, Caitlin Fanagan in her journal reviewed in *The Atlantic Day*, states that Andrea was take a wrong decision to have a job, which have an human evil incarnate.

The burden of Andrea's complaint (one senses very strongly that the opinions and attitudes of author and heroine are as one) is that when she graduated from college and got a job as personal assistant to the editor in chief of a fashion magazine, she ended up with the worst boss in the history of the whole wide world. Miranda Priestly is human evil incarnate: she forgets Andrea's name, forces her to make two trips to Starbucks in a single morning, and never once compliments her on her clothes. Like many young people in this new and unpleasant situation, Andrea both aggrandizes her importance to her boss (she believes that Miranda's every slight is carefully orchestrated to demoralize her) and insists that she alone understands the shallowness.

([http://www/USATODAY.com](http://www.USATODAY.com) - 'Devil Wears Prada' feels worn.mht)

This paper is different from the study that is aimed to discover that *The Devil Wears Prada* is about the Major character story. However, the writer agrees with what the critics say above about personality changing that only happened to the major character, Andrea Sachs. But, the writer finds that *The Devil Wears Prada* can be explored through different point of view. The writer will see the novel from psychology point of view. The study reviews will help the writer to changes Andrea Sachs's personality changing that is influenced by the bad treatment in her job

B. Review of Related Theories

1. Theories on Character and Characterization

Character can be simply considered as a person who has a role in a story. Abrams also explains that the person presented in a story is called the character. He adds that the readers interpret the character as having certain characteristic in the way they play their roles that are expressed by what they saw or their dialogue and what they do or their action (1981: 20).

In order to understand more deeply about characters, Forster (1974: 73), deals with the discussion between the **flat** or **static characters** and **round** or **dynamic characters**. A flat character is static and never changes. "A single idea or quality" usually represents a flat character. It means that personality is not described in detail. The character remains stable and unchanged from the beginning to the end of the story. A round character is dynamic and complex in temperament and motivation. A round character is hard to classify because the character is always changing and hard to guess. Round character can change or develop according to certain actions. Also, the character can keep still, change, or develop in the same manner as human being.

There are two kinds of characters based on their roles in a story; they usually help each other to arrange a story. Perrine (1974: 48) says that character can be separated into two kinds based on their roles in a story, namely **major** and **secondary characters**. Major characters are those who

appear more often than the other characters in the story. Usually the story focuses on those characters that perform the important role in clarifying the in the novel, so the reader's expectation depends on the major characters. The secondary characters are those who appear in certain setting, just necessary to become the background of the major characters. Their role is less important than the major characters.

In the book *Understanding Unseen*, Murphy (1972:161-173) explains that there are nine principles for the author to inform to the reader the characters and the personalities of his characters understandable to, and come alive for, his reader. The first is **personal description**. By giving a clear description of the character's physical appearance (such as the face, clothing, skin), the author wants to tell us more about the character. The description is often related to the psychological condition, or to the personality. A personal description will also help the readers both to visualize and to understand the characteristic of the character.

The second is **character as seen by another**. Instead of describing a character directly, the author can describe him through the eyes and opinions of another. The reader can understand the character through what other characters said about him. The third is **speech**. The author can give the readers an insight into the character of one of the persons in the novel through what the person says.

The fourth is **past life**. The readers can learn something about the

character's past life through the events set by the author that also has shaped the characters. This method can be done by the author through his direct comment, through the person thought, through his conversation or through the medium of another person. The author can also give the readers clues to a character through the **conversation of other** characters and the things they say about him. People talk about other people and they think that they say often give us a clue to the character of the person talked about.

The author can also give the reader a clue to a character by letting us know how that **character reacts** to various situations and events. This reaction is as important as his speech, his gesture, and his movements. The **author** can describe or give **comments** on a character directly. This kind of description leaves the readers no doubt to what sort of person the character is. The author can give the readers direct knowledge of what a **character** in his novel is **thinking about**. In this respect, he is able to do what we cannot do in real life. Readers are in privileged position. We can hear the inmost thoughts of a person in a novel. The last, the author can describe a **character's mannerisms**, habits or idiosyncrasies, which may also tell us something about description of his character.

2. Theories on Personality Changes

The characters in a novel have personality, the characteristics that make the imaginary person alive. In the novel, the characters' personality

may change. Originally, the word “personality” comes from the Latin word “persona” which means “mask” and is associated with the ancient Greek theatre. People change throughout their lifetime. This is so because people are not completely satisfied with their personality. They often desire to change it (Hurlock, 1976:108).

Further Hurlock says in her book, *Personality Development*, change here means to alter or to vary; it does not necessarily mean that the alteration or variation will be complete. The personality pattern can change in some areas and remain persistent in others. The change is not synonymous with ‘improvement’ but there are some choices that may be taken: being steady, being better, or being worst because the society has a variety of influences to a personality.

According to Hurlock (1976: 119), a nice personality becomes the demand of a society and it requires such personality. All of the people want to be the best in all aspects. Some of the time, they want to change their personality to be a better person. It is common that people will never be satisfied with their belongings.

a. Characteristics in Personality Changes

There are three categories of changes in personality. First, some changes are for the **better** and some are for the **worse**. The personality for better and for worse reflects the kind of life adjustment the individual is

making at the time. Successful adjustment improves the self-concept and the person exhibits greater composure, self-confidence, and self-assurance. On the other hand, failure to adjust leads the person to deterioration in self-concept and to feelings of inadequacy and inferiority (Hurlock, 1976: 120-122).

Hurlock says the next personality changes are for **quantitative** and some are for **qualitative**. In quantitative changes, characteristics already present are reinforced, strengthened or weakened. Undesirable traits usually become weaken as the person is motivated to weaken such traits and conform to socially approved patterns. The stronger of the motivation to win social approval and acceptance strengthen desirable traits.

In qualitative changes, an already-present trait, usually an undesirable one is replaced by another trait, usually a desirable one. A person who has already careful of his money, become more or less as he discovers the social reaction to stinginess and generosity. If he is normal, he will probable be somewhat more generous, hoping to win greater social favor. But if he is not normal, he may change into a spendthrift or he may change into an extravagant person or he may fluctuate between extreme generosity and miserliness (Hurlock, 1976: 121-122).

The changes are also classified based on the period of time. Hurlock says that the third are slow versus rapid changes. She clarifies that changes are regarded as slow if they are barely perceptible, while rapid changes are

readily apparent to all. Normally, personality changes are slow and gradual. Every change in personality involves the violation of previous habit and the learning of a new habit to replace it (Hurlock, 1976: 122).

b. Variations in Personality Changes

Depends on the following variations in personality changes. The first is **age of change**. As one grows older, the habit of thinking of oneself in a particular way and of acting in accordance with this self-concept becomes more firmly rooted and personality changes become more difficult. This does not mean that habits cannot be broken and replaced with other habits, but that it becomes increasingly difficult and requires a longer time as people pass from childhood into adolescence and adulthood (Hurlock, 1976: 122).

The second is **kinds of people**. In some people, the personality pattern has a 'granite like' structure which is impervious to the conditions that, in other people, do bring about changes. Those who are other directed, who are highly susceptible to social pressure and the attitudes of significant people in their lives, change their self-concept and pattern of behavior more often and more radically than inner directed people those who are governed by their own values and goals. This variation is due to the fact that the other-directed person is more anxious to see himself and to have others see him in favorable light. At all ages, the more stable the environment, the fewer pressures there will be on a person to change his personality. Adolescents

who remain in the family and neighborhood in whom they grew up, for example, experience fewer pressures to change their personalities than those who go away to college (Hurlock, 1976: 122-123).

c. **Conditions Responsible for Personality Changes**

Hurlock states, that there are eight categories of conditions responsible for personality change. The first is **physical changes**. Physical changes may come from maturation, decline, illness, injuries or some condition resulting from the person's life pattern but unrelated to the normal changes in the body structure (Hurlock, 1976: 124-125).

The second is **changes in environment**. Changes either in the physical or in the social environment may produce changes in the person's self-concept and his characteristics behavior. A change in environment will not guarantee an improvement in personality although the change may have the opposite effect. Moving to a new environment will not automatically improve our personality. It depends on how well we are accepted in the new environment and whether it meets our needs (Hurlock, 1976: 125).

The third is **change in significant people**. The experiences of each individual are the key point in the personality forming. People learn and imitate. Of course, each person is hoped to imitate the good ones. One thing that should be remembered is that we are responding to the values in different ways, and sometimes those values will not match our hopes. When the

significant people in an individual's life change and when he tries to adapt his pattern of behavior and his attitudes, beliefs, values and aspiration to theirs, changes in his personality pattern cannot be avoid. These changes may not be marked. Nor are they always permanent (Hurlock, 1976: 126).

The fourth is **changes in social pressure**. As childhood progresses, the child becomes increasingly aware that some personality traits are admired while some are disliked. Since everyone normally has a strong desire to be accepted by those who are significant to him, he tries to change any personality trait that will militate against his being accepted. Strong social pressure to conform to a socially approved personality pattern thus encourages change in certain aspects of the personality. Traits which are likely to lead to social rejection, such as shyness, bossiness, aggressiveness and greed are more subject to change that those, which are usually admired, such as affection, ambition, cooperativeness and generosity (Hurlock, 1976: 126-127).

The fifth is **changes in role**. Role changes caused the status changes within the group. One's role may change because of change in age. A child changes from being a dependent to being an economically independent person when is old enough to become a wage earner. The changes role will have a favorable or unfavorable effect depends how well it fits to the person's needs and whether it has greater prestige in the eyes of the social group than the old role (Hurlock, 1976: 127).

