



**ADAPTATION AS THE EXERTION TO ACHIEVE A
GOAL AS REVEALED IN LAUREN WEISBERGER'S
*THE DEVIL WEARS PRADA***

a final project
submitted in partial fulfillment of the requirements
for the degree of *Sarjana Sastra*
in English

by

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2009

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ACKNOWLEDGEMENTS

Foremost, the writer would like to express her gratitude to Allah for His blessing and mercy which lead the writer to the completion of this final project.

This final project would not have been completed without the assistance of other individuals, and the writer wish to express her sincere appreciation.

First of all the writer would like to extend his deep gratitude to Drs. Djoko Sutopo, M.Si., as his first advisor who spent his time and gave valuable advice and guidance for this final project. Furthermore, the writer would like to express my sincere gratitude to Rini Susanti Wulandari, S.S. M.Hum as his second advisor, whose particular assistance deserves high appreciation. Not to mention, to all his lecturers in English Department of UNNES who enlarge my knowledge these several years.

Then, the writer would like to express his great pride his beloved parents for their endless love, pray, and support given to him in order to finish his study. His thanks also go to his brothers who have a long vision for his success and for giving me a sort of advice. The very special thanks go to Nino (where his love finally anchored!!). Thanks to you for your lovely hugs, for giving me support when I am down. There's no word can explain how you meant a lot to me. Then, his best friends Rovik, Sigit, Rio, Arbar and Harindra for being nice and loyal. And for all my friends in Class A Reg of 2004, thanks for all the fun and beautiful memories we made together in our 'best' four years. They all are his best friend now and ever.

The last but not least, the writer would like to thanks to all his great friends, students and those whose names I can not mention personally. Thank you so much for your helps and supports. Hope we will success in the future.

Finally, the writer expects that this final project would be useful for further study



Semarang, March 2009

The Writer

ABSTRACT

Agil Indarto, English Literature, Faculty of Languages and Arts, Semarang State University, 2009. *Adaptation as the Exertion to Achieve A Goal as Revealed in Lauren Weisberger's The Devil Wears Prada.*

Adaptive attitude is a type of attitude that is used to adjust to another type of attitude or situation. This attitude control people's behavior to motivate themselves or others. The object of this study is a film entitled *The Devil Wears Prada* by Lauren Weisberger. This study focuses on the adaptation as the exertion of the main character to achieve her life goal.

In this research, the writer wants to achieve some objectives of the study. The first objective is the writer wants to explain the demands of Andrea's new workplace toward her. Secondly, by analyzing *The Devil Wears Prada*, the writer wants to describe how Andrea adapts to her new workplace as her exertion to achieve her goal and the last objective is the writer wants to describe what adaptation type of Andrea revealed in the movie.

The writer used a descriptive qualitative research as a method of this study since the data were in the form of written words and they were descriptively analyzed. There were several steps in analyzing adaptation of Andrea Sachs as her exertion to achieve her goal of life in the film. First of all, the film was watched repeatedly and read the script to get a better understanding of the story. Secondly, I listed the data that are related to the topic and then categorized them into the demands of Andrea's new workplace, how does Andrea adapt to her new workplace as the exertion to achieve her life goal and what type of adaptation of Andrea revealed in the movie. The next step was interpreting the data according to the theory related to the topic in order to clarify and analyze the attitude.

Finally, from the analysis, the writer finds out that Andrea is a young woman who has strong motivation and she never gives up to reach what she wants. She can adapt to her new workplace easily even it is very different with her personality. She is able to accept all the differences and take them as spirit to make her goal of life come true. After the writer has finished the analysis, the writer found that ritualism is kind of adaptation which revealed through Andrea's behavior.

By studying and analyzing Lauren Weisberger's *The Devil Wears Prada*, the writer suggests that the readers can get more knowledge and understanding about adaptation, since its function as a power to achieve a goal of life. For those who intend to discuss more about adaptation, this study is expected to be one of the references in supporting their researches. Therefore, they are supposed to present a better description about adaptation or other broader aspects of it.

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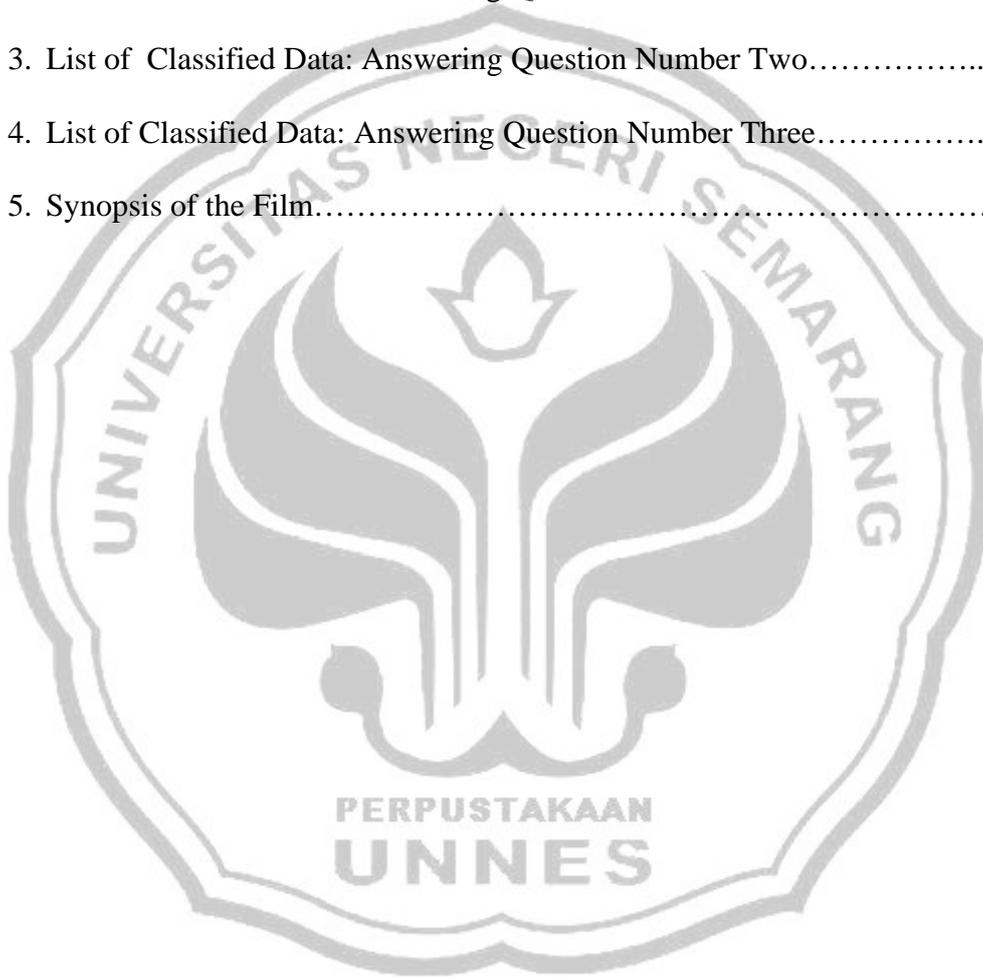
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CHAPTER I

INTRODUCTION

1.1 General Background of the Study

As social creatures, we are created to live together with other people. We can not only live individually because we sometimes need other people's help. So, there is a long lasting connection between one people to the others. It grows stronger every time each of them makes a contact.

According to Lunberg et al (1968: 8), "the life of society is characterized by social norms, action systems, and material interaction." He further says that the term interaction refers to "the mutual and reciprocal influence exerted by two or more persons or group, upon each other's expectation and behaviour." However, living in society is not as easy as it seems.

As human, we have to adapt with our environment in order to know each other because we are living in a complex of society who has different culture and way of live. We sometimes have difficulties to interact and adapting ourselves in it. The main cause is because people with whom we live have various characteristics.

Adaptation is necessary for us. It is needed in every field of life, for example, family, social life, organization, workplace, etc. adaptation is a way of human to make their life easier because it makes people closer to each other. We agree that human can not live alone, because we always need other people's help.

So, when we make adaptation to our environment and we have a lot of relationship with people. It makes our social life better.

From social life, it can be obtained some values. Although those values cannot be applied at the same time, but there is a chance that those values become the solution for the problems in another time.

In the modernization and development of technology, literary work might be presented in the form of motion picture or movie by applying technology of audiovisual. Motion pictures or movie becomes the most popular and fascinating entertainment, since the picture does not stand still at one scene but it moves forward together.

1.2 Reasons for Choosing the Topic

By watching film *The Devil Wears Prada* which represents some frame of human daily life, we can see how hard it is for Andrea to adapt with the new world that she does not know before. Because, Andrea believes that if she can at least one year work as Miranda's assistant, she will be able to achieve her goal of becoming a writer for *The New Yorker*. *The Devil Wears Prada* gives a rich and hilarious new meaning to complaints about "The Boss from Hell." and bring a good impression to the writer and it has something to offer to the reader. This film gives us a bright thought that if we have goals and we believe that we can achieve them, there will be a way for them

The exertions and success of Andrea impress the writer very much because as a matter of fact, Andrea starts her carrier in fashion magazine

1.3 Statements of the Problem

In this topic, I will try to focus on the main research a question which is:

1. What are the demands of Andrea's new workplace toward her?
2. How did Andrea adapt to her new workplace as her exertion to achieve her goal?
3. What types of adaptation of Andrea revealed in the movie?

1.4 The Objectives of the Study

By analyzing *The Devil Wears Prada*, I want to achieve some objectives of the study:

1. to explain the demands of Andrea's new workplace toward herself.
2. to describe how Andrea adapt to her new workplace as her exertion to achieve her goal.
3. to describe what type of adaptation of Andrea revealed in the movie *The Devil Wears Prada*.

1.5 The significances of the Study

The significances of the study are hopefully we would be able to help the reader in understanding more about *The Devil Wears Prada*. We can describe the attitude changes of the main character in the work place. We can also explain how the main character behaves, feel and think and help us to be more careful in facing our life, because after analyze this film, we can choose which is bad or good, what

is wrong or right especially from attitude, behaviour and thought of the main character.

Then, for the English teachers in teaching learning activities. They can use the film as a mean to facilitate the discussion and analysis of literary in class. It means that, a film can be used as the facility to add variety of language teaching. I hope that the result of the study will give them a great contribution to literary class.

1.6 Outline of the Study

I will outlining the thesis by dividing it into five chapters. The first chapter is introduction. In introduction part, there are six subchapters which arrange as follows: background of the study, reason for choosing topic, statement of the problem, the objectives of the study, the significances of the study, and the outline of the final project.

The second chapter is review of the related literature. This chapter will be divided into four subchapters. These four subchapters are: (2.1) Definition of Film (2.2)Character (2.3) Social Psychological Criticism which contains Definition of Adaptation and Adaptive attitude (2.4) Attitude, these subchapter will divide into three parts, they are Definitions of attitude, Attitude change, and Attitude change. (2.5) Goal and Effort.

The third chapter is methods of investigation. This chapter will containing some methodologies in research. It will be divided into five chapters. These are

object of the study, type of the study, type of the data, procedures of collecting data and procedures of analysis.

The fourth chapter is results of the study. This chapter will contain the results of the study.

The fifth chapter is conclusions. This chapter is conclusions. This chapter will contain the conclusions of the research.



CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Definition of Film

Movie or film is like other literary works such as songs, novel, and poetry, which also has messages or moral values inside. It recounts human being's conflict and the life around him. The story of a film has its own characteristics according to the directors and the players (actor and actress). *Encyclopedia Americana* (1998:905) defines film as a series of connected cinematographic image projected on screen.

Motion pictures also called movies, films, or the cinema are one of the most popular forms of entertainment, enabling people to immerse themselves in an imaginary world. As stated in Microsoft Encarta 2005, movie or film is a series of images that are projected onto screen to create the illusion of motion. While Coulson (1978:622) states that film or movie is story, incident, etc recorded on film on moving pictures.

A film reflects the things that are useful to their life and portrays a clear description about the situation or event that are often happen in daily life. Furthermore, Lorimer (1995:506) states that films can record culture, and they can treat social or political issues and other aspects of societies to capture relationships difficult to be communicated by other means.

2.2 Character

Character is one of the films structures. Kennedy defines character as an imagined person who inhabits in a story (Koesnosoebroto, 1983:65). Robert and Jacob in *Fiction* (1987:63) define character as a reasonable facsimile of a human being, with all the good and bad traits of human.

E. M Forster, in his book *Aspect of the Novel*, as quoted by Koesnosoebroto (1988:67) divides character into flat and round character. Flat character is characterized by one trait. It is called flat because we only see one character in the story. On the other hand, round characters, present us with more facets. The authors portray them in a greater depth and in more generous detail. It is called round since the readers can see all sides of the characters. The round character is obviously more lifelike than the simple, because in real life, people are not simply embodiments of single attitude. Flat characters tend to say the same throughout a story, but round characters often change, sometimes become enlightened, grow, or deteriorate. The flat characters are minor ones found in the film, while the round characters are the major ones.

On the basis of importance, there are two types of character, the main or the major character and the minor character. Koesnosoebroto (1988:67) explains that the major character is the most important character in a story. The minor character is of less importance than those of the main.

Furthermore, Roberts (1969:10) asserts that “character talks about individual’s personal characteristics”. However, sometimes readers use the word

character synonymously with “person”, “human being”, and “literature figure”, more than they use it in reference to an individual’s or personal characteristic.

There are four ways in which an author indicates and describes a character. First, he describes his characters by giving the character physical appearance or personal description. Second, he describes his characters through their speech. Third, he describes his characters by showing the character’s external action. Fourth, he describes his characters through what others say about a character (1967:517).

Without character, there will be no story. By creating characters in a story, an author will enable the readers to get what he wants to say or tell. Besides, the characters in the story can also arouse the readers’ empathy and sympathy which may bring the readers to experience the reality of the fictional world himself (Dietrich, 1974:75).

Most film, videos and television programs are about people. It shows what the person is doing and how much it shows the personality of the person. Film and video are personal media because they can bring up close to characters. The face is principal center of interest in most films involving the human subject.

2.3 Social Psychology

In English literature, we can see the relationship between literature and psychology from the interpretation of literature by R.J. Rees (1973:9)

To summarize what had been said, we may now say that literature is permanent expression in words of some thought of feeling or idea about life and the world. Literature may be good, bad or indifferent; but good

literature will have some, if not all, of the following qualities: (i) psychological truth or holding the mirror up to nature; (ii) originality, (iii) craftsmanship, (iv) a consciousness of moral values.

The statement above indicates that a good literature must involve at least at psychological element whether of the author or the characters in the story.

If we take a look at elements of literature, especially film, there are always characters that are inseparable element of the film. Most of them are people who live side by side by their own unique personalities in certain condition. In fact people have their own destiny in the real life as they are in the fiction. This is why literature cannot be separated from the psychology since it tells about human life as Norman Kiehl (1974:14) says:

For the first-rate writers get their sense of life from life, not from psychology books. But since novel is work of art, since it is organic; it must, of necessity, be psychological because it deals with people who are alive.

One of the most popular branches of psychology to analyze literary works is social psychology. Social psychology is the scientific study of how people's thoughts, feelings, and behaviors are influenced by the actual, imagined, or implied presence of others (Allport, 1985). By this definition, *scientific* refers to the empirical method of investigation. The terms *thoughts*, *feelings*, and *behaviors* include all of the psychological variables that are measurable in a human being. The study of attitudes is a core topic in social psychology. In social psychology, attitudes are defined as learned, global evaluations of a person, object, place, or issue that influence thought and action (Perloff, 2003). Put more simply, attitudes are basic expressions of approval or disapproval, favorability or unfavorability, or

as Bem (1970:122) put it, likes and dislikes. (<http://en.wikipedia.org/Socialpsychology>).

So in this study, the writer used social psychology's theory to analyze adaptation of the main character revealed in the film.

2.3.1 Adaptation

Adaptation is the change in structure, function, or behavior of organisms that allow them to live successfully in an environment. Adaptations enable living organisms to cope with environmental stresses and pressures. Adaptations can be structural, behavioral or physiological. Structural adaptations are special body parts of an organism that help it to survive in its natural habitat (e.g., skin colour, shape, body covering). Behavioural adaptations are special ways a particular organism behaves to survive in its natural habitat (e.g., phototropism). Physiological adaptations are systems present in an organism that allow it to perform certain biochemical reactions (e.g., making venom, secreting slime, homeostasis).

2.3.2 Types of Adaptation

Since there are several theories and definitions of types of adaptation, there are also several systems for classifying adaptations until this days, one of expert that classify adaptation is Merton. In this classification of anomic deviance, Merton explored the relationship between cultural goals and the structural means to achieve those goals. For this sociologist, when success *goals* were universally imposed on the members of society while the *means* to achieve them were

restricted for some members, deviance could be expected on a broad scale. As evident in the following schemata, it is the type of consistency or inconsistency between goals and means.

Merton (1968) presents a model classifying where individuals fit in the continuum of adopting cultural values. This is an operational definition of the socialization process.

1. Conformity

Conformity occurs when individuals accept the culturally defined goals and the socially legitimate means of achieving them. Merton suggest that most individuals, even those who do not have easy access to the means and goals, remain conformists.

2. Innovation

Innovation occurs when an individual accepts the goals of society, but rejects or lacks the socially legitimate means of achieving them. Innovation, the mode of adaptation most associated with criminal behavior, explains the high rate of crime committed by uneducated and poor individuals who do not have access to legitimate means of achieving the social goals of wealth and power.

3. Ritualism

The ritualist accepts a lifestyle of hard work, but rejects the cultural goal of monetary rewards. This individual goes through the motions of getting an education and working hard, yet is not committed to the goal of accumulating wealth or power.

4. Retreatism

Retreatism involves rejecting both the cultural goal of success and the socially legitimate means of achieving it. The retreatist withdraws or retreats from society and may become an alcoholic, drug addict, or vagrant.

5. Rebellion

Rebellion occurs when an individual rejects both culturally defined goals and means and substitutes new goals and means. For example, rebels may use social or political activism to replace the goal of personal wealth with the goal of social justice and equality.

2.3.3 Demand and Supply

The basic meaning of demand and supply is if there is demands of something, so there must be supplies or something that can fill those demands.

When we use that theory to analyze the film *The Devil Wears Prada*. So there is connection between the situation of Andrea new workplace with all changes that Andrea did in order to adapt to her new office. Here, we can differentiate them; the situation of Andrea new workplace is the demands and all changes that Andrea did becomes the supply.

Andrea tries to adapt to her new environment that she found at her office is only because she wants to get blend with people and the situation there and also satisfies Miranda as her boss, why Andrea must do what Miranda's want perfectly? it is because she wants to work at least one year as Miranda's assistant, if

Andrea mess up at work even once, she might be fired by Miranda herself, if that so, Andrea's goal to work one year and get success life as journalist will finish.

The further analysis and explanations about the demand of Andrea new workplace and the adaptation that Andrea did at her office will be served at chapter 4.

2.3.4 Adaptive Attitude.

Adaptive attitude is a type of attitude that is used to adjust to another type of attitude or situation. This is often characterized by a kind of attitude that allows an individual to substitute an unconstructive or disruptive attitude to something more constructive. These attitudes are most often social or personal attitude. For example a constant repetitive action could be re-focused on something that creates or builds something. In other words the attitude can be adapted to something else.

William Heward's book *Exceptional Human* defines adaptive attitude as the effectiveness or degree with which the individual meets the standards of personal independence and social responsibility expected of his age and social group. Adaptive attitude also refers to the typical performance of individuals without disabilities in meeting environmental expectations. Adaptive attitude changes according to a person's age, cultural expectations, and environmental demands.

2.4 Attitudes

2.4.1 Definition of Attitudes

Attitude is an emotion that all people get when they have other emotions. Attitudes are positive, negative or neutral views of an “attitude object”: i.e. a person, behavior or event. People can also “ambivalent” towards a target, meaning that they simultaneously possess a positive and a negative bias towards the attitude in question. Attitudes come from judgments.

An attitude is a person's organized tendency to think, feel, and act in certain general way to some aspects of his social environment or in response to a given class of objects. Attitudes are broad viewpoints that can be identified, at least to some extent, by the consistencies displayed in thoughts, feelings, and overt behavior (Fantino and Reynolds, 1975: 426). Attitudes, then, are a complex collection of predisposition to think, respond, and behave in certain ways. They are extremely important area of study for the psychologists because of their influence in shaping an individual's perceptions, expectations, belief, and behaviors – that is, in shaping all of his responses to the variants events, objects, people, and issues in his world.

According to Kuppuswamy (1973: 106), an attitude is an enduring system that includes a cognitive component, a feeling component and an action tendency. Attitudes involve an emotional component. This is why when an attitude is formed it becomes resistant to change; it does not generally respond to new facts. An attitude involves belief as well as evaluations. These attitudes involve some knowledge about other groups (the cognitive component), some feelings of dislike

(the affective, evaluational component) and a predisposition to avoid, attack, etc. (the action component). Thus attitudes give some consistencies to our thinking about social objects as well as our feelings toward them. People also tend to act consistently as a result of these consistent belief and feelings.

Attitudes are derived primarily from social influences. From birth, the human being is enmeshed in social institutions which constitute his environment in the same sense as the physical world. The home, being the primary social unit, has a great influence on the formation of one's attitudes. This is also the reason why attitudes give a consistency to our responses to persons, groups, and other social objects.

2.4.2 Attitude Change

Emotion plays a major role in persuasion, social influence, and attitude change. Much of attitude research emphasized the importance of affective or emotion components (Breckler & Wiggins, 1992:66). Emotion works hand-in-hand with the cognitive process, or the way we think, about an issue or situation. Emotional appeals are commonly found in advertising, health campaigns and political messages. Recent examples include no-smoking health campaigns (see tobacco advertising) and political campaign advertising emphasizing the fear of terrorism.

Affective forecasting, otherwise known as intuition or the prediction of emotion, also impacts attitude change. Research suggests that predicting emotions is an important component of decision making, in addition to the cognitive processes (Loewenstein, 2007:30). How we feel about an outcome may override purely cognitive rationales.