The sixth is **Strong Motivation**. When the motivation to improve the personality pattern is strong enough, changes can be affected. Ordinarily people are strongly motivated to change those traits, which they believe will improve their social relationship and earn them greater social acceptance (Hurlock, 1976: 127).

The seventh is **changes in self-concept**. A change in the self-concept may cause the change in the entire personality pattern. This change becomes increasingly more difficult as people grow older. Changing the self-concept requires tremendous self-insight. This means that a person must be able to see himself as he actually is, not as he would like to be as others perceive him (Hurlock, 1976: 128).

The last is **the use of psychotherapy**. Psychotherapy helps a person to gain a better insight into the reasons for his unrealistically favorable or unfavorable self-concept, to realize how his self-concept affects the quality of behavior, to achieve both the motivation and know how to change his self-concept, to secure the guidance necessary to make his change, without upsetting the entire personality pattern and to change the condition in the environment which contribute to an unfavorable self-concept (Hurlock, 1976: 129).

3. Theories of Work Motivation.

Originally the word motivation means the force that moves people to perform their jobs. The psychological study of motivation attempts to understand why people do what they do and why sometimes it can change the character of the people as workers. Probably the most popular theories about workers motivation focus in drives evolve around the within workers and the notion that individuals are motivated or not motivated to do well on the job. This is called the intrinsic needs that differ according to individual experience. This approach of explaining motivation is referred to as a **need theory**, and it is explained in the book *The Psychology of Work and Human Performance* Smither (1994: 207-208) as follows.

According to Herzberg's two factor theory, people are motivated by two aspects of work environment: hygiene factors and motivators. Hygiene factors are conditions that occur in the working environment (e.g., salary, management, and work conditions). Motivators, on the other hand, are opportunities for professional advancement, growth, and satisfaction. Although individuals may complain by a lack of hygiene factors, the critical issues affecting performance is the supply of motivators. If motivators are in sufficient supply, then workers will continue to perform at high levels. If motivators are scarce, even high-quality hygiene factors are unlikely to be sufficient to keep employees motivated (Herzberg, 1966: 207).

As quoted from Herzberg's view, people are motivated by **two factors** of the work environment.

He proposed the motivator-hygiene theory to account for workers motivation. Herzberg believes that there are two motivation systems for the worker: the need for personal growth called job satisfaction and the need to

avoid unpleasantness or job dissatisfaction. The first one is the factor that leads to job satisfaction, and it is called **motivator needs**. Motivator needs include responsibility, the nature of the work, possibility for advancement, the chance for achievement, growth and the recognition for a good job. The second factors that influence the work motivation is **Hygiene needs**, or maintenance needs, including company policy and administration, supervision, interpersonal relation, working conditions, salary, status, and security from the work.

Herzberg also recognizes that work motivation is influenced by many variables. Each individual has a unique personality, interest, abilities and experiences. The work environment, including the physical and social structures, management, location, and task difficulty helps determine the compatibility between worker and job. In another study of Herzberg, employees are likely to complain if hygiene factors are not to be available, but their presence alone is usually insufficient to lead to high levels of performance. Over the long run, performance will depend on the motivational aspects of the job.

C. Theoretical Framework

The Study on the influence of bad treatment on one's personality changing gives the opportunity to analyze the influence of the other character on the personality changes of the major character in *The Devil Wears Prada*.

Therefore, theories of character and characterization and theories of psychology are used to answer the problem proposed in the problem formulation.

The theory of character and characterization is used to answer the first question in the problem formulation about the major character. The types of character stated by Forster and Perrine help to classify the character. The ways to make the character understandable presented by Murphy is used to find his characterization. Therefore, we can draw out what kind of personality that the character has. From the eight principles stated in chapter 2, which are personal description, character as seen by another, speech, past life, conversation of others, reaction, direct comment, thoughts, and mannerisms, only character as seen by another, speech, conversation of others, direct comment, thought, and reaction are committed to be devices in analyzing the characteristics of the main character of *The Devil Wears Prada*.

The theory of psychology is used to give clearer description about personality changing. It also will be applied to answer the second question in the problem formulation. The theories of personality changing taken from Hurlock and theories of work motivation from Herzberg is used as the base to show that personality can change and can be influenced by other character or another things. Those theories are going to be used to discuss the influence of bad treatment toward later personality.

CHAPTER III

METHODOLOGY

A. Object of the Study

The object of this study is a novel entitled *The Devil Wears Prada* by Lauren Weisberger. The novel *The Devil Wears Prada* was first published in the United States by Doubleday in 2003 and also the book was adapted into movie by 20th Fox Television Network in 2006. This novel has been adapted several times, for stage and cinema.

This novel tells us about the experience of an aspiring woman named Andrea Sachs who becomes a junior assistant to the editor in chief of *Runway Magazine*, Miranda Priestly. She joined the magazine, because Miranda as her boss gives her a promise that if she can do her job well for a year, she will be promoted to another magazine or newspaper. At first, Andrea Sachs's attitude is a caring person with all her friends and family. She can make people around her, like her boyfriend, or her best friend Lily and her family feel her attention. But, after she become the junior assistant in *Runway*, slowly but sure, she forget to keep in touch with her friends or her family. One by one, they became angry with her because she had changed. Miranda Priestly as her boss gives her a lot of pressure in job, that makes Andrea becomes a workaholic. But, Andrea is always obedient with all her boss's

command, because she always remembers her motivation to become a writer in New Yorker magazine, that Miranda can give it to her after a year working with her. And the effect of that motivation and becomes workaholic is forgetting some people around her life. In this novel, Andrea Sachs's personality develops from caring into a workaholic.

B. Approach of the Study

In analyzing this novel, the writer will apply psychological approach in analyzing the main character's personality development that is influenced by significant people.

Rene Wellek and Austin Warren in *Theory of Literature* says,

By 'psychology of literature', we may mean the psychological study of the writer, as type and as individual, or the study of the creative process, or the study of the psychological types and laws present within works of literature..(1956: 81).

The Psychological approach is the most appropriate approach because this paper will examine the psychological aspect that is experienced by the main character. The psychological approach will help to interpret the psychological aspect of the main character in the novel.

C. Method of the Study

In completing the analysis, the study used library to collect data. The data consisted of primary data and secondary data. The primary data was

Lauren Weisberger's *The Devil Wears Prada*, while the secondary data were taken from many other sources that were closely related to the study, such as Internet and other books,

In analyzing the novel, there were four steps that were taken. The first step was to read the novel several times in order to understand the story, focusing the attention on the bad treatment which was received by the main character and its effect to the main character's later personality.

In the second step, the writer tried to find some information or references related to the theories of literature. The theories were used in order to analyze further how the way other characters treat the main character influences her personality. The writer read many books and browsed the Internet for the information related to the analysis. The books that the writer used were about character and characterization and about personality development and psychological of worker.

The third step was analyzing the novel. In this step, the writer answered the problems in the problems formulation using the references related to the study. The first problem was answered using the theories of character and characterization. Murphy's theory on characterization helped to find out the main character's characteristics by focusing on character as seen by another, conversation of others, author's comments, character's speech, character's thought, and character's reaction in the novel. The main character's characteristics helped me to answer the second question from the

problem formulation. Hurlock's theory on personality development and Herzberg theories of two factors was used to answer the second problem. By applying Hurlock's and Herzberg's theory about the conditions responsible for personality change, the writer could understand the influence of significant things to the main character later personality.

The last step was making the conclusion of the study. After answering the questions in the problem formulation, the writer made conclusion of the study. The conclusion was the findings of the analysis.

CHAPTER IV

ANALYSIS

A. The Characteristic of Andrea Sachs.

A character is an essential element in the work of literature. Characters are the persons who are life-like, portrayed in a story and interpretable by the reader from their speeches, dialogues and actions (Abrams, 1981: 20). Further, characters are classified into major and minor characters, and flat and round characters. Henkle (1977: 88) states that major characters are created to carry out ideas or messages in a story to readers through the characters feelings, thoughts, actions, and reactions. Minor or secondary characters are those who appear in a certain setting as the background to support the major characters.

In Lauren Weisberger's *The Devil Wears Prada*, Andrea Sachs is the major character. She appears from the beginning until the end of the story and more often than the other characters. Andrea Sachs can be regarded as a round character because Andrea's character is dynamic, complex and changes constantly.

Weisberger's novel does not give detailed information on Andrea's physical appearance. However, from the beginning of the story, Andrea's

attitude is kind. She cares about her boyfriend, Alex Fineman, her best friend, Lily, and also her family.

Andrea Sachs is the second daughter of two. She has one older sister, Kyle. They have spent the past twenty –three years living in a small town, Connecticut, America. Andrea also likes to spend her holiday, going on a solo trip in many countries in the world. She once worked for a social school in Bangkok, and had a trip around Europe with her boyfriend.

This is the some of Andrea Sachs's characteristics in *The Devil Wears Prada*, which will be developed when she undergoes a lot of pressure and work as the first assistance at her work in *Runway*:

1. Committed.

Andrea is a committed person. She always tries to keep her promises to meet her boyfriend or her best friend. She also tries to get and do everything that Miranda Priestly as her boss asks her to do or find something, although it is outside her working hours. It can be seen for the first time when Miranda asks Andrea to get the reservation for her and Mr. Tomnilson in Four Seasons restaurant, and then changes her mind again. At that time, Andrea has shows her a good attitude . Andrea's commitment can be seen in the author's explanation about her and her speech when answering Miranda's command.

“All right then. Now, after wasting all the time, may we begin? Did you confirm Mr. Tomnilson reservation?” she asked.

“Yes, Miranda, I made a reservation for Mr. Tomnilson at the Four Seasons at one o’clock. (p.94)”

A minute later, Miranda changes her mind and decides to move the conversation with Mr. Tomnilson to another place. Andrea remains obedient, although she is a little angry, because she must cancel her reservation at the first restaurant.