In terms of research methodology, the challenge for researchers is measuring emotion and subsequent impacts on attitude. Since we cannot see into the brain, various models and measurement tools have been constructed to obtain emotion and attitude information. Measures may include the use of physiological cues like facial expressions, vocal changes, and other body rate measures (Breckler & Wiggins, 1992:77). For instance, fear is associated with raised eyebrows, increased heart rate and increase body tension (Dillard, 1994:43). Other methods include concept or network mapping, and using primes or word cues (Shavelson & Stanton, 1975:145)

2.4.3 Attitude and Behavior

The social psychologist Gordon W. Allport as cited by Zanden (1984: 165) once observed that the concept of attitudes “is probably the most distinctive and indispensable concept in contemporary American social psychology”. The reason for this is not difficult to discern. Many investigators have assumed that attitudes occupy a crucial position in our mental makeup and as a result have consequences for the way we act. Viewed from this perspective, attitudes serve as powerful energizers and directors of our behavior- they *ready* us for certain kinds of action. Hence, to understand our attitudes is to understand our behavior. Indeed, the assumption is frequently made that our attitudes serve as rather accurate predictors of our actions.

Icek Ajzen and Martin Fishbein have proposed a further refinement for conceptualizing the relationship between attitudes and behavior. They say that our attitude toward an object influences our overall pattern of responses to the object.

However, our attitude does not predict any specific action toward that object. Ajzen and Fishbein concern themselves with the behavioral intentions underlying our actions. They view our intentions as shaped by three factors: (1) our attitude toward performing the act in question; (2) the beliefs we hold about the likelihood that others expect us to perform the particular act; and (3) our motivation to comply with these beliefs (Zanden, 1984:167).

It must be recognized that attitudes are neither necessary nor sufficient causes of behavior. They are only “facilitative causes”. Behavior is a function of (a) attitudes, (b) social norms, (c) habits and (d) expectations about reinforcement. When there is consistency between all these four factors, there is consistency between attitudes and behaviors (Kuppuswamy, 1973:110).

2.5 Goal and Effort

Why do people work? Of course they want to get something, they want to get money, they want to fulfill their needs, or they just want to have a pleasure. If people do something and they arrange it with an effort, they must have something to reach. Something that they want to reach or the object of efforts or ambition is called by goal (Hornby. 1986: 371).

Goal is statement of intent or an end that a person or a group tries to attain.

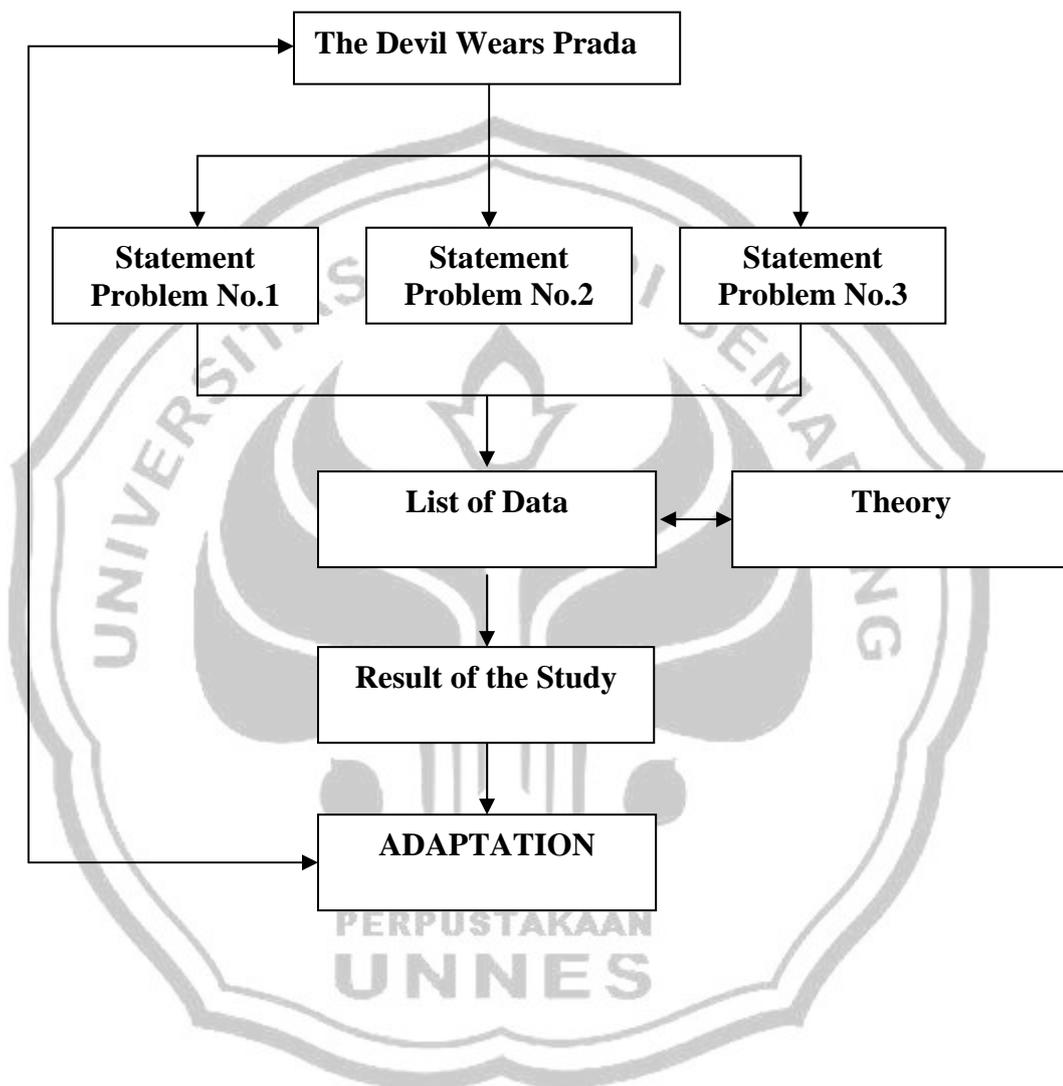
A goal tends to be more general objective (www.wmich.edu/evalctr/glossary.htm). Goal is also defined as follows:

Goal is broad statement describing a desired future condition, or achievement without being specific about how much and when. The establishment of goal implies sustained effort and energy directed to it over a longer period of time. An aimed at target achievement toward effort

is expended. Broad based activities developed to support and realize organization management missions and visions.
(www.oly-us/sqn/glossary.htm)

It can be said that the goal is the object and activities that fulfill or satisfy the relevant want; the end result looked for by an individual. Based on (www.robcom2000.com/glossary.html); effort is conscious exertion of physical or mental power, active or effective force. The total energy expended and works done to achieve a particular purpose or result. Meanwhile, Hornby, AS (1986) states that effort is the use of much paschal or mental energy to do something. For instance, what does someone do if he/she wants to get money? There are many answers, he/she can work, he/she can do something that earns money, or even he/she can steal to get money. But that is the bad choice. If there is a goal and there is an effort, so there must be a motivation. Motivation is important if someone wants to achieve his/her goal. When someone does something and it is planed, he/she must have a goal and his/her goals are colored by motivation. So, motivation gives a contribution if someone wants to achieve his/her goals.

2.6 Scheme of the Study



CHAPTER III

METHOD OF INVESTIGATION

The writer uses qualitative approach because all of the data in this study are in the form of words. The qualitative data are usually in the form of words, and not in the form of numbers (Miles & Huberman, 1992:15). The written results of this study contain quotation from the data to illustrate the presentation. In this case, the writer tried to have an understanding not by reducing the pages upon the pages of narration and other data to numerical symbol, but by trying to analyze them with all of understanding as closely as possible to the form which they were transcribed. Based on the explanation, it leads the writer to support this study by conducting the library research. It means that the investigation is based on the data taken from the script of the film as the main source and that analyzed by using some resources such as books, articles, encyclopedia, etc to support this study.

3.1 Object of the Study

The object of the study is a film entitled *The Devil Wears Prada* which gives the strong portrait of a girl to adapt in her new workplace in order to gain her goal as a journalist in the New York. The movie is in the form of Video Compact Disc (VCD) with approximately duration around 2 hours.

3.2 Types of the study

This study is a descriptive qualitative study, which merely focuses on the analysis of textual data. The textual data are data obtained in a text spoken by characters. The simplest way to define qualitative study is to say that it is a study which involves interpretational data which are later interpreted descriptively.

Qualitative research properly seeks answers to question by examining various social setting and the individuals who inhabit these settings, qualitative researchers then, are most interested in how human arrange themselves and their setting and how inhabitants of these setting make sense of their surrounding through symbols, rituals, social structures, social roles, and so forth (Berg, 1954:23).

The underlying belief of qualitative study is that “ meaning is situated in a particular perspective or contexts, since there are many different people and groups have different perspective contents, so there are many different meaning in the world, none of which is necessarily more valid or true than another (Chappell, 2004:108).

The writer used two types of data source, the first source is called primary source. It is source from which the main data of the analyzing were taken. They are taken from the object of the study that is movie entitled *The Devil Wears Prada*. Data that the writer used are in the form of words, sentences, utterances, and dialogues. The second source is called secondary source, the data were taken in the form of books, journals, and articles to support the main data were some from the library and some information got from the internet.

3.3 Procedure of Collecting the Data

The procedure of collecting data in this study is divided into several steps, they are:

3.3.1 Reading and Watching

Since the object of the study is a movie, the basic step in analyzing the data is watching the movie itself. To understand the story deeper, watching the movie for several times is very important. Reading is also conducted to analyze the data because it is very important to read the movie script in finding dialogues or situations which are related to the topic.

3.3.2 Identifying

After watching the movie and reading its script for several times, identifying is conducted to find parts of the movie which are going to be analyzed. The data which are identified can be in the form of dialogues, sentences, or utterances of the characters. The relevant data in the movie script are bracketed to distinguish them from the other parts of the movie that are irrelevant with the topic of the study.

3.3.3 Inventorying

The technique of tabling is used in this step. The overall data are collected, and then put into the table. The inventoried data are used as a source of data finding

MOVIE SCRIPT						
No. Data	Data	Types Of Data	Rage	Line	Time	Answering question number

3.3.4 Selecting

The next method is selecting the data. Selecting the data is conducted to select all of the listed data that will be dealing with the analysis of the study. They were taken from the data that had been inventoried before. They were selected based on their relevancy to the topic of the study, that is adaptation. So that only the most relevant data that were selected in the study.

3.3.5 Classifying

To make it easy and answer the problems, the inventoried data need to be classified. There are three problems to be solved in this study. The first problem saying “How is the situation of Andrea Sachs’ new workplace described in the movie?” was answered by referring to the data reported in Appendix 2. The second problem saying “What are the demands of Andrea’s new workplace toward herself?” was answered by referring to the data reported in Appendix 3. The third problem saying “What does Andrea do to adapt to her new workplace as

her exertion to achieve her goal?” was answered by referring to the data reported in Appendix 4.

3.3.6 Reporting

The data that have been selected are reported in the appendices. There are four kinds of appendices in this final project. Appendix 1 contains the whole data as the result of the inventory. Appendix 2 contains data supporting problem statement number one. Appendix 3 contains the data supporting problem statement number two. Appendix 4 contains the data supporting problem statement number three.

3.4 Procedure of Analyzing the Data

The object of the investigation is Adaptation of Andrea Sachs to Her New Workplace as Her Exertion to Achieve Her Goal as Revealed in Lauren Weisberger’s *The Devil Wears Prada*.