“Well, I’ve change my mind. The four seasons is not the appropriate venue for his lunch with Irv. Reserve a table for two at Le Cirque, and remember to remind the maitre that they will want to sit in the back of the restaurant. Not on display in the front. The BACK. That’s all.”

“Of course, Miranda. Thank You. (p.95)”

We can also see that Andrea always tries to keep her promise and do anything that her boss asks her to do, for example when Miranda asks her on a Saturday morning to find the latest book of the Harry Potter series that will be released on Monday for her two daughters, which means that it is impossible to find the copies of the series. However, Andrea tries her best to get the new Harry Potter books. She must spend her weekend trying to find the book and contacting all the people that bring the book to Miranda.

“Miranda, I’m sorry if this a bad time, but I’m calling to ensure that you received the Harry Potter books. I heard your message saying that you hadn’t yet received them, but I’ve spoken to everyone and-

“Ahn dre Ah. You should really listen more closely. I said no such thing. We received the package early this morning. Incidentally, it came so early that we woke up for the silly things (p.112).”

It means that Miranda and her daughters receive the new Harry Potter books, and Andrea keeps her promise to find that book.

Another example that shows Andrea's commitment with her job is when she signs a contract at Elias Clark, (to be specific at *Runway*), she keeps a promise to do her job well and finish the contract for one year. She will do it because after one year, as Miranda has promised to her, she will be given a job that she wants so much. However, many people such as her Mom doubt whether Andrea could do it, because the job is so hard for her.

“Well, Andy, you think you'll be happy there for your year? Maybe you'll even want to stay longer, huh?” My mom asked while smearing cream cheese on her salt bagel.

“In signing my contract at Elias Clark, I'd agreed to stay with Miranda for a year- if I didn't get fired, which at this point seemed like a big if. And if I fulfilled my obligation with class and enthusiasms and some level of competence and this part was not in writing but implied by a half dozen people in HR, and Emily, and Allison. Then I would be in a position to name the job I'd like next.”(p.87)

The quote above shows that Andrea is committed to her job, because she has a strong motivation to work for a year under Miranda's command.

Not only to her job, but Andrea is also committed to her boyfriend, Alex Fineman. She always keeps her promise when they have a date for dinner or just for a chat. Despite the temptation comes from a famous writer, Christian Collinsworth, who likes Andrea. In the book, Christian always tries to impress her by help Andrea in her job. However, once again, Andrea is so loyal to her boyfriend, Alex, so she never thinks to have an affair with Christian. We can see her loyalty, when Christian asks Andrea to have an interview with *New Yorker*, the magazine that Andrea wants so much. Andrea rejects the interview, for some reasons. Firstly, she still has a

commitment with *Runway*, and second she is afraid that Christian gives her that job just because he wants something from her.

“Wow, that’s really great,” I said, all of a sudden feeling too tired to be witty or funny or cute. This guy was some big-time author-what the hell did he want with me, anyway? Probably just killing time before his girlfriend finished up her \$10,000 per day modeling assignment and made her way over. *And what does it matter either way, Andrea?* I asked my self harshly. *In case you conveniently forgot, you do happen to have an incredibly kind and supportive and adorable boyfriend. Enough of this already!* I hastily made up a story about needing to get home right away, and Christian looked amused

“You’re scared of me,” he stated factually, flashing me a teasing smile.

“Scared of you? Why on earth would I be scared of you? Unless there’s some reason I should be....” I couldn’t help but flirt back; he made it so easy. (p.141)

Andrea is so committed to her boyfriend because she loves Alex so much, and she keeps her promise to spend the night with him. Her commitment is also shown when a partner of Miranda, James asks Andrea to join a party. If she comes to the party, she will get a lot of relations from there, but Andrea rejects that invitation because she already has some plans with Alex. She chooses to spend the night with him.

“Oh, come wit me, please? It’ll be so fun, I promise. I’ll introduce you to some real hotties, Andy, you’ll see. I have some gorgeous straight friends. Beside, it’s Marshall’s party. It’s got to be great,” James crooned, leaning against my desk as I checked my e-mail.

“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 really nice dinner together for weeks, and I canceled on him last time.”

James still tries to ask her again, but Andrea still sticks to her decision because she does not want to make Alex disappointed. It shows that Andrea is committed to her decision and her boyfriend.

“So see him after! Come on, it’s not every day you get a chance to meet the single most talented colorist in the civilized world, is it? And there will be loads of celebrities and everyone will be look gorgeous, and, well, I just know it’ll be the most glamorous party of the week! Harisson Shriftman is putting it on, for chrissake – you can’t beat that. Say yes.” He squinted his face into exaggerated puppy eyes, and I had to laugh.

“James, I’d really, really like to. I’ve never even been to the Plaza! But I really can’t change these plans. Alex made reservations at this little Italian place right by his apartment and there’s no way I can reschedule.” I knew I couldn’t cancel, and I didn’t want to. I want to spend the night alone with Alex and hear how his new after school program was shaping up, but I was sorry it had to be the same night as this party. (P.115-116)

However, after Andrea gets promoted as the first assistance to replace Emily to go to Paris, she cancels a lot of promises, especially with her boyfriend, Alex. It happens when they have already promised to have homecoming together, but Andrea must cancel it because she chooses to go with Miranda to Paris. That decision makes Alex very disappointed and angry. The writer shows that because of Andrea’s job, she can cancel Alex’s dream to have homecoming together.

“And that American assistance has to be you, and it has meant you’ll be missing homecoming,” he said flatly.

“Well, it’s normally the way it works. Since it’s considered a huge privilege, usually the senior assistance is the only one who gets to go, but since Emily is sick, the, yes, now I will be going. I have to leave next Tuesday, so I can’t go to Providence that weekend. I’m really, really sorry.” I moved off my chair and went to sit closer to him on the couch, but he immediately stiffened.

“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. (p.342)

After that, she becomes uncommitted to her boyfriend by having an affair with the famous writer Christian Collinsworth. Andrea is confused when Christian asks her out for a date. She thinks that perhaps Christian might give her a job in a magazine that she loves so much, because many of Christian’s relations are magazine and newspaper writers. The writer describes Andrea’s confusion when she and Christian have a date and Christian kisses Andrea. It makes Andrea feel guilty because she enjoys his kisses, but on the other hand, she considers it an affair, because deep in her heart she still loves her boyfriend.

“Christian Collinsworth and I were going to get a drink together. Did this qualify as a date? Of course not, don’t be ridiculous. I hearted myself. Alex, Alex, Alex, I silently chanted, both determined to remember that I had a very loving boyfriend and disappointed with myself for having to force myself to remember that I had a very loving boyfriend.”

The dilemma grows deeper when Christian kisses Andrea on her lips.

In that moment, Andre feels that now she tries to loves Christian.

“I tried to protest, but Christian put two fingers to my lips. “Darling Andy, don’t worry your pretty little head about it.” And before I could move my mouth out from underneath his touch, he reached his other hand behind my head and took my face in both hands. Somewhere deep in the recesses of my completely addled brain, the firing synapses were warning me that he was going to kiss me. I know it, sensed it, but couldn’t move. He took my split second hesitation to

move away as permission, leaned over, and touched his lips to my neck. Just quickly, a brush, really, with perhaps a little touge, right underneath my jaw and near my earbut still firmly on the neck, and then he reached for my hand and pulled inside.

“Christian, wait! I, uh, I need to tell you something,” I started not quiet sure whether one uninvited, nonlip, minimal tongue kiss really demanded a whole long explanation of having a boyfriend and not meaning to send the wrong signals. (p.279)

However, after that moment, they become closer. Because they have the same job in a magazine, they also meet many times. Their main meet-up happens when Andrea and Christian meet in Paris in the big fashion show. During the day, Andrea follows Miranda as her assistance, and in their free time, Andrea and Christian date for a while and become closer. It can be seen from their conversation:

“Hi, baby,” I breathed, missing him already but still happy to be on the phone with him and not necessarily having to deal with everything in person right now. My head ached ad my shoulders felt like they were glued to my ears, and I just wanted to hear him say that the whole thing had been a big mistake and he’d call me tomorrow. “I’m glad you called.”

“Baby’? Wow! We’re making progress, aren’t we, Andy? Better be careful or I might have to consider the possibility that you want me.” Christian said smoothly with a grin I could hear over the phone line. “I’m glad I called, too.”(p.346)

Andrea cannot resist again when Christian asks her for another date in Paris, the most beautiful city in the world.

“Oh really?” I asked coyly. “Tell me all about it.”

“I’m going to list all the reason that you should come with me, Andy, and the first one is the simplest: I know what’s good for you. Period.” God, he was arrogant. Why did I find it so endearing.

Game on. We were off and running and it took only a few more minutes until the trip to Paris and Liliy’s nasty little vodka habit and Alex’s sad eyes faded to the background of my acknowledged-

unhealthy-and-emotionally-dangerous-but-really-sexy-and-fun-nonetheless conversation. (p.347)

On the other hand, Andrea is also shown to be uncommitted with her job. Due to a lot of pressure and her best friend Lily's accident in New York, she decides to get out of her job. Her decision means that she blows away all her satisfaction in *Runway* for eleven months. Besides, if she waits for another month, she can reach everything she wants.

“Ahn-dre-ah!” She grabbed my upper arm with her clawlike hand, but I wrenched it out of her grip and plastered on an enormous smile. I also figured it'd be an appropriate time to stop whispering and let everyone in on our little secret.

“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. (p.412)

Another statement that shows Andrea's lack of commitment to her job is when she moves from *Runway* and joins one of Miranda's ex-assistances called Loretta. Loretta asks Andrea to become one of the writers in *Buzz* magazine, and they work together to make an article about *Runway* and Miranda Priestly.

“Loretta had already agreed to buy four pieces-one blurbs, only slightly larger than a pull quote, two 500-word pieces, and the original 2,000 word story. But even more exciting was her bizarre obsession with helping me make contracts, her eagerness to get in touch with people at other magazines, who might just be interested in some freelance stuff.” (p.431)

2. Caring

Andrea Sachs is also become a caring person. She always gives attention to her whole family, her boyfriend and her best friend, Lily. Although, her time is taken up by all the assignments from her boss, she always tries to call her boyfriend at lunch, just to know his condition. Sometimes she gives a lot of attention to her best friend, Lily. She always asks about Lily's health, because they have known each other since the eight grade.

“I pulled her drab green peacoat on over her sweater and yanked her to her feet, where she swayed precariously until she regained her balance. The air outside was searing and cold and I figured it'd help her sober up.”

“I don't feel so good.” She was slurring again.

“I know sweetie, I know. Let's get a cab back to your apartment, OK? Do you think you can make it?” (p.195)

The writer also presents some conversations, which show that Andrea gets in panic, when she finds out that her best friend, Lily has been arrested by the Police.

“So, where is she? Some guy's apartment? I can't believe she's late for her own moving day.” I yanked open one of the window in the converted bedroom to let some of the cold air dissipate the smell of new paint.

“No, she was actually at a police precinct in the midtown.” He looked at his shoes.

“She was where? Is she OK? Ohmigod! Was she mugged or raped? I have to go to her right away.

“Andy. She's fine. She was arrested.” He said it quietly, as if he were breaking the news to a parent that their child wasn't going to pass fourth grade.

“Arrested? She was arrested?” I tried to stay calm, but I realized too late that I was screaming. (p.230)

When Lily is broken hearted, Andrea also shows that she cares about her so much.

“Lil, what happened? Granted, it’s been a few months, but last I heard, you were takings things slow and he was perfect. Of course, that was before that, that thing you dragged home, but...” (p.338)

Most noticeably, Andrea shows that she loves and cares about her best friend, Lily, when she decides to leave Miranda and her job in Paris to fly back to New York, to reconcile with her family and Lily. It is difficult a decision for Andrea, because in just a month she would be able to reach her dream to become a writer as promised by Miranda. However, when her family asked her to come back to New York because Lily got an accident and Lily needs her most at that time, she chooses to leave Miranda and her job just for her friend and family.

“I yanked out my cell phone and punched in a number and watched as Miranda became increasingly more livid.”

“Ahn-dre-ah!” she hissed, much too ladylike to ever make a scene. “What do you think you are doing? I’m telling you that my daughters need passports immediatly, and you decide it’s a good time to chat on your phone? Are you under the very mistaken impression that’s why I brought you to Paris?”

My mother picked up on the third ring, but I didn’t even say hello.

“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.

“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” (p411-412)

She is not only caring to the people who have close relation with her, but also to other people, for example when she tells to Emily that she wants

to know more about Cara, Miranda's nanny. Andrea likes her because she is nice and welcome, unlike Miranda's other house workers.

“Emily, please. Please tell me what really happened.”

“I gathered from Caroline that Cara had grounded the girls in their rooms after they talked back to her the other day. Miranda didn't feel it was appropriate for Cara to be making these decisions, and I agree. I mean, Cara is not this girl's mother, you know?”

“So, Cara had gotten fired because she made two little girls sit in their bedrooms after they'd surely given her attitude?” (p.246)

Such as Andrea also cares about people at her office, like Emily, the senior assistance, who always asks Andrea to do all the things for Miranda. One day, Emily catches a virus called mono. It makes her unable to go to Paris with Miranda, which had always been her dream. She asks Andrea to replace her to go to Paris with Miranda, but Andrea is not happy because she feels guilty.

“Anything I can do?” I asked, trying to sound casual while I racked my brain thinking of why she'd called to tell me that she didn't feel well. She coughed deeply and I heard phlegm rattling in her lungs.

“Um, yeah, actually. God, I can't believe this happen to me!”

“What? What's happening?”

“I can't go to Europe with Miranda. I have mono.”

“What?”

“You heard me, I can't go. The doctor called today with the blood results, and as of right now, I'm not allowed to leave my apartments for the next three weeks.”

“Em, she's going to kill you, you have to go! Does she know yet?”

There was a foreboding silence on the other end. “Um, yeah she knows.”

“Yes, I had my doctor called her.”(p.333)

Andrea shows that she cares about Emily so much, when she asks Emily to take a rest and promises to handle all of Emily's works, besides going to Paris.

"I laughed out loud. "I'm sure she was, Em, I'm sure she was. Don't worry about a thing, OK? You just concentrate on feeling better, and I'll take care of everything else."

"I won't forget anything (p.335)"

Although caring about Emily, Andrea also cares about the driver of her office, like when she gives him some food and coffee to her driver:

"I just figured you were hungry, too," I said. "You know, driving around all day, you probably don't have much time for lunch."

"Thank you, miss, I appreciate it. It's just that I've been driving around Elias-Clark girls for twelve years, and they are not so nice. You are very nice," he said in a thick but indeterminate accent, looking at me in the rearview mirror (p.55)."

However, after she becomes the senior assistance of Miranda replacing Emily, Andrea undergoes a change in her characteristic into an uncommitted person. She forgets her family, and gradually she no longer cares about them. Before she gets a lot of pressure in her job, she likes to spend a lot of time for her family, such as going back to her parent's home in Connecticut or hanging out with her best friend, Lily. The worst moment happens when Andrea can never visit her new nephew, Isaac, the baby of her sister, Kyle. Her parents are disappointed about it, and tell Andrea about it:

"Don't get upset, Andy. It's just what 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!"

“Mom! Don’t make me feel guilty. I’m dying to see Isaac, but you know I can’t just”

“You know Dad and I will pay for your ticket to Houston, right?”

“Yes! You’ve told me four hundred times, I know it and I appreciate it, but it’s not the money. I can’t get any time off work and now with Emily out, I can’t just up and leave-even on a weekends. Does it make sense to you to fly across the country only to have comeback if Miranda calls me on Saturday morning to pick up her dry cleaning? Does it?”

“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.

She said it in the way that implied what she was really thinking. “But now you’re going to Paris” translated to “But now you’re jetting off to Europe to escape all of your family obligations.” (p.360)

Other than with her family, Andrea also gets in trouble with her boyfriend Alex. It happens when Andrea forgets to call Alex, even just for three seconds in a day which means that Andrea grows to forget Alex. As a result, they fight, because Andrea cannot call Alex just for a second when they have something important to discuss. The writer describes it through the situation when Andrea is in the office and forgets to call Alex due to her workload and pressure.

“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?”

“Alex, it’s not that I forgot to call,” I lied openly, trying to extricate myself from his no accusatory accusation. “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 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?”

My rapid fire list of excuse 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.

"Listen, I have to get back to Joey. He has two friends over and they've probably torn apart the entire house by this point."

"Joey? Does that mean you're in Larchmont? You don't usually watch him on Wednesday. Is everything OK?"

"Yeah, yeah, everything's fine. My mom just had an emergency client meeting tonight. Andy, I can't really talk about it now. I was just calling before with some good news. But, you didn't call me back," he said flatly. (p.266-267)

The other person who experiences Andrea's change is her best friend, Lily. When Lily has a serious accident and gets in coma at a hospital in New York while Andrea was in Paris with Miranda. She first decides to still work in Paris instead of going back to New York. In that statement, Andrea prefers her work with Miranda instead of visiting her best friend Lily who is in coma in New York. It shows that Andrea no longer cares about Lily. The writer shows it from the conversation between Andrea and her boss Miranda.

"Who was that?" Miranda asked, still peering at her itinerary. It had just begun raining and her voice was nearly drowned out by the sound of water hitting the limo.

"Hmm? Oh, that was my father. From America." Where the hell did I come up with this stuff? From America?

"And what did he want you to do that conflicted with your working at the party tomorrow night?"

"Oh it was nothing. A friend of mine was in an accident. She's in the hospital. In a coma, actually. And he was just calling to tell me how she was doing and to see if I was coming home."

She considered this, nodding slowly, and then picked up the copy of the *International Herald Tribune* paper the driver had thoughtfully provided. "I see." No "I'm sorry," or "Is your friend OK," just an icy, vague statement and a look of extreme displeasure.

“But I’m not; I’m definitely not going home. I understand how important it is that I’m at the party tomorrow, and I’ll be there. I’ve thought a lot about it, and I want you to know that I plan to honor the commitment I’ve made to you and to my job, so I’ll be staying. At first Miranda said nothing. But then she smiled slightly and said, “Ahn-dre-ah, I’m very pleased with your decision.(p.406-407).

The other example shown by the writer is when Andrea’s boyfriend, Alex, describes Andrea’s changes and says that she does not care about all the people around her anymore.

“Alex, listen, I know.”

“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 had 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.” (p.344)

3. Oblivious.

Besides all the good characteristics that Andrea Sachs has, she also has other characteristics that can make people lose respect for her. One of those characteristics is oblivious. In other words, she is ignorant about the condition of her job and her life. When she comes to *Runway*’s office for the first time to have a job interview, she already knows that she is coming to the best fashion magazine. Everyone there has good style in fashion, as shown in

Runway magazine. However, Andrea does not care about it. She comes there wearing unmatching clothes which are not suitable with the magazine's style.