After collecting quotations, the writer looked for supporting references. The references were taken from many sources dealing with the topic in order to support the problem analysis found in the film. The steps of analyzing the data are as follows:

- (1) The writer exposed the data in order to reveal the problem. The data consist of some sentences, actions, and behavior.
- (2) The writer explained the data to define the reasons for or cause of and justify

the problems. It makes the writer easier to write the analysis.

- (3) The writer interpreted the data as the third step to present or conceptualize the meaning of problem.
- (4) The writer drew the conclusion based on the analysis that has been made in order to make the readers understand the analysis better.



CHAPTER IV

RESEARCH FINDING AND DISCUSSION

This chapter is divided into three parts. The first part is about what the demands of Andrea's new workplace toward herself are as the first problem. The second part is about what Andrea does to adapt to her new workplace as her exertion to achieve her goal as the second problem. Then the last one is what types of adaptation revealed in the movie as the third problem. The three parts would be explained further as follows.

4.1 The Demands of Andrea's New Workplace toward Her.

This section tries to explain the demands of Andrea's new workplace toward herself. In the previous section, the situation of Andrea's new workplace has been discussed, from the discussion we can find out that the situation of Andrea new workplace is very different from Andrea's daily life, Every person in Runway is a fashionable person. A fashion sense has been flown through their blood but it is different with Andrea. Andrea is new comer in this industry and she is an unfashionable woman so she is different from others. And her boss is a kind of person who comes from hell, what she wants must be done perfectly on time with no excuses. She is a fashionable woman who concerns about what her employers wear. The demands of Andrea's new workplace are not far with her situation of her office and her boss.

Here the data to be analyzed.

Prologue: ... Where there are a few other women waiting, each a tall, thin, dressed to kill Fembot. (Datum No. 10) (12.45).

The dialogue above reflects that Andrea should be fashionable, thin like a professional model even though she is not a model. It is very different with real Andrea, fat Andrea who does not like fashion and hate diet very much.

Andy: I can't believe she eats like that. She's 60 thin. (Datum No.56) (26.14),

Andy: No. They're prettier. And thinner. (Datum No.42) (33.31)

The first dialogue said by Andrea to Emily. She said why Miranda who eats a lot but she still looks skinny and amazing. Other demands for Andy or anyone who works for Miranda is he or she must be fashionably dressed.

Emily: The thing is, Andy, we are a fashion Magazine and an interest in fashion is crucial. (Datum No. 21) (12.30).

The statement above is said by Emily when she meets Andrea at the first time, Andrea with her ugly dress/ unfashionable wants to apply a job as Miranda assistant. Emily felt that Andrea was hopeless to pass the interview considering that Miranda is very concerned in fashion and outlooks.

Miranda: (cont'd) I always hire the same girl, stylish, worships the magazine. And they turn out to be disappointing and stupid. She smiles. That smile that pierces Andy to the core. (Datum No. 52) (31.24).

The dialogue above becomes an example that fashion in Andrea new workplace is very important and becomes daily behavior. On the dialogue Miranda says '*stylish*' in the sentence "*I always hire the same girl, stylish*". This sentence proves that Miranda always hires the perfect one both intellectuality and outlooks.

That dialogue happens after Miranda feels disappointed with Andrea who failed to get a flight for her who has to be home for her children's recital. Miranda's words reflect her disappointment to Andrea.

The other data can be analyzed are

Nigel: The best fashion has to offer. And we get the first look at everything. (Datum No. 58) (32.12).

Prologue: Emily looks around to see if everything's perfect. (Datum No. 28) (16.11).

The meaning we can grab from the dialogue above is perfection which is very important to both Nigel and Emily because it is a must, if they want to survive and succeed in their work, fashion is the first they have to be concerned.

One thing which Andrea must have in order to adapt with her new work place is Andrea must be fast when doing something. Miranda as the leader in Runway is unpredictable woman, if there is something displeased her she might be angry.

Emily: You have exactly forty - five minutes to get everything done. (Datum No. 59) (27.17).

Emily says that when Miranda ask Andre for two difficult things, the first is Andrea must get the manuscript of the new unpublished Harry Potter and second is she has to buy some food for Miranda in the restaurant which will open in one a half hour.

When Andrea at the first time work for Miranda, Emily has told her that if she want to be Miranda 's assistant she has to work hard. It means that work with Miranda is difficult thing. She may not miss a thing.

Emily: This is Miranda's itinerary for her weekend in Miami with Donatella. If she needs something, she'll call you. One of the

perks of being second assistant. Make sure you leave your cell phone on 24/7. (intensely) Don't. Mess. This. Up. (Datum No. 60) (30.37).

Work for Miranda is a big deal because Miranda will never say thank you when you done your job well but if you mess with your work you will get her anger.

Nigel: (cont'd) You want me to say, oh, poor you, Miranda is picking on you? Get real, Cincinnati. Miranda Priestly is impossible. Always has been, always will be. Your job is not about pleasing her. It's about surviving her. (Datum No. 60) (31.50).

Nigel: (cont'd) Andy, I've seen a lot of assistants come and go. And you've got talent -- you're bright and hard-working. But you're not committed to this job. I bet you don't even read the magazine. Beat. He looks at her. (Datum No. 62) (31.53).

Nigel: (cont'd) Andy, if you want this, start giving this your all. Be who Miranda needs you to be. Or else... quit. (Datum No. 63) (31.55).

From the dialogues above we can see that Miranda needs people who can survive of the office situation which is full of hard work and competition and of course totally committed to Runway. On the dialogue, Nigel said to Andrea that actually Andrea has a good talent, hard workers but she has not committed to her job, why Nigel can say things like that. It is because Andrea has not totally involved in fashion. In fact fashion is a must to Miranda's people. Nigel gives Andrea suggestion, if she want to survive, does what Miranda's want and likes what Miranda' likes or if she can not, she can find another job.

In order to be a good Miranda's assistant, Andrea must work totally for Runway progress. Anything which is possible to disturb your totality and loyalty to company must be ignored. Family, friends, social life must be second choices.

Even on the one dialogue, Nigel said that if someone find their individual life starts to ruin, it is time they get promotion.

Miranda: (cont ' d) Not everyone can do that. Push their feelings aside.And now she's speaking.as much to herself as to Andy. Miranda (cont ' d) The more powerful you get, the more you'll be judged and scrutinized, on display. You'll miss things -- vacations, sunsets, moments with your family. Some people in your life will never accept your priorities. Not everyone. can stand that pressure, Andy. But now you know that you can.Andy stares at her, blown away by what Miranda is saying. Miranda (cont'd) And so now you know that you can have my life. You can do what I do. Because you can sacrifice the things that need to be sacrificed. (Datum No. 64) (112.37).

Those dialogues happen in the car on the road of Paris. Miranda believes that capabilities of Andrea and she found Andrea characteristics are the same with hers. So, she tells to Andrea that she wants Andrea to be like her someday in the future but Andrea rejects it. She feels that she is not the same with Miranda because she can not ignore her friends, family even her boy friend. All the things she has done is because she want to survive for at least one year with Miranda, and after that she can get a job in New Yorker.

4.2 The adaptations of Andrea Sachs to her new workplace.

This subchapter contains some explanations about how Andrea tries to adapt to her new workplace. As stated on the first sub chapter, the situation of Andrea new workplace can not be separated from her boss in Runway named Miranda. Thus, the various data which will be explained above may contain about Andrea exertion to get accepted by Miranda physically and intellectuality.

Andy: (cont'd) Okay, listen, I may not know too much about fashion, but I'm smart and resourceful and I will work very hard and. (Datum No. 65) (18.17).

The dialogue above is the first statement of Andrea toward Miranda at the first time they meet. According to Miranda, Andrea does not have any sense of fashion. That is why Andrea says that dialogue as her first exertion to adapt to Runway situation. Even though, it has not been realized, Andrea proves that it is her attempts to make adaptations.

Andy: Nigel, I don't want to give up. I don't.

Andy: I mean. I'll do what it takes. I swear. He looks at her.

Nigel: Well, if that's the case. . .

Andy: Oh no. . . .

Nigel: Andy. . .

Andy: Isn't there another, way? He shakes his head. And she realizes he is right. She sighs.

Nigel: Go ahead. Say it. Say the words.

Andy: I can't. Please. Have mercy:

Nigel: Say it. Say those three little words I've been dying to hear since I met you.

Andy: (goddamn it) Okay, fine. Make me over. (Datum No. 66) (32.06).

Prologue: And suddenly ~ she appears in her gorgeous clothes, her make-up impeccable, hair soft, loose and pretty. She looks grown-up, sexy and above all sophisticated. (Datum No. 67) (32.45).

On the previous data, the writer says that the supporting data has not been considered as a real exertion to make adaptation. Now, on the dialogue above, Andrea has a willingness to make an adaptation physically. It means that Nigel fully helps Andrea to change her way of dress and also her hair style. This decision starts when Miranda get upset to Andrea and she said that Andrea is a kind of ugly and fat girl. Actually, Andrea knows that in order to blend in the

Runway, she must work totally including dressed like how the Runway people dressed.

Andy: Sir, it's very important that she get a seat on that flight, Hold on. (she switches over) Miranda, it's just that all the charter' companies are closed and...Hold on. (she switches over again). I'll call you back. Please talk t o your supervisor again. (MORE) (Datum No. 68) (31.12).

Other exertions of Andrea in order to adapt with her new office situation is work more harder than before in both work hours and free hours. The dialogue above is an example of Andrea's hard work. She is trying to get a substitute flight to get Miranda back to New York, she has called all the flight companies but she could not find any.

Another example of Andrea to satisfy Miranda's need is like the dialogue shown below

Andy paces, panicky. Emily watches her.

Andy: I see, so the publisher is in London...can you give me that number?It's for Miranda Priestly. (Jump cut to) What is it for? We're doing a layout on, turn, sorcery-inspired fashion... (Jump cut to) Yes, I understand. Thank you. Andy (cont'd) there's no way I can get that book by early afternoon. She's after me, Emily. She wants to fire me. She's just prolonging the kill. Like an evil cat with a tiny little unfashionable mouse. (Datum No. 69) (75.22).

Miranda is a kind of arrogant woman, everything what she wants must be prepared in a short time with no excuses even sometimes it does not make sense and impossible for Andrea to make it real.

The dialogue above describes the exertions of Andrea to get the unpublished novel of Harry Potter, if she fails to get the novel on time, Miranda will fire her directly, and she will not show her mercy to any one.

We hear Emily's voice over as we see this happening.

Emily: You wait at the office until all the department heads have submitted their pages and the book, is assembled. We see Andy, waiting. The area around Miranda's office is totally quiet. (Datum No. 70) (65.13).

Miranda's office night

Prologue: Andy drifts in and looks at Miranda's office - the pictures of her with everyone from Desmond Tutu to Paris Hilton. Then Andy walks over to Miranda pristine white couch. Sits on it. Hell, why not. Lies down on it. Gingerly. Then intercom (loud) Book's ready and she jumps off the couch like she's been caught naked. (Datum No. 71) (65.16).

The dialogue above happens when Miranda starts to trust Andrea as her second assistant, it means that she works so well. Miranda asks Andrea to deliver "the book" to her apartment. An adaptation values we can grab from the dialogue above is Andrea really serious with her job, to deliver "the book" she has to wait until mid night. In fact, she never works until that late and one more thing is she tried to obey the rules and behavior about how to deliver "the book" to Miranda that Emily has taught to her. Because actually Emily in charge of deliver "the book" but since Miranda starts to trust Andrea, she wants Andrea to do that kind of duty. Emily guides Andrea where to put down "the book", which locker she has to hang Miranda's laundry, Emily does not want Andrea mess this up because she has responsibility to guide Andrea and make sure everything is fine.