“I washed down Advil with Pepto and managed to as amble a jacket and pants that did not match and in no way created a suit, but at least they stayed put on my emancipated frame. A blue button – down, a not too perky ponytail, and a pair of slightly scuffed flats completed my look. It was great, in fact, it bordered on supremely ugly. But it would have to suffice. They're not going to hire me or reject me on the outfit alone, I remember thinking. Clearly, I was barely lucid. (p.14)”

Beside that, when she comes to *Runway* magazine, she does not know who the editor of that magazine is or who will become her boss. When applying for a job, everyone will try to find all the information about the place they apply that. However, Andrea does not care about it. It makes people in the office think that she is not serious to apply for a job as assistance, these considering she does not even know the name of her boss. The writer shows it when Emily as the first assistance asks question in the interview.

“Dear, can you tell me the name of the editor in chief of *Runway*?” she asked, looking pointedly at me for the first time since I'd sat down. Blank. Completely and totally blank. I couldn't remember a thing. I couldn't believe she was quizzing me! I never read an issue of *Runway* in my life; she wasn't allowed to ask me about that one. No one cared about *Runway*. It was a fashion magazine, for Chris sake, one I wasn't even sure contained any writing, just lots of hungry looking models and glossy ads.

“Uh, well. It seems I can't recall her name right now. But I know I know it, of course I know it. Everyone knows who she is! I just, well, don't, uh, seem to know it right now.

She peered me at a moment, her large brown eyes finally fixated on my now perspiring face. “Miranda Priestly,” she near

whispered, with a mixture of reverence and fear. “Her name is Miranda Priestly. (p.18)”

Another example of Andrea’s oblivious thing is that she never reads *Runway*, the fashion magazine which she applies to work. When Miranda as the editor Chief of the magazine asks Andrea who wants to become her assistant in *Runway*, about *Runway* magazine and the fashion she can not answer the question well.

“So, does your affinity for writing mean you’re not particularly interested in fashion?” She took a sip of sparkling liquid from a glass and set it down quietly.

“Oh no, of course not. I adore fashion,” I lied rather smoothly. I’m looking forward to learning even more about it, since I think it would be wonderful to write about fashion one day.” Where the hell had I come up with that one? This was becoming an out of body experience.

“And which magazines did you read regularly?”

“Well, I only subscribe to the *New Yorker* and *Newsweek*, but I regularly read the *Buzz*. Sometimes *Time*, but it’s dry and *U.S. News* is way too conservative. Of course, as a guilty pleasure, I’ll skim *Chic*, and since I just returned from traveling, I read all of the travel magazines and...”

“And do you read *Runway*, Ahn – dre – ah?” she interrupted, leaning over the desk and peering at me even more intently than before.

“No” (p.25-26)

Beside oblivious about her clothes and job at *Runway*, Andrea also oblivious about her weight and appearance. Since she works in a big and popular international fashion magazine, she must wear fashionable clothes and takes care of her appearance, such as by maintaining ideal weight. She must look thin because all the clothes in *Runway* are aimed with the woman body. However, Andrea always has soup with fettering ingredients for lunch.

None of the other girls in Andrea's office eat that soup for lunch because they care about their body.

"So. Not many people buying the soup these days," she said quietly, punching numbers on the register.

"Yeah, I guess not that many people like New England clam chowder," I mumbled, swiping my card and willing her hands to move faster, faster.

She stopped and turned her narrowed brown eyes directly toward mine. "No, I think it's because the soup chef insists on making these really fattening that little cup of soup is? I'm just saying is, someone could put on ten pounds from just looking at it" And you're not one who could afford to gain ten pounds, she implied.

"Ouch." (p.76)

However, after she becomes the senior assistant of Miranda Priestly, Andrea undergoes a change of characteristics. She is no longer oblivious and becomes more thoughtful of her surrounding. She tries to change her fashion style. She wears a lot of new and stylish clothes to work or to hang out outside. Andrea can change her style when *Runway* gives a lot of new and stylish clothes for her to wear during the work days. It is describes in the conversation below:

"Here, check this stuff out. This should be a pretty good start."

I dumped the contents of one bag into the floor beside my desk and began sorting. There Joseph pants in camel and charcoal gray, both long and lean and low-waisted, made from incredibly soft wool. A pair of brown suede *Gucci* pants looked as though they could turn any schlub into a supermodel, while two pairs of perfectly faded *Marc Jacobs* jeans looked like they were custom cut for my body. There were eight or nine options for tops, ranging from skintight ribbed turtleneck sweater by *Calvin Klein* to a teeny, completely sheer peasant blouse by *Donna Karan*. A dynamic graphic *Diane Von Furstenburg* wrap-dress was folded neatly over a navy, velvet *Tahari* pantsuit. I spotted an 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 Adelle* blazer.

“These clothes....this is all for me?” I asked, hoping I sounded excited and not offended.

“Yeah, it’s nothing. Just some things that have been lying around the closet forever. We might have used some of it in shoots, but none of it ever got returned to the companies. Every few months or so I clean out the Closet and give this stuff away, and I figured you, uh, might be interested. You’re a six size, right?”

I nodded, still dumbfounded.

“Yeah, I could tell. Most everyone else is a two or smaller, so you’re welcome to all of it.”

Ouch. “Great. This is just great. Jeffy, I can’t thank you enough. It’s all amazing! (p.210-211)

Because of all the clothes, she becomes more beautiful. As a result, the people around her especially her family, best friend, and also her friends in office praise her. The writer demonstrates it when Andrea wants to go to the party with Miranda when everyone in her home, praises her.

“I want my Andy to look just as sophisticated as all the big-money Carolina rednecks she’ll be serving tonight like a common waitress. My grandmother bought it for me years ago to wear Eric’s wedding. I can’t decide if it’s gorgeous or hideous, but it’s black-tie enough and it’s Chanel, so it should do.”

I hugged her. “Just promise if Miranda kills me for saying the wrong thing that you’ll burn this dress and make sure I’m buried in my Brown sweatpants. Promise me!” She grabbed the mascara wand I was waving about and started working on me.

“You look great. Andy, really you do. Never thought I’d see you in an Oscar gown going to one of Miranda Priestly’s parties, but, hey you look the part. Now go.” (p.315)

Not only her style, but Andrea also develops her behavior with clients or other people that she meets. The example is when she gets a phone call from Christian, a famous writer. In the beginning she does not care who is in the phone and she does not give much attention to people around her.

However, after she becomes an assistant, she changes her behavior towards people.

“Is this the lovely Andrea Sachs whom I inadvertently terrified at Marshall’s party?” asked a somewhat hoarse and very sexy voice on the other end. Christian! I’d been almost relieved when he hadn’t resurfaced anywhere after massaging my hand with his lips. But all the feelings of wanting to impress him with my wit and charm that first night came rushing back, and I quickly vowed to play it cool.

“It is. And who may I ask is this? There were a number of men who terrified me that night for dozens of different and varied reasons.” Ok, so far, so good. Deep breath, be cool.

“I didn’t realize I had so much competition,” he said smoothly. “But I suppose I shouldn’t be surprised. How have you been, Andrea?”

“Fine. Great, actually,” I lied quickly, remembering a Cosmo article I’d read that had exhorted me to “keep it light and airy and happy” when talking to a new guy because most “normal” guys didn’t respond so well to hard-bitten cynicism. “Work is going really well. I’m loving my job actually! It’s been really interesting lately – a lot to learn, tons of stuff going on. Yeah, it’s great. What about you?” *Don’t talk about yourself too much, don’t dominate the conversation, get him comfortable enough to chat about his favorite and most familiar topic: him.*

It shows that Andrea wants to make a good impression to everybody.

Thus, she has developed from her previous characteristic.

4. Patient

Andrea Sachs is also describes as a patient person. We can see it from the way she handles of all Miranda’s commands. As her boss Miranda can asked Andrea whenever, wherever, and whatever she wants, which happens thought the day in the office. However, Andrea always takes it easy and remains patient, although sometimes Miranda changes her command in seconds. It makes Andrea becomes stressed and angry with Miranda, but she

never shows her anger to Miranda. She always shows her best smile in the office although she is very angry with Miranda. The writer describes this condition by showing the moment where Miranda asks Andrea to buy coffee that she likes thought the day, and it must still be warm. She also asks Andrea to get her lunch in a few seconds. Despite Andrea's difficulties in getting Miranda's lunch when Miranda gets her lunch, she does not eat it because she wills another lunch in another place.

The writer also describes Andrea's patience by showing Miranda's command to Andrea every time that she wants something, which Andrea handle patientnly without getting angry.

“The phone rang. It had t be her, too early to be anyone else.

“Miranda's office,” I chirped, bracing my self for the iciness.

“Emily, I'll be there in ten minutes and I'd like my breakfast to be ready.”

She had taken to calling both Emily and me “Emily,” suggesting, quite rightly, that we were indistinguishable from each other and completely interchangeable. Somewhere in the back of my mind I was offended, but I'd grown accustomed to it at this point. And besides, I was too tired to really care about something as incidental as my name.

“Yes, Miranda, right away.” But she had already hung up. The real Emily walked into the office.

“Hey, is she here?” she whispered, looking furtively toward Miranda's office as she always did, without a hello or a good morning, just call like her mentor.

“Nope, but she just called and she'll be here in ten, I'll be back.”
(p.162)

Another example is when Miranda asks Andrea to buy her some coffee in. Andrea comes late, because there is a long line in the coffee shop. She comes and gives the coffee latte to Miranda, but Miranda refuses to drink

it because it is not warm anymore. As a result, Andrea must return to the coffee shop to buy another cup coffee in ten minutes. Even so, Andrea remains patient after Miranda refuses to drink the coffee for the second time.

“Ahn –dre-ah. The latte is ice cold. I don’t understand why. You were certainly gone long enough! Bring me another.”

I inhaled deeply and concentrated on keeping the look off my face. Miranda set the offending latte on my desk and flipped through the new issue of *Vanity Fair* that a staffer had set on the table for her. I could feel Emily watching me and knew her look would be one sympathy and anger. (p.168)

The other problem happens when after Miranda asked Andrea to buy her lunch as requested by Miranda, but Miranda says she does not want it anymore. So, Miranda refuses to eat the lunch that Andrea brings because of a small reason despite Andrea’s effort to get it.

“I was just about to begin calling some of the PR people to see about getting a few more decent clothes to wear to work when Miranda’s voice shook me from my thoughts.” “Emily, I’d like my lunch.” She had called from her office to one particular, since Emily could mean either of us. (p.171)

Andrea tries so hard to get Miranda’s lunch; she must go outside the office and walk to buy the food. However, Miranda never appreciates Andrea’s efforts.

“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?”

She got my name right! A small success, but no time to celebrate.

“Uh, um, well, I’m very sorry it’s taken so long, but there was a little mix-up-with.”

“You do know just how uninterested I am in such details, do you not?”

“Yes, of course I understand, and it won’t be long before.”

“I am calling to tell you that I want my lunch, and I want it now. There’s really not much room for nuance, Emily. I. Want. My. Lunch. Now!”(p.181)

In response to Miranda’s request, Andrea goes back to the restaurant and buys the food that Miranda wants, although Andrea also feels hungry because it is her lunch time. But, she is still not concerned with herself and remains with Miranda’s entire request. She works quickly to get the lunch and gives it to Miranda, but Miranda rejects it again because she just remember that she already has lunch while meeting a client.

“Ahn-dre-ah! What is this? Please tell me, what on earth is this?”

“Um it’s, uh, well it’s your lunch,” I said quickly, making a genuine effort not to sound sarcastic, which was difficult, considering my statement was supremely obvious. “Is something wrong?”

“Is something wrong?”

“Yes, there’s something wrong. Something very, very wrong, why do I have to comeback to my office to find this sitting on my desk?” But, Miranda did not touch that food, and she explained that she will have a lunch outside.

“Ahn-dre-ah. Did Mr. Ravitz’s assistant not tell you that we had lunch together in that wretched dining room just a few moments ago?” she asked slowly, as though she were trying to keep herself from losing control completely.

She what? After all of that, after all the running and Sebastian ridiculousness, and angry phone calls, and the ninety-five-dollars meal, and the Tiffany song and the food arranging, and the dizziness, and the waiting to eat until she came back, and *she’d already eaten?* (p.188)

We can see that Andrea never shows her anger to Miranda or anyone else, but it changes after she becomes the senior assistant. She becomes

impatient and easily gets angry with everyone. For instance, she gets angry with Alex, her boyfriend, just because of a simple reason. Since is ready under a lot of pressure form her job, she easily becomes easy to angry and loses her patience.

“Well, Andy, I have to say, sometimes I don’t totally understand, either. I mean, I know she’s a tough lady trust me, I do- it just seems that you take everything pretty seriously when it comes to her, you know?” He sounded like he was trying very hard to keep his tone accommodating and no confrontational.

“Maybe that’s because I do!” I shot back at him, pissed off at him for not wanting to see me and begging me to go out with his friends and for taking lily’s side even though she had a point and so did him. “It’s my life, you know? My career. My future. What the hell am I supposed to do? Treat it like a joke?”

But I was already screaming back – I couldn’t help my self. 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.

“Call me when you calm down,” he stated. “I’m not going to listen to this anymore.” And he hangs up. (p.224)

Not only with her boyfriend, but she also dares to have confrontation with her boss, Miranda. She tries to forget all of Miranda’s hard and unimportant commands, but in Paris, Andrea becomes angry with Miranda and directs all her anger to Miranda.

“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.*” (p.412)

Thus, as seen in the examples above, Andrea’s feeling of stress with the obligations and problems in her job can change her from a patient person into a person who easily gets angry with other people.

B. The Influence of Work on Andrea's Characteristics

From the analysis above, we can see that as the main character, Andrea Sachs displays a lot of characteristics. However, only four of the characteristics show some development throughout the story. The first characteristic is Committed, which means that she always keeps her promises and her words, it develops into uncommitted and she no longer remembers her words and promises. The second characteristic is caring, which means Andrea cares much about all the people around her, such as her family, her best friend, her boyfriend, as well as her boss, Miranda Priestly. However, due to the influence of her work, her caring characteristic changes into uncaring, Andrea no longer cares about the people around her. The third characteristic that undergoes a change is oblivious. In the beginning of the story, Andrea is oblivious about her style and appearance although she works in a fashion magazine. However, after she realizes that good fashion style is very important in her job, she becomes not oblivious. The last characteristic that undergoes a change is patient. She remains patient with everything in her life, although it harms herself. However after she gets a lot of pressure in her work, she becomes impatient and easily gets angry with everyone.

Andrea's change of personality causes a lot of changes in her life. For example, her boyfriend requests to take a break off their relationship, as depicted in their conversation below:

“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.”

“What? What are you saying? You want to break up?” I asked, realizing much too late that he was very, very serious.

“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.” (p.344)

Another example of change in Andrea’s life is when her parents feel disappointed about her, because she is so busy with her work that she starts to forget her family.

“Don’t get upset, Andy. It’s just what 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!”

“Mom! Don’t make me feel guilty. I’m dying to see Isaac, but you know I can’t just”

“You know Dad and I will pay for your ticket to Houston, right?”

“Yes! You’ve told me four hundred times, I know it and I appreciate it, but it’s not the money. I can’t get any time off work and now with Emily out, I can’t just up and leave-even on a weekends. Does it make sense to you to fly across the country only to have comeback if Miranda calls me on Saturday morning to pick up her dry cleaning? Does it?”

“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.

She said it in the way that implied what she was really thinking. “But now you’re going to Paris” translated to “But now you’re jetting off to Europe to escape all of your family obligations.” (p.360)

The next change in Andrea’s life occurs in her relationship with her best friend, Lily. Lily is disappointed with Andrea too, because they can no longer spend a lot of time together again after Andrea becomes so busy with her work. It is shown in Lily’s comment about Andrea’s work:

“Working? You thought I was working ? And what does too tired have to do with it when you needed help ? Lil, I don’t get it.”

“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. 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 away from him. If I’d really needed you, I would’ve called, and I know you would’ve come running. But, I swear, it wasn’t so bad. Please, can we forget it? I’m exhausted and I really need a shower and my own bed.”

I was so stunned I couldn’t speak, but Lily took my silence for acquiescence. (p.232)

That change happens to Andrea because of the work that she has. The job requires a lot of time, especially to satisfy her boss, and it makes Andrea undergoes some changes in her characteristics. There is a good reason for Andrea to stay in that job, because her boss, Miranda promises that after working with her in *Runway* for a year, Andrea can get a job at any magazine or newspaper that she wants, as shown in the senior assistant’s speech to her.

“That’s what Emily and Allison said, that is was an automatic quid pro quo. Work a year for Miranda and don’t get fired, and she’ll make a call and get you a job anywhere you want.” (p.28)

Because of that, Andrea willingly obeys Miranda’s many commands in order to avoid getting fired before one year passes. Andrea has a dream to work in *New Yorker* magazine, so Miranda’s promises become a strong motivation for her.

“The sixth is **Strong Motivation**. When the motivation to improve the personality pattern is strong enough, changes can be affected. Ordinarily people are strongly motivated to change those traits, which they believe will improve their social relationship and earn them greater social acceptance (Hurlock, 1976: 127).”

Andrea Sachs’s job as an assistant in *Runway* magazine takes up a lot of her time to obey many commands from her boss, Miranda Priestly. Her boss always asks her to do things that are hard to handle alone and must be finished in a short time. The example happens when Miranda asks Andrea to buy her a lunch or coffee in the morning. Andrea must bring it to Miranda’s table five minutes. In the weekends when all the other staff members are on holiday, Andrea is not. She must be ready in case Miranda calls her and orders her to do something. It makes Andrea spend all her time just for Miranda it also makes all the people around Andrea feel that she changes from a committed person into an uncommitted person, who easily cancels her promises without any responsibility: from a caring person into a person who does not care about people around her. Furthermore, she changes from a person who is oblivious about her appearance and style into a person who is not oblivious again. She always looks beautiful in the clothes given by her workplace, which comprise famous brands such as *Prada*, *Channel*, *Gucci* and many more. Another changing characteristic is patient. Initially she never gets angry with everyone, even with Miranda and all her commands, but she changes into an impatient person who easily gets angry with everyone because of the great pressure in her work.

We can also see that Andrea herself realizes that she is changing into someone else because of the influence of her job in *Runway*.

“I had a litany of complaints I would’ve liked to have dumped on Benji, but the *Runway* paranoid Turnaround came on full force. I became immediately nervous, almost paranoid, convinced that this unknowing, uncaring person was somehow one of Miranda’s lackeys, sent to spy on me from the *Observer* or *Page Six*.” (p.151)

The quote above shows that Andrea also feels something wrong with herself and her characteristics. She blames it on her work as an assistant in *Runway* magazine. When Andrea first comes to have an interview with Miranda, the first assistant, Emily describes the job to Andrea and also tells her to be proud to work with Miranda, because she is an influential woman in the fashion’s world.

“Miranda Priestly is the single most influential woman in the fashion industry, and clearly one of the most prominent magazine editors in the world. The chance to work for her, to watch her edit and meet with famous writers and models, to help her achieve all she does each and every day, well I shouldn’t need to tell you that it’s a job a million girls would die for.” (p.19)

Emily statement “that it’s a job a million girls would die for” shows how important and exiting the job as Miranda’s assistant in *Runway* is. A lot of women want to become Miranda’s assistant, because of her promise that after working with her for one year without getting fired, she will get them a job at any magazine or newspaper that they want. Thus, Miranda’s promise, becomes a strong source of motivation for Andrea to work and stay at

Runway for a year, so she can ask Miranda to promote her to get the job of her dream at *New Yorker*.