Andy: I need to learn all these people by tonight?

Emily: Don't be silly. She pulls out another big book of headshots.

Emily (cont'd) you have to learn these too. (Datum No. 72) (79.40).

The dialogue above happens when Miranda asks Andrea to accompany Emily for charity night. What Andrea has to do is to memorize two thick books of Miranda friends and guests who may come that evening. It is quite hard because

actually it is Emily's job but because she gets flu so Andrea asks to help. In fact, Andrea has to come to celebrate her boyfriend's birthday but she comes very late. Here, Andrea sacrifices her social life and private life only for her job.

Miranda: You're coming with me to Paris, Andrea.

Andy: Oh, no. No, no. You don't mean that. Emily would die. Her whole life is about Paris. She hasn't eaten in weeks.

Miranda: It's not for you to tell me what I can and cannot do. You are coming with me to Paris.

Andy: With all due respect, I can't do that, Miranda. I just can't. I've only been at Runway for five months.

Miranda shrugs, Fine.

Miranda: Then you're fired.

Andy : Excuse me?

Miranda: If you don't come to Paris, I will assume you're not serious about your job and I would have no choice but to . . . dismiss you. Andy looks at her, stunned. Miranda (cont'd) On the other hand, if you do a good job in Paris and continue to impress me, there's no end to your future at Runway or anyplace else.
(Datum No. 80) (83.20).

The dialogue above happens when Miranda wants Andrea to accompany her to go to Paris but unfortunately Andrea rejects that since Emily is the one who is supposed to go with Miranda. Andrea thought that if she decides to go, she will hurt Emily because Paris is everything to Emily, she wants it all the time. At the first time, Andrea said to Miranda that she could not go with her but Miranda insists to go with her. Miranda said that if Andrea still does not want to go, she will consider Andrea unserious with her carrier and she will fire her straightly. In other side, if Andrea took it, Miranda will guarantee her carrier in Runway or in other company. In this case, Andrea is faced with two choices; first, she rejects Andrea's want to accompany her to go to Paris but she will be fired or she goes to Paris and she will hurt Emily. Finally, she decides to go to Paris. It shows that

Andrea a little bit falls into character which is similar with Miranda, she prefers her own carrier than her relationship.

4.3 Type of adaptation of Andrea revealed in the movie.

This sub chapter contains some further explanation about types of adaptation did Andrea do revealed in the film *The Devil Wears Prada*. Here the data to be analyzed:

Prologue: Andy, in a hurry, has tried on every bit of clothing she owns; there's a huge discard pile on the bed. Her closet is empty (Datum No.82) (33.12).

The dialogue above shows us that Andy tries hard to dress up well, it is happen when she at the first time goes to work. She wants to look neat because it is important to her; it shows that what she did as the exertion to adapt to her new work is belongs to Ritualism.

Prologue: Andy tries to smile at one of them, who looks away. Andy sits. She can hear two of the other woman chatting softly. (Datum No.83) (11.11).

What Andrea tried to do is in order to make a better relationship among them because she is new at the office. Actually the dialogue above happens when Andrea comes to the first job interview in Runway. She smiles to everyone at the office only to show that she is nice and proper to this job. It becomes a prove that type of adaptation that Andrea do is Ritualism.

Nigel, I don't want t o give up. I don't.
 Andy; I mean. I'll do what it takes. I swear. He looks at her.
 Well, if that's the case. . .
 Oh no. . . .
 Andy. . .

Isn't there another, way? He shakes his head. And she realizes he is right. She sighs.
 Go ahead. Say it. Say the words.
 I can't. Please. Have mercy:
 Say it. Say those three little words I've been dying to hear since I met you.
 (God damn it) Okay, fine. Make me over. (Datum No.88) (32.06)

Dialogue above happens when Andre feels down because Miranda angry to her since Andre does a mistake. On the dialogue we can know that Andrea decided to change her image, she want to be beautiful and gorgeous just like what Miranda's wants. She does all changes in order to get blend to her environment and her existence can be received openly. She does not think about salary or money, all she thinks only work professionally as Miranda's assistant, and this kind of adaptation belongs to ritualism.

Andy: Sir, it's very important that she get a seat on that flight, Hold on. (she switches over) Miranda, it's just that all the charter' companies are closed and...Hold on. (she switches over again). I'll call you back. Please talk t o your supervisor again. (Datum No.89) (31.12).

Andrea hardly tries to find a flight head to New York, she keeps trying to find one, in fact there was a bad weather and al flight are cancelled. But it's Miranda, what she wants must be done successfully. Andrea does this impossible duty because she does not want Miranda disappointed to her, because if that so, she will be fired and her future in journalism world will be worst. Ritualism shown in this dialogue, Andrea does all things that because those are her job as Miranda assistant, it is not for money but in order to achieve her life goal.

Emily: You wait at the office until all the department heads have submitted their pages and the book, is assembled. We see Andy, waiting. The area around Miranda's office is totally quiet. (Datum No.90) (65.13)

On the dialogue above we can see Andy is waiting for the Book, an important book for being published every month. She waits until late of night. It is ritualism, when Andrea patiently waits for the book because Miranda wants Andrea to do it. Andrea is not trying to do this for money but she does it for her goal.

Andy: What makes you think I'm not interested in fashion? (Datum No.85) (12.32)

When we read the dialogue above we can see that Andrea tries to convince Emily that she is the right person for the job. Perhaps Andrea knows that she is not fashionable but she does know that she can learn to love fashion. It indicates that Andréa is ready for an adaptation when she enters the new world of being part of Runway. It is her way to adapt with her new environment, she tries to achieve her goal through ritualism.

Andy: I also won a nationwide competition for college journalists with my series on the janitor's union. (Datum No.86) (18.13).

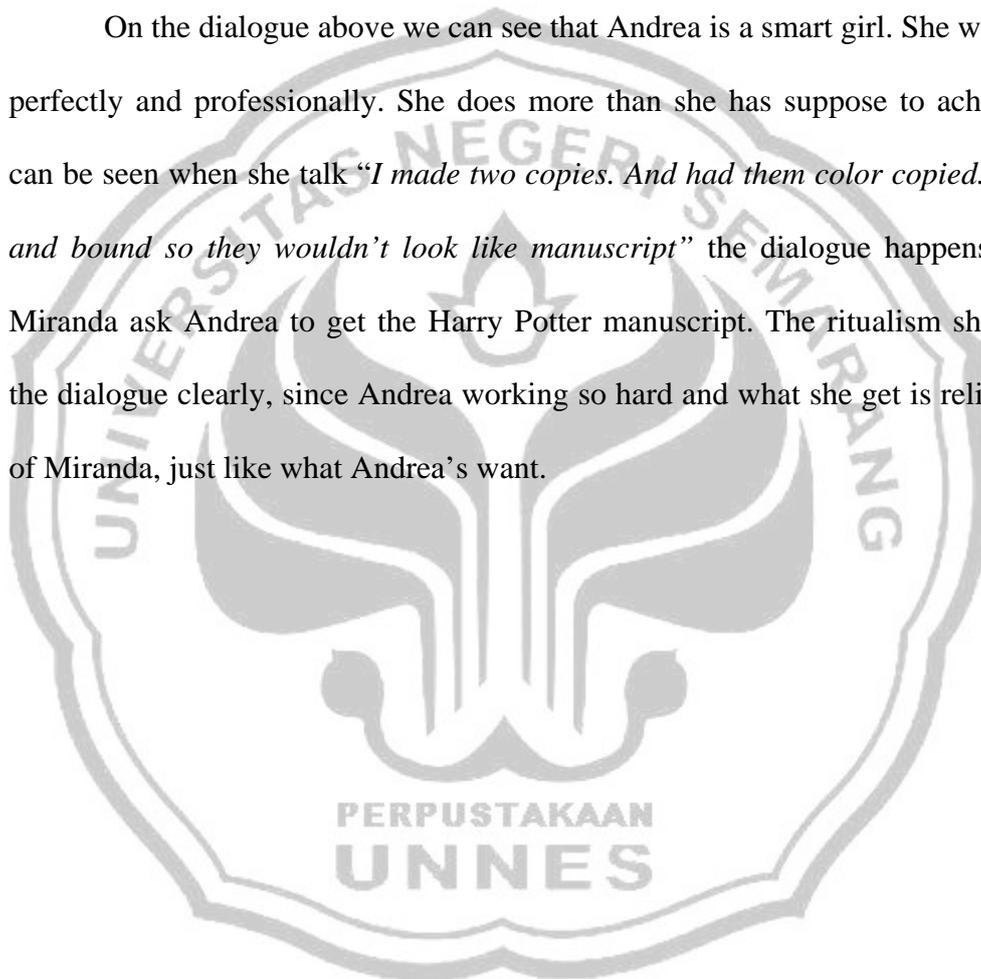
Andy: (cont'd) Okay, listen, I may not know too much about fashion, but I'm smart and resourceful and I will work very hard and. (Datum No.85) (18.17).

Ritualism is work hard without think about monetary result, the writer think that this dialogue also belongs to ritualism since Andrea tries hard to talk and convince Miranda when interviewed Andrea. At the first time Miranda doubt to Andrea's capability but she believe that Andrea has something that she need. Finally Andrea get the job, it proves that Andrea exertion done well.

Andy: Actually I made two copies. And had them color copied. Re set and bound so they wouldn't look like manuscript. (Datum No.91) (78.17).

Andy: I see, so the publisher is in London...can you give me that number? It's for Miranda Priestly. (Jump cut to) What is it for? We're doing a layout on, turn, sorcery-inspired fashion...(Jump cut to) Yes, I understand. Thank you. Andy (cont'd) there's no way I can get that book by early afternoon. She's after me, Emily. She wants to fire me. She's just prolonging the kill. Like an evil cat with a tiny little unfashionable mouse. (Datum No.92) (75.22).

On the dialogue above we can see that Andrea is a smart girl. She works so perfectly and professionally. She does more than she has suppose to achieve, it can be seen when she talk *"I made two copies. And had them color copied. Re set and bound so they wouldn't look like manuscript"* the dialogue happens when Miranda ask Andrea to get the Harry Potter manuscript. The ritualism shown in the dialogue clearly, since Andrea working so hard and what she get is relief ness of Miranda, just like what Andrea's want.