Andrea's change of characteristics is influenced by a lot of things of factors. It is not only influenced by her job as an assistant in Runway, but also by a lot of factors, such as her boss, Miranda Priestly who always asks her to do difficult tasks in a short time or tasks that Andrea does not understand. The development of worker's characteristics is explain in Herzberg's theories in his book *The Psychology of Work and Human Performance*.

“The second factors that influence the work motivation is **Hygiene needs**, or maintenance needs, including company policy and administration, supervision, interpersonal relation, working conditions, salary, status, and security from the work.” (Herzberg *The Psychology of Work and Human Performance* Smither (1994: 207-208)

From Herzberg's explanation, we can see that there are a lot of factors that changes Andrea's characteristics and change her into a different person after she becomes an assistant in *Runway*. The first factor which changes her is her boss, Miranda Priestly.

1. The Boss, Miranda Priestly.

“The experiences of each individual are the key point in the personality forming. People learn and imitate. Of course, each person is hoped to imitate the good ones. One thing that should be remembered is that we are responding to the values in different ways, and sometimes those values will not match our hopes. When the significant people in an individual's life change and when he tries to adapt his pattern of behavior and his attitudes, beliefs, values and aspiration to theirs, changes in his personality pattern cannot be avoid.

These changes may not be marked. Nor are they always permanent (Hurlock, 1976: 126).”

As the first factor, human factor has the biggest contribution to Andrea’s change of characteristics. Miranda Priestly, her boss is highly demanding. All her request must be fulfilled by Andrea. There are a lot of examples which shows that Miranda’s commands are very difficult to finish in a short time. Such as when Miranda asks Andrea to get two copies of the fourth book in the Harry Potter series for her daughters although the book has not been released for public. Miranda asks Andrea to find the new Harry Potter book nevertheless. When Miranda asks Andrea to do her commands, she never considers how Andrea can fulfill them. All she does is waiting in her office. The example, when Andrea tries to find the new Harry Potter books, she must go to the publisher and ask her friend Christian to help her get the copy directly from the author. Miranda does not care about Andrea’s efforts, she just demands Andrea to give the books to her daughter when they go on a flight to Paris in Saturday morning.

The difficulties of her job make Andrea change from a patient person, who is never angry with anyone, to an impatient person when she joins with Miranda. She is very angry with Miranda because Miranda always orders her to do something, but never appreciates the job that she has done. For example, when Andrea is so angry when Miranda asks her to get her lunch for the second time in five minutes, but when Andrea brings Miranda’s lunch

the lunch for the second time, Miranda is not hungry anymore. At that time, Andrea is so angry with Miranda any longer. Also, Miranda often calls Andrea as Emily, her previous first assistant, although she knows that Andrea is not Emily. We can see her anger from the conversation between her and Emily after Miranda rejects the lunch that Andrea brings for her.

“What happened?” she whispered, eyeing the untouched tray of food that I was holding, frozen to the spot near my desk.

“Oh it seems our charming boss, already had her lunch,” I hissed through clenched teeth. “And she just reamed me out for not predicting, not divining, not being able to look directly inside her stomach and know that she wasn’t hungry anymore.”

“You’re kidding me,” she said. “She yelled at you because you ran to get her lunch-just like she asked-and then couldn’t possibly have known that she’d already eaten somewhere else? What a bitch!” (p.190)

Not only her own assistant, but many other people also think that Miranda is an evil woman, who gives difficult to her assistance. It is shown, when a person calls Andrea and tells her how evil Miranda is.

“Miranda Priestly’s office.”

“Hi, is that Em-Em-Em-Emily?”

“No, it’s Andrea. I’m Miranda’s new assistant,”

“Ah, Miranda’s new assistant,” the strange female voice roared.

“Aren’t you the luckiest girl in the w-w-w-world! How are you finding your tenure with supreme evil thus far?”

“Um, well, working at Runway has been a really great learning experience,” I heard myself stutter. “It’s a job of million girls would die for, of course.”

“Oh, that’s f-f-f-fucking perfect!” she screeched, doing some sort of simultaneous laugh – choke. “Does she lock you in your West Village studio apartment and deprive you of all things G-g-g-Gucci until you’re brainwashed enough to actually say shit like that? F-f-f-fantastic! That woman is really a piece of work! Well, miss Learning Experience, I’d heard through the grapevine that Miranda had actually herd herself a thinking l-l-l-lackey this time around, but I see that the

grapevine, as usual, is wrong. You like Michael Kors t-t-twinsets and all the pretty fur coats at J. Mendel's? Yes, sweetie, you'll do just fine. Now put that skinny-ass-boss of yours on the phone." (p.234-235)

The woman identifies Miranda as the devil in *Runway*, because of her cruel behaviors. Andrea gets a lot pressure in her work because in many time all day, she must do Miranda's command all through the day. Andrea spends most of her time doing Miranda's commands so she has no time to spend with her boyfriend, Alex, to invite her new nephew, or to hang out with her best friend, Lily. She changes from a caring person into an uncaring person, who has no time for everyone around her, because all her time is spent working for Miranda and *Runway*.

2. The Office, *Runway*.

"Changes either in the physical or in the social environment may produce changes in the person's self-concept and his characteristics behavior. A change in environment will not guarantee an improvement in personality although the change may have the opposite effect. Moving to a new environment will not automatically improve our personality. It depends on how well we are accepted in the new environment and whether it meets our needs (Hurlock, 1976: 125)."

Andrea works in the most influential fashion magazine in America. *Runway* is a fashion magazine that has a lot of influence on many girls in America and the world. *Runway* is located in *Elias Clark* building. Like all fashion magazines, all of *Runway*'s staff members and most workers in *Elias Clark* are thin, sophisticated, and stylish. Besides, *Runway* is famous,

because it has Miranda Priestly as the chief editor, or the big boss. As people know, Miranda is like a saint in the fashion world. All her choices of pictures and styles for all editions of *Runway*, always become famous. Many people think that Miranda is a genius in fashion. The employees in *Runway* consider Miranda as the most influential woman in the fashion industry, and clearly one of the most prominent magazine editors in the world (p.18). Working in *Runway* needs a lot of sacrifice in many things, especially for Andrea as a newcomer who becomes the assistant of the boss in *Runway*.

Considering those things, *Runway* is a fashion magazine that requires the workers to be fashionable and updated in everything related to fashion. However, Andrea Sachs is very different in fashion. She is oblivious about the clothes that she wear and she likes to wears clothes that are not fashionable, because of her the background that. She comes from a small town, called *Avon, Connecticut*, where she does not need to be fashionable, as we can see from the following statement:

“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 groupsmeetings, “drinking parties” at nice suburban ranch homes when the parents were away. We wore sweatpants to school, jeans for Saturday night, ruffled puffiness for semiformal dances. And college! Well, that was a world of sophisticaation after high school.” (p.11)

Based on Andrea’s background, we can see why she is oblivious about the clothes that she wears everyday to the office. However, she changes

because of the demand from her job to be fashionable and stylish everyday. There are many reasons why she should be stylish, for instance because *Runway* is the most influential magazine in America and the world. Many people will recognize the workers of *Runway* magazine, so they must look fashionable. It applies especially to Andrea, since she needs to meet many clients everyday, go to the fashion show with Miranda, and do many activities that demand her to look fashionable, Andrea realizes and accepts it.

As the most influential fashion magazine in the world, *Runway* officially has a lot of clients, which comprise of famous figures in the fashion world, like Oscar De Larenta, Anna Witour, and many others. *Runway* also has a connection with many brands like *Gucci*, *Prada*, *Channel*, and so on. *Runway* often demands Andrea to come to many meetings or parties which are organized by their clients to replace Miranda when their clients invite Miranda as a representative of *Runway*. When Andrea becomes the assistant of Miranda, she needs to be prepared in all conditions in case Miranda is busy or not in the mood to come to the events organized by her clients. As Miranda's assistant, Andrea must always be ready, and this condition forces her to spend all her time for work. As a result, sometimes Andrea is unable to keep her promise. At the time she makes a promise to someone, she thinks she will be available for the appointment, but all her promises can be delayed or canceled if Miranda asks her to come to a party, which means that she must come, despite her previous promise.

We can see that because of her job for *Runway*, Andrea must be uncommitted with her promise to her boyfriend, Alex. It happens in October, when Miranda asks Andrea to accompany her to Paris for the fashion show, but at the same time, Alex also asks her to celebrate special moment for their relationship. At first time, Andrea is ready and promises that she will spend some time in October for Alex.

“Alex, I’m thrilled. I can’t even tell you how excited I am, and I can’t believe you figured everything out already. I’m really sorry about before, but I can’t wait for October. We’re going to have the best time, thanks to you.” (p.268)

However, she later changes her decision. She prefers to accompany Miranda to Paris in October; despite her promise to Alex. At that moment, she saw that Andrea becomes uncommitted because of her work. When she tells Alex about Miranda’s invitation, he becomes angry because she forgets their promise so easily.

“And that American assistant has to be you, and it has to mean you’ll be missing homecoming.” He said flatly.

“I have to leave next Tuesday, so I can’t go to Providence that weekend. I’m really, really sorry.”

“So it’s just that simple, right? You know, I already paid for 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.” (p.342)

Thus, Miranda is not the only factor that makes Andrea change her characteristics. The places where she works, *Runway* that becomes another

factor that makes Andrea change her characteristics, such as oblivious and committed.