CHAPTER V

CONCLUSION AND SUGGESTION

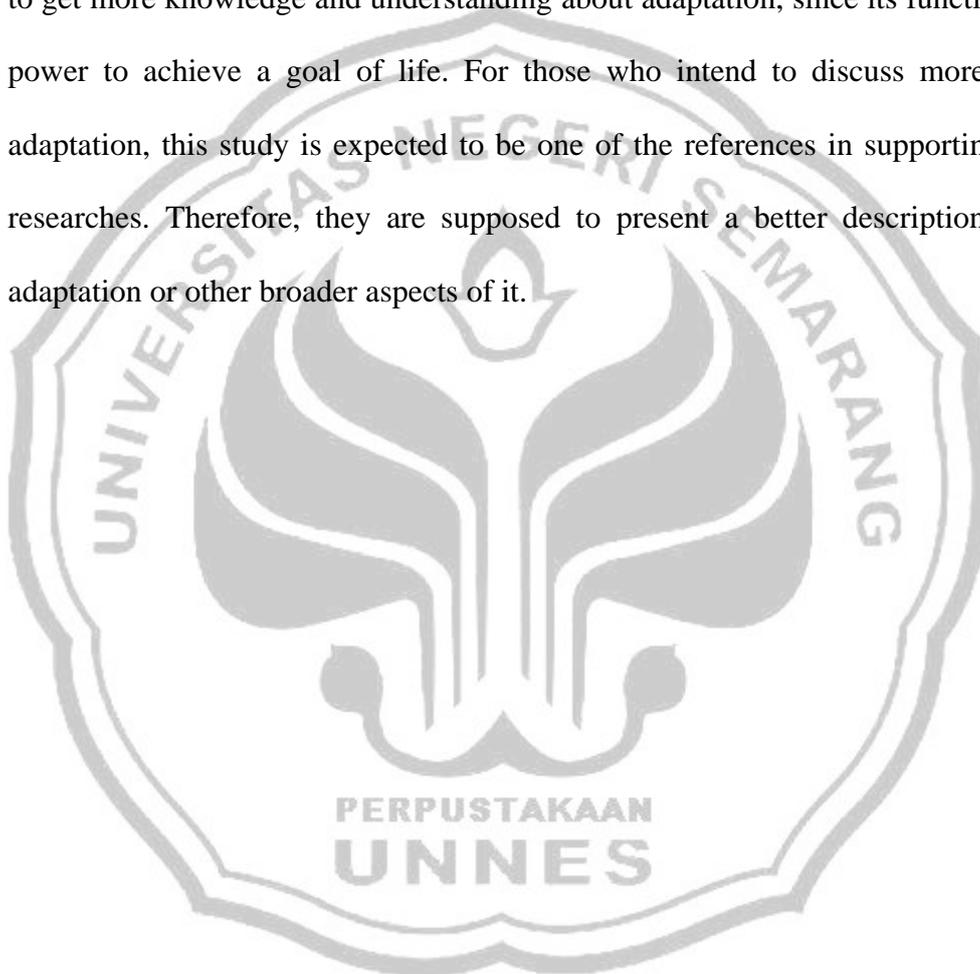
5.1 Conclusion

Based on the analysis on the previous chapter. The writer presents the conclusion related to Andrea's character, her adaptation to her new workplace found in the film.

The demands of Andrea new workplace is not far from the office situation. We know that Andrea works as an assistant of Miranda. Thus Andrea should be pretty, thin and luxury dressed because for them fashion is crucial. Actually, fashion for Andrea is not a must but Miranda loves workers who look gorgeous. Because of that she tries to be what Miranda's want. The other demands of Andrea new workplace toward Andrea is Andrea capability to work fast and perfectly. She must manage to do everything wanted by Miranda immediately. What Andrea has to do in order to adapt to her new workplace is she change her self image, from an ugly into more trendy girl and she also change her portion of work to be more hard and longer in time. From the analysis the writer also found that ritualism is the type of Andrea's adaptation in her workplace, since Andrea work so hard as Miranda's assistant not only for monetary goal but it is only for her goal of life.

5.2 Suggestion

Based on the conclusions above, the writer would like to present some suggestions for the readers, especially the students of English Department. By analyzing Lauren Weisberger's *The Devil Wears Prada*, the readers are expected to get more knowledge and understanding about adaptation, since its function as a power to achieve a goal of life. For those who intend to discuss more about adaptation, this study is expected to be one of the references in supporting their researches. Therefore, they are supposed to present a better description about adaptation or other broader aspects of it.



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APPENDIX 1
List of Overall Data

MOVIE SCRIPT				
No	Data	Types Of Data	Time	Answering question number
1.	An elegant 17th Century mansion a short distance from Paris. A dinner is set for about a hundred people. Everything is perfect; exquisite flowers, linens, silver . . . Anyone who's anyone in the fashion world is there. We see Lagerfeld ... Valentino ... Marc Jacobs.	Prologue	01.03	1
2.	Her name has become legend. Her magazine is the Bible for anyone interested in style, taste and Sophistication. Without a doubt one of the most elegant women ever to walk the planet, I give you... Miranda Priestly.	Nigel	03.02	1
3.	Loud applause rings out. And from the back we see Miranda Priestley approaching the podium. We can only make out her fancy up do, the curves of her couture gown.	Prologue	03.37	1
4.	Andy Barnes, 20'6, pretty, elegantly put together. She stands a few feet behind Miranda.	Prologue	04.00	1
5.	And she sees, looming in front of her, an elegant tower. Elias - Clarke. 125. She runs toward it.	Prologue	08.15	1
6.	On the wall behind Sherry are framed covers from all the Elias- Clarke magazines -- a news magazine, a cooking magazine, a fitness magazine ... and Runway.	Prologue	09.31	1
7.	Thank you for replying to my query letter. I 'm very excited about the opportunity to--	Andy	69.57	2
8.	Actually, for me, it's a toss up between race	Andy	10.02	2

	cars and monster trucks.			
9.	Sleek, elegant, hard-edged' chic. Behind a large reception, desk is an elegant logo that says Runway.	Prologue	12.03	1
10.	Where there are a few other women waiting, each a tall, thin, dressed to kill fembot.	Prologue	12.45	1
11	Andy tries to smile at one of them, who looks away. Andy sits. She can hear two of the other woman chatting softly.	Prologue	11.11	2
12	I can't believe I'm even in this office.	Girl 1	11.25	1
13.	Oh, I know. I would murder my best friend to get this job.	Girl 2	11.26	1
14.	Andy is trying to arrange herself on the uncomfortable sofa when suddenly a taller, thinner and, amazingly, more groomed version of the women in the room walks in.	Prologue	11.47	1
15.	Emily looks up. Their eyes meet. As Emily take in how different Andy looks from everyone else.	Prologue	12.01	1
16.	Andy springs up and follows her down the hallway.	Prologue	12.05	1
17.	They do have an odd sense of humor.	Emily	12.09	1
18.	Miranda has two assistants -- I ' m the first, and we're interviewing for the second, junior assistant. (pauses, dramatic) Miranda is an amazing woman, a legend. (MORE)	Emily	12.15	1
19.	Working for her sets you up to work anywhere in publishing. A million girls would kill for this job.	Emily	12.23	1
20.	Sounds great	Andy	12.25	2
21.	The thing is, Andy, we are a fashion magazine and an interest in fashion is	Emily	12.30	1

	crucial.			
22.	What makes you think I'm not interested in fashion?	Andy	12.32	2
23.	Oh my God. No. No, no, no.	Emily	12.35	1
24.	Everyone is in a high state of alert. Assistants frantically push clothing racks out of the way... Editors race into their office. Andy peers in, sees one of the Editors changing from kitten heels to sky-high stilettos sees another curling her lashes. another lining her lips ... another pulls on a body shaper under her dress...	Prologue	13.17	1
25.	We watch Miranda -- still only a partial view of her -- click clacking through the lobby in her 4-inch-heels. And we see people reacting to her. guards, assistants and secretaries cower, distinguished executives bow their heads in respectful greeting. Miranda maintains a high rate of speed towards the elevator. As she's about to get in she sees a lowly editorials, assistants in the elevator. He immediately leaps out.	Prologue	14.06	1
26.	Sorry, Ms. Priestly.	Editorial Assistant	16.09	1
27.	She doesn't acknowledge his existence. Her perfectly manicured finger presses one of the buttons.	Prologue	16.10	1
28.	Emily looks around to see if everything's perfect.	Prologue	16.11	1
29.	Oh my God. You're still here. Go.	Emily	16.12	1
30.	No, stay. I don't want you walking past her. Just sit there and I'll pray she doesn't notice you marring the area.	Emily	16.15	1
31.	Wow, this is like self-esteem camp.	Andy	16.30	1

32.	Miranda Priestly, in all her glory. She is stunning, perfectly put together, a white Hermes scarf around her neck.	Prologue	17.00	1
33.	Sorry is just an excuse to make the same mistake again.	Miranda	17.26	1
34.	(rattling off quickly) Here's the bulletin so far. At 7:00, Shone called from the Paris office. She figured out dates with Teatino for the Rio shoot and confirmed with Gisele.	Emily	17.30	1
35.	Then at 7:15 Michael Kors called about the Model of the Year party. He's at his house in the Caymans. I have that number. At 7:30 Natalie from Glorious Foods called to see whether you'd like the Vacherin filled with mixed berries praline or warm rhubarb compote. At 8:15 Mrs. Samuels called to remind you about Parent-Teacher conferences at Dalton tonight -- you and your husband have reservations at Le Bernardin immediately following. And at 8:30. Donatella Versace called about the Upcoming Miami trip. She wants to know, do you need any staff besides the driver, chef , Pilates instructor, personal assistant , three maids and a yacht captain? Said to call her back ASAP as the good yacht captains get snapped up very quickly.	Emily	17.41	1
36.	Fine. I'll be ready to roll calls in two minutes. Let's try Donatella first. Then I want Michael, Shone and then Jay-Z. And tell Nigel I need an answer about swimwear.	Miranda	17.47	1
37.	Miranda stops at Emily's desk, takes off her coat, dumps it on Emily's chair, walks past Andy. Emily is relieved, but then.	Miranda	17.49	1
38.	Andy now has a better view of Miranda's gleaming office.	Prologue	17.53	2
32.	A large photo taken by a very good	Prologue	17.55	1

	photographer, of Miranda, her husband Stephen and her twin girls, Cassidy and Caroline and, playing on a beach in the Hamptons.			
33.	My name is Andy Barnes. I recently graduated from.	Andy	18.00	2
34.	English, with an emphasis in journalism.	Andy	18.05	2
35.	Because I think I could do a good job as your assistant and--	Andy	18.09	2
36.	My resume got me a meeting with Human Resources and they said it's this or Auto Universe.	Andy	18.11	2
37.	And before today, you had never heard of me, had you?	Miranda	18.12	2
38.	I also won a nationwide competition for college journalists with my series on the janitor's union --	Andy	18.13	2
39.	--that uncovered the exploitation of the--	Andy	18.15	2
40.	All the women we're meetings are around 25, 6-feet tall and about 100 pounds. The male employees, straight or gay, are all expertly styled and groomed	Prologue	21.01	1
41.	Wait ' So all the girls there look like that?	Doug	33'30	1
42.	No. They're prettier. And thinner.	Andy	33'31	1
43.	(cont ' d) Christian Dior fitted blazer, skirt by Tracy Reese, a little denim mini from Chip n Pepper , Clement Ribiero cardigan.	Nigel	32.40	1
44.	With a grand gesture, Nigel swings open the door to a large room that ' a like at treasure cave, piled high with shoes, bags, clothes, furs, jewelry.	Prologue	32.09	1

45	I hope you know that this is a very difficult job for which you are totally wrong and if you mess up my head is on the chopping block. She instantly turns on her heels. Andy follows.	Emily	21.57	1
46.	You and I are responsible for the phones -- one of us must always be here to answer them. She hates calls rolling to voicemail. Other than that, we have totally different jobs. I'll be in charge of her schedule, her expenses, her appointments. And, most importantly (big drumroll, she beams) I get to go with her to Paris for Fashion Week in the fall.	Emily	25.30	1
47.	Paris is fabulous. You wear couture, go to all the shows. It's the best thing that could ever happen to a person.	Emily	25.50	1
48.	You never know. Miranda Priestly is famous for being unpredictable.	Doug	15.20	1
49.	And Miranda turns her gaze lands on Andy's shoes. Then her eyes travel up to Andy's face, a process which seems to take forever.	Prologue	26.47	1
50	They hear the ding of the elevator and walk in. But suddenly Jocelyn sees Miranda walking toward the elevator. She immediately gets out.	Prologue	28.10	1
51	Good morning, Miranda! nice to see you. In response, Miranda simply drops' her coat in front of Andy and then without so much as a glance at Andy, walks into her office. (cont'd) (Under her breath)... Me? I 'm fine, thanks for asking...	Andy	30.25	1
52.	Do you know why I hired you? Andy shakes her head. Miranda turns to face her. Miranda (cont'd) I always hire the same girl, stylish, worships the magazine. And they turn out to be disappointing and stupid. She smiles. That smile that pierces Andy to the	Miranda	31.24	1

	core. Miranda (cont'd) But you, with your great resume...thought you would be different. I thought, go ahead, hire the smart, fat girl. Andy's eyes widen (she's not even remotely fat, of course.) Miranda (cont'd) I thought I was being clever. But it turns out you are just as disappointing as those other girls. And the only person I have to blame for your ineptitude is myself, for hiring you. Andy is frozen where she stands. Miranda (cont'd) You stranded me in the middle of no where when my children needed me.			
53.	If there was a way, any way I could make it up to you-Miranda. That's all. And she goes back to her work. Andy stands there a second, then leaves. And we see her eyes start to well.	Andy	31.32	1
54.	She could be the most horrible person I've ever met, seen or heard about. She's not happy unless everyone around her is panicked, nauseous or suicidal. She pulls an ancient Northwestern sweatshirt over her head. Andy (cont'd) And they all act like they're curing cancer or something.	Andy	30.17	1
55.	Miranda (cont'd) If you don't have the Harry Potter by then, don't bother coming back.	Miranda	76.08	1
56.	I can't believe she eats like that. She's 60 thin.	Andy	26.14	1,2
57.	(cont'd) I always hire the same girl, stylish, worships the magazine. And they turn out to be disappointing and stupid. She smiles. That smile that pierces Andy to the core.	Miranda	31.24	1
58.	The best fashion has to offer. And we get the first look at everything.	Nigel	32.12	1
59.	You have exactly forty - five minutes to get everything done.	Emily	27.17	1
60.	This is Miranda's itinerary for her weekend	Emily	30.37	1

	in Miami with Donatella. If she needs something, she'll call you. One of the perks of being second assistant. Make sure you leave your cell phone on 24/7. (intensely) don't. mess this up.			
61.	(cont'd) You want me to say, oh, poor you, Miranda is picking on you? Get real, Cincinnati. Miranda Priestly is impossible. Always has been, always will be. Your job is not about pleasing her. It's about surviving her.	Nigel	31.50	1
62.	(cont'd) Andy, I've seen a lot of assistants come and go. And you've got talent -- you're bright and hard-working. But you're not committed to this job. I bet you don't even read the magazine. Beat. He looks at her.	Nigel	31.53	1
63.	Andy, if you want this, start giving this your all. Be who Miranda needs you to be. Or else... quit.	Nigel	31.55	1
64.	Not everyone can do that. Push their feelings aside. And now she's speaking as much to herself as to Andy. Miranda (cont'd) The more powerful you get, the more you'll be judged and scrutinized, on display. You'll miss things -- vacations, sunsets, moments with your family. Some people in your life will never accept your priorities. Not everyone. can stand that pressure, Andy. But now you know that you can. Andy stares at her, blown away by what Miranda is saying. Miranda (cont'd) And so now you know that you can have my life. You can do what I do. Because you can sacrifice the things that need to be sacrificed.	Miranda	112.37	1
65.	(cont'd) Okay, listen, I may not know too much about fashion, but I'm smart and resourceful and I will work very hard and.	Andy	18.17	2
66.	Nigel, I don't want to give up. I don't.	Andy,	32.06	2

	<p>Andy; I mean. I'll do what it takes. I swear. He looks at her. Well, if that's the case. . . Oh no. . . . Andy. . . Isn't there another, way? He shakes his head. And she realizes he is right. She sighs. Go ahead. Say it. Say the words. I can't. Please. Have mercy: Say it. Say those three little words I've been dying to hear since I met you. (goddamn it) Okay, fine. Make me over.</p>	Nigel		
67.	<p>And suddenly ~ she appears in her gorgeous clothes, her make-up impeccable, hair soft, loose and pretty. She looks grown-up, sexy and above all sophisticated.</p>	Prologue	32.45	2
68.	<p>Sir, it's very important that she get a seat on that flight, Hold on. (she switches over) Miranda, it's just that all the charter' companies are closed and...Hold on. (she switches over again). I'll call you back. Please talk t o your supervisor again.</p>	Andy	31.12	2
69.	<p>I see, so the publisher is in London...can you give me that number? It's for Miranda Priestly. (Jump cut to) What is it for? We're doing a layout on, turn, sorcery-inspired fashion... (Jump cut to) Yes, I understand. Thank you. Andy (cont'd) there's no way I can get that book by early afternoon. She's after me, Emily. She wants to fire me. She's just prolonging the kill. Like an evil cat with a tiny little unfashionable mouse.</p>	Andy	75.22	2
70.	<p>You wait at the office until all the department heads have submitted their pages and the book, is assembled. We see Andy, waiting. The area around Miranda's office is totally quiet.</p>	Emily	65.13	2
71.	<p>Andy drifts in and looks at Miranda's office - the pictures of her with everyone from</p>	Prologue	65.16	2

	Desmond Tutu to Paris Hilton. Then Andy walks over to Miranda pristine white couch. Sits on it. Hell, why not. Lies down on it. Gingerly. Then intercom (loud) Book's ready And she jumps off the couch like she's been caught naked.			
72.	I need to learn all these people by tonight?	Andy	79.40	2
73.	Don't be silly. She pulls out another big book of headshots. Emily (cont'd) you have to learn these too.	Emily:	79.42	2
74.	You're coming with me to Paris, Andrea.	Miranda	83.12	2
75.	Oh, no. No, no. You don't mean that. Emily would die. Her whole life is about Paris. She hasn't eaten in weeks.	Andy	83.13	2
76.	It's not for you to tell me what I can and cannot do. You are coming with me to Paris.	Miranda	83.15	2
77.	With all due respect, I can't do that, Miranda. I just can't. I've only been at Runway for five months.	Andy	83.16	2
78.	Miranda shrugs, Fine. Then you're fired.	Miranda	83.17	2
79.	Excuse me?	Andy	83.18	2
80.	If you don't come to Paris, I will assume you're not serious about your job and I would have no choice but to . . . dismiss you. Andy looks at her, stunned. Miranda (cont'd) On the other hand, if you do a good job in Paris and continue to impress me, there's no end to your future at Runway or anyplace else.	Miranda	83.20	2
81.	Just because it's a fashion magazine doesn't mean it can't be credible. Miranda has covered some real stories, AIDS in Africa, domestic violence, teenage drugs abuse.	Andy	33.45	2

82	Andy, in a hurry, has tried on every bit of clothing she owns; there's a huge discard pile on the bed. Her closet is empty.	prologue	33.12	3
83	Andy tries to smile at one of them, who looks away. Andy sits. She can hear two of the other woman chatting softly.	Prologue	11.11	3
84	Andy is trying to arrange herself on the uncomfortable sofa when suddenly a taller, thinner and, amazingly, more groomed version of the women in the room walks in	Prologue	11.47	3
85	What makes you think I'm not interested in fashion?	Andy	12.32	3
86	I also won a nationwide competition for college journalists with my series on the janitor's union --	Andy	18.13	3
87	(cont'd) Okay, listen, I may not know too much about fashion, but I'm smart and resourceful and I will work very hard and.	Andy	18.17	3
88	Nigel, I don't want t o give up. I don't. Andy; I mean. I'll do what it takes. I swear. He looks at her. Well, if that's the case. . . Oh no. . . . Andy. . . Isn't there another, way? He shakes his head. And she realizes he is right. She sighs. Go ahead. Say it. Say the words. I can't. Please. Have mercy: Say it. Say those three little words I've been dying to hear since I met you. (goddamn it) Okay, fine. Make me over	Andy, Nigel	32.06	3
89	Sir, it's very important that she get a seat on that flight, Hold on. (she switches over) Miranda, it's just that all the charter' companies are closed and...Hold on. (she switches over again). I'll call you back. Please talk t o your supervisor again.	Andy	31.12	3

90	You wait at the office until all the department heads have submitted their pages and the book, is assembled. We see Andy, waiting. The area around Miranda's office is totally quiet.	Emily	65.13	3
91	Actually I made two copies. And had them color copied. Re set and bound so they wouldn't look like manuscript.	Andy	78.17	3
92	I see, so the publisher is in London...can you give me that number? It's for Miranda Priestly. (Jump cut to) What is it for? We're doing a layout on, turn, sorcery-inspired fashion... (Jump cut to) Yes, I understand. Thank you. Andy (cont'd) there's no way I can get that book by early afternoon. She's after me, Emily. She wants to fire me. She's just prolonging the kill. Like an evil cat with a tiny little unfashionable mouse.	Andy	75.22	3
93	To her house?dammit, I did it again. Emily. You will only get to the book when Miranda trusts you and feels youre worthy. Until then, I get the lovely task of staying late waiting for all the the departments to be done.	Andy	26.35	3

APPENDIX 2
List of Classified Data: Answering Question Number One

MOVIE SCRIPT				
No.	Data	Types Of Data	Time	Answering question number
1.	Where there are a few other women waiting, each a tall, thin, dressed to kill fembot.	Prologue	12.45	1, 2
2.	Andy is trying to arrange herself on the uncomfortable sofa when suddenly a taller, thinner and, amazingly, more groomed version of the women in the room walks in.	Prologue	11.47	1, 2, 3
3.	Emily looks up. Their eyes meet. As Emily take in how different Andy looks from everyone else.	Emily	12.15	2
4.	Miranda has two assistants -- I ' m the first, and we're interviewing for the second, junior assistant. (pauses, dramatic) Miranda is an amazing woman, a legend. (MORE)	Prologue	12.01	1, 2
5.	Working for her sets you up to work anywhere in publishing. A million girls would kill for this job.	Emily	12.23	1, 2
6.	The thing is, Andy, we are a fashion magazine and an interest in fashion is crucial.	Emily	12.30	1, 2
7.	Emily looks around to see if everything's perfect.	Prologue	16.11	2
8.	Oh my God. You're still here. Go.	Emily	16.12	2
9.	No, stay. I don't want you walking past her. Just sit there and I'll pray she doesn't notice you marring the area.	Emily	16.15	2
10.	Sorry is just an excuse to make the same mistake again.	Miranda	17.26	1, 2