3. The motivation.

“Herzberg believes that there are two motivation systems for the worker: the need for personal growth called job satisfaction and the need to avoid unpleasantness or job dissatisfaction. The first one is the factors that lead to job satisfaction, and it is called **motivator needs**. Motivator needs include responsibility, the nature of the work, possibility for advancement, the chance for achievement, growth and the recognition for a good job.” (Herzberg *The Psychology of Work and Human Performance* Smither (1994: 207-208))

The third factor which changes Andrea’s characteristics is the motivation. As quoted from Herzberg’s theory, every worker in the world has motivation, which can improve their skill in that work. Because of his or her motivation, a person can change his or her personality just to keep their job, although they do not like their job. They will do that because their personal motivation or the incentives from their job become the source of their motivation. Some jobs provide good incentives or recommendation to move to another job, which encourage the worker to be serious in their job.

Andrea Sachs joins *Runway* and decides to work with Miranda Priestly, because she wants to work in *New Yorker* magazine. It is the place where Andrea really wants to work, and Miranda will facilitate her if she wants to work there. However, there is no easy way, Miranda gives Andrea a promise, like the entire previous assistants, that if she can work with her in

Runway for a year and not get fired, she will promote Andrea to get a job at any magazines that she wants. That is the motivation which that makes Andrea willing to do everything for Miranda and *Runway*, because she really wants to work in *New Yorker* magazine. The following statement explains why she loves magazine and *New Yorker*.

“My goals were no so lofty: I was intent on finding a job in magazine publishing. Although I knew it was highly unlikely I’d get hired in The New Yorker directly out of school, I was determined to be writing for them before my fifth reunion. It was all I’d ever wanted to do, the only place I’d really wanted to work. I’d picked up a copy for the first time after I’d heard my parents discussing an article they’d just read and my mom had said “It was so well written – you just don’t read things like that anymore,” and my father had agreed , “No doubt, it’s the only smart thing being written today.” I’d loved it. I’d read every issue for the past seven years and knew every section, every editor, and every writer by heart.” (p.12)

That is also the reason why she is willing to work very hard until she does get enough sleep just for Miranda, her boss and just for *New Yorker*, the magazine that she loves and dreams about so much. Her motivation also makes her survive all though the days in *Runway*, survive from Miranda’s difficult orders, and survive from the comments of people around her.

The motivation to work with Miranda for a year brings some changes in Andrea’s characteristics. Everyday she just thinks about how she can survive for a year, and it makes many people around her feel the change in her characteristics, from a committed person, who always keeps her promise, she becomes uncommitted, as shown when she prefers working with *Runway* in Paris over going with her boyfriend. Those motivations also change

Andrea into a person who forgets the people around her and no longer cares about them. She just cares about her job at *Runway*. For instance, she never has time to meet her new baby nephew because she cannot spare a little time for him. After working in *Runway* for a year, she will know a lot of people in fashion and magazine world. Andrea believes that being a fashionable person will make people see her, and she changes her oblivious characteristic to show too many people that she works in *Runway*, an influential fashion magazine in the world. Sometimes, Miranda as her boss also asks her to do something over the weekend or in the middle of the night when it is time for her to take a rest or sleep. That condition that makes Andrea feel tired until she becomes a person who easily gets angry with everyone. As a result of the changes that she experiences, she is promoted to become the senior assistant, and Miranda also asks Andrea to go to Paris with her, for business.

However, when Miranda observes the changes of Andrea's characteristics because of her work, she keeps her promise that after working a year for *Runway*, she will promote Andrea to any magazine that she wants. It happens when Miranda and Andrea are in Paris. Andrea is in her eleventh month in *Runway*, a month before she gets promoted to *New Yorker*. It is described further in the conversation between them:

“Emily-er, Ahn-dre-ah, how long have you been working for me?”

“Next month it will be a year, Miranda.”

“And you feel you've learned a few things that may help you in your future?” She peered at me.

“Oh, of course,” I gushed. I’ve learned more in one year working for you than I could’ve hoped to have learned in any other job.

“Well, you know, Ahn-dre-ah, that if after a year my girls have performed well, I consider them ready for a promotion.”

“I have my doubts about you, of course. Don’t think I haven’t noticed your lack of enthusiasm, or those sighs or faces you make when I ask you to do something that you quite obviously don’t feel like doing. I’m hopping that’s just a sign of your immaturity, since you do seem reasonably competent in other areas. What exactly are you interested in doing?”

“Well, actually, it’s not that I don’t love fashion, because of course I do. Who wouldn’t?”

“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.”

“Well, I certainly have no idea if you can write a word or not, but I’m not opposed to having you write a few short pieces for magazine to find out. Perhaps a theater review or a small write-up for the happenings section. As long as it doesn’t interfere with any of your responsibilities for me, and is done only during your own time, of course.”

“Of course, of course. That would be wonderful!”

“It’s my dream to work at *New Yorker* one day.” (p.393)

Thus, in one more month, Andrea can leave *Runway* and work for *New Yorker* the place that she wants so much. However, whether consciously or not, her motivation makes her undergoes some changes in her characteristics, thus changing her personality.

CHAPTER V

CONCLUSION

Having discussed the research questions related to the topic, in this part, the writer will try to conclude the findings from the answers. The answers of the problems will be directly provided and summed up from the discussion.

Based on the analysis, Andrea Sachs is the major character because she appears more often than the other characters in the novel. Also, Andrea is said as a round one because there are complex changes in her character.

Andrea's characteristics are described into four characteristics that change in the story. She is a committed person, who always tries to keep her promise to everyone, but after she becomes Miranda's assistant, she becomes an uncommitted person, who cancels or delays her promise easily. Andrea also is a caring person, who cares about her family, boyfriend, and her best friend. But, the pressure in her work makes she becomes uncaring and tries to forget people around her. The other characteristic is oblivious. Andrea is an oblivious person about her fashion and appearance, but her office, *Runway*, changes her to become a person who always pays attention to everything that she wears, and her appearance. However, Andrea is also a patient person, who always tries not to get angry easily with many people, although they

sometimes make her angry, and her job changes her to be impatient, who easily gets angry with everyone.

Andrea's personality changes quickly, because of many reasons that she got in her work. Miranda Priestly, as her boss becomes the first factor that changes her from her previous characteristics. Miranda as the boss likes to give difficult commands that must be done by Andrea. She also likes to request some things in the middle of night, when Andrea was in the sleep, or commands for something and it must be ready in a short time. However, Miranda is a person factor that changes her from a caring and patient person with the others becomes uncaring and impatient person. The other factor is *Runway* magazine, her office, which asks her to become a fashionable person, and good in attitude. Because of the rules in *Runway*, Andrea changes from an oblivious person into someone who is fashionable. Andrea's motivation to work in *New Yorker* becomes the other factors in her personality development. Miranda's promise, if she can survive in *Runway* without a year getting fired, she will be able to choose any magazines or newspaper she likes to be her next office. That factors also changes Andrea into an uncommitted person, because it makes her do everything for her work, and makes the rest neglected.

Because of her personality development, Andrea gets many changes in her life, such as, statement of disappointment from her parents who

complain that how her first priority is her job, so that her family, best friend and boyfriend are ignored.

From the story of Andrea Sachs's personality development in *The Devil Wears Prada*, we can consider that a work can influence some characteristics of a person. The personality can be change by many factors. Like the boss of the place we work, who likes request the workers, many things which can make the workers feel tired and angry. Another factor is the place we work, which can give some pressure to the worker. The last factor is the motivation from their self, because the motivation can make people will do everything to reach what the want, although they do not consider that, their characteristics was change.

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Appendix

The Summary of *The Devil Wears Prada*

The story begins when Andrea Sachs, a girl whose coming from Connecticut a little town in America, try to apply a job in *Runway* Magazine. *Runway* is a fashion magazine, which influence many people in America. However, Andrea is a person who comes from a small town who does not know everything about *Runway*. So, when she joins there, she does not know who Miranda Priestly is, whose will become the nightmare for her until the next eleven months in her life.

When Andrea decided to work in *Runway*, she becomes the junior assistant of Miranda, after Emily the senior assistant. She also remember Miranda's promise to working hard for a year without getting fired, and she can join in *New Yorker*, her dream job, and that is her big motivation to work there. But, it is not a simple way to work in *Runway*. Andrea must service her boss, Miranda in many ways. Miranda likes to request and asks many things that must be done by Andrea in a short time. There are many examples, like when Miranda asks Andrea to find the new series of Harry Potter book for her daughters, although that new series not yet is publish by the author.

However, Andrea passes the time working in *Runway*, by doing all Miranda's request and forget the people around her, like her friend, boyfriend, and her family. Her best friend, Lily feels that Andrea was change

to be a different person. Alex Fireman, her boy friend also feels the same things, until he decided to request a break with Andrea, until she thinks that she was changes to be a different person. Andrea's parents also feel neglected by Andrea because she is very busy in her work.

In the other side, Emily as the first assistant get sick, and Miranda choose Andrea to come with her to joining the big fashion show in Paris. That is a big opportunity for Andrea to become the first assistant in *Runway*, because Miranda just believes some people who join with her in Europe. After, she get break with Alex, Cristhian Collinsworth was come to help Andrea in her problems. Cristhian also promise Andrea some relation on *New Yorker* magazine. But, Andrea still committed with Miranda.

When Andrea was in Paris, her best friend, Lily gets an accident until she becomes coma in New York. Alex, her ex boy friend and her family call her to inform that condition and ask Andrea to come back to New York to help Lily. That was a dilemma situation for Andrea. She is in Paris, and she had spent eleven months in *Runway*. One Month again, she can choose New Yorker to become her next office. But, she can not leave Miranda alone in Paris to go to New York.

However, Andrea decided to leave her work and Miranda in Paris and go to New York for Lily and her parents. She blows her opportunity to join New Yorker, because she can not spend a year in Runway. So, Andrea was get fired by Miranda and she never can back to Runway again.