11.	Then at 7:15 Michael Kors called about the Model of the Year party. He's at his house in the Caymans. I have that number. At 7:30 Natalie from Glorious Foods called to see whether you'd like the Vacherin filled with mixed berries praline or warm rhubarb compote. At 8:15 Mrs. Samuels called to remind you about Parent-Teacher conferences at Dalton tonight -- you and your husband have reservations at Le Bernardin immediately following. And at 8:30. Donatella Versace called about the Upcoming Miami trip. She wants to know, do you need any staff besides the driver, chef, Pilates instructor, personal assistant, three maids and a yacht captain? Said to call her back ASAP as the good yacht captains get snapped up very quickly.	Emily	17.41	1, 2
12.	Miranda stops at Emily's desk, takes off her coat, dumps it on Emily's chair, walks past Andy. Emily is relieved, but then.	Miranda	17.49	1, 2
13.	No. They're prettier. And thinner	Andy	33'31	2
14.	I can't believe she eats like that. She's 60 thin.	Andy	26.14	2, 3
15.	(cont'd) I always hire the same girl, stylish, worships the magazine. And they turn out to be disappointing and stupid. She smiles. That smile that pierces Andy to the core.	Miranda	31.24	2
16.	The best fashion has to offer. And we get the first look at everything.	Nigel	32.12	2
17.	You have exactly forty - five minutes to get everything done.	Emily	27.17	2
18.	This is Miranda's itinerary for her weekend in Miami with Donatella. If she needs something, she'll call you. One of the perks of being second assistant. Make sure you leave your cell phone on 24/7. (intensely) don't. mess this up.	Emily	30.37	2

19.	(cont'd) You want me to say, oh, poor you, Miranda is picking on you? Get real, Cincinnati. Miranda Priestly is impossible. Always has been, always will be. Your job is not about pleasing her. It's about surviving her.	Nigel	31.50	2
20.	(cont'd) Andy, I've seen a lot of assistants come and go. And you've got talent -- you're bright and hard-working. But you're not committed to this job. I bet you don't even read the magazine. Beat. He looks at her.	Nigel	31.53	2
21.	Andy, if you want this, start giving this your all. Be who Miranda needs you to be. Or else... quit.	Nigel	31.55	2
22.	Not everyone can do that. Push their feelings aside. And now she's speaking as much to herself as to Andy. Miranda (cont'd) The more powerful you get, the more you'll be judged and scrutinized, on display. You'll miss things -- vacations, sunsets, moments with your family. Some people in your life will never accept your priorities. Not everyone can stand that pressure, Andy. But now you know that you can. Andy stares at her, blown away by what Miranda is saying. Miranda (cont'd) And so now you know that you can have my life. You can do what I do. Because you can sacrifice the things that need to be sacrificed.	Miranda	112.37	2

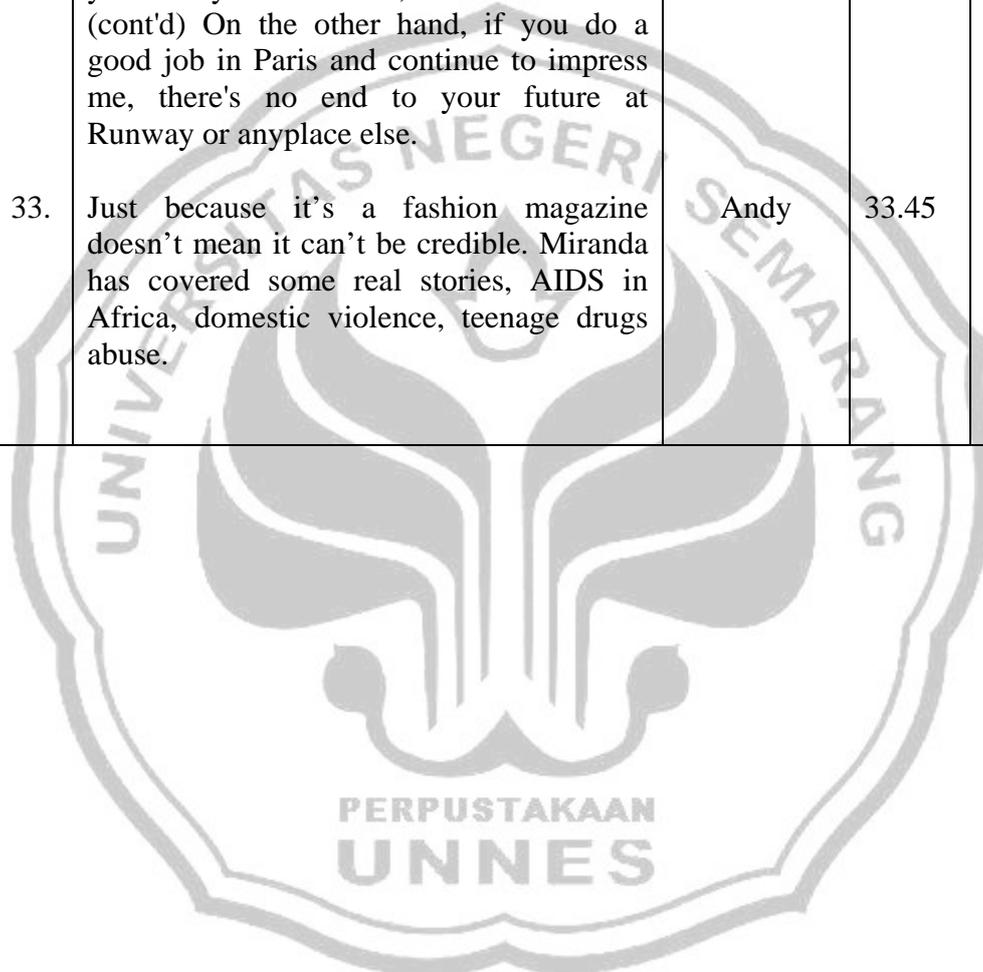
APPENDIX 3
List of Classified Data: Answering Question Number Two

MOVIE SCRIPT				
No.	Data	Types Of Data	Time	Answering question number
1.	Thank you for replying to my query letter. I 'm very excited about the opportunity to-	Andy	69.57	3
2.	Actually, for me, it's a toss up between race cars and monster trucks.	Andy	10.02	3
3.	Andy tries to smile at one of them, who looks away. Andy sits. She can hear two of the other woman chatting softly.	Prologue	11.11	3
4.	Andy is trying to arrange herself on the uncomfortable sofa when suddenly a taller, thinner and, amazingly, more groomed version of the women in the room walks in	Prologue	11.47	3
5.	Andy springs up and follows her down the hallway.	Prologue	12.05	1, 2, 3
6.	Sounds great	Andy	12.25	3
7.	What makes you think I'm not interested in fashion?	Andy	12.32	3
8.	Andy now has a better view of Miranda's gleaming office.	Prologue	17.53	3
9.	My name is Andy Barnes. I recently graduated from.	Andy	18.00	3
10.	English, with an emphasis in journalism.	Andy	18.05	3
11.	Because I think I could do a good job as your assistant and--	Andy	18.09	3
12.	My resume got me a meeting with Human Resources and they said it's this or Auto Universe.	Andy	18.11	3

13.	And before today, you had never heard of me, had you?	Miranda	18.12	3
14.	I also won a nationwide competition for college journalists with my series on the janitor's union --	Andy	18.13	3
15.	--that uncovered the exploitation of the--	Andy	18.15	3
16.	I can't believe she eats like that. She's 60 thin.	Andy	26.14	2, 3
17.	(cont'd) Okay, listen, I may not know too much about fashion, but I'm smart and resourceful and I will work very hard and.	Andy	18.17	3
18.	Nigel, I don't want to give up. I don't. Andy; I mean. I'll do what it takes. I swear. He looks at her. Well, if that's the case. . . Oh no. . . . Andy. . . Isn't there another, way? He shakes his head. And she realizes he is right. She sighs. Go ahead. Say it. Say the words. I can't. Please. Have mercy: Say it. Say those three little words I've been dying to hear since I met you. (goddamn it) Okay, fine. Make me over.	Andy, Nigel	32.06	3
19.	And suddenly ~ she appears in her gorgeous clothes, her make-up impeccable, hair soft, loose and pretty. She looks grown-up, sexy and above all sophisticated.	Prologue	32.45	3
20.	Sir, it's very important that she get a seat on that flight, Hold on. (she switches over) Miranda, it's just that all the charter' companies are closed and...Hold on. (she switches over again). I'll call you back. Please talk to your supervisor again.	Andy	31.12	3
21.	I see, so the publisher is in London...can	Andy	75.22	3

	<p>you give me that number? It's for Miranda Priestly. (Jump cut to) What is it for? We're doing a layout on, turn, sorcery-inspired fashion... (Jump cut to) Yes, I understand. Thank you. Andy (cont'd) there's no way I can get that book by early afternoon. She's after me, Emily. She wants to fire me. She's just prolonging the kill. Like an evil cat with a tiny little unfashionable mouse.</p>			
22.	<p>You wait at the office until all the department heads have submitted their pages and the book, is assembled. We see Andy, waiting. The area around Miranda's office is totally quiet.</p>	Emily	65.13	3
23	<p>Andy drifts in and looks at Miranda's office - the pictures of her with everyone from Desmond Tutu to Paris Hilton. Then Andy walks over to Miranda pristine white couch. Sits on it. Hell, why not. Lies down on it. Gingerly. Then intercom (loud) Book's ready And she jumps off the couch like she's been caught naked.</p>	Prologue	65.16	3
24.	<p>I need to learn all these people by tonight?</p>	Andy	79.40	3
25.	<p>Don't be silly. She pulls out another big book of headshots. Emily (cont'd) you have to learn these too.</p>	Emily:	79.42	3
26.	<p>You're coming with me to Paris, Andrea.</p>	Miranda	83.12	3
27.	<p>Oh, no. No, no. You don't mean that. Emily would die. Her whole life is about Paris. She hasn't eaten in weeks.</p>	Andy	83.13	3
28.	<p>It's not for you to tell me what I can and cannot do. You are coming with me to Paris.</p>	Miranda	83.15	3
29.	<p>With all due respect, I can't do that, Miranda. I just can't. I've only been at Runway for five months.</p>	Andy	83.16	3

30.	Miranda shrugs, Fine. Then you're fired.	Miranda	83.17	3
31.	Excuse me?	Andy	83.18	3
32.	If you don't come to Paris, I will assume you're not serious about your job and I would have no choice but to . . . dismiss you. Andy looks at her, stunned. Miranda (cont'd) On the other hand, if you do a good job in Paris and continue to impress me, there's no end to your future at Runway or anyplace else.	Miranda	83.20	3
33.	Just because it's a fashion magazine doesn't mean it can't be credible. Miranda has covered some real stories, AIDS in Africa, domestic violence, teenage drugs abuse.	Andy	33.45	3



APPENDIX 4
List of Classified Data: Answering Question Number Three

MOVIE SCRIPT				
No.	Data	Types Of Data	Time	Answering question number
1.	Andy, in a hurry, has tried on every bit of clothing she owns; there's a huge discard pile on the bed. Her closet is empty.	prologue	33.12	3
2.	Andy tries to smile at one of them, who looks away. Andy sits. She can hear two of the other woman chatting softly.	Prologue	11.11	3
3.	Andy is trying to arrange herself on the uncomfortable sofa when suddenly a taller, thinner and, amazingly, more groomed version of the women in the room walks in	Prologue	11.47	3
4.	What makes you think I'm not interested in fashion?	Andy	12.32	3
5.	I also won a nationwide competition for college journalists with my series on the janitor's union --	Andy	18.13	3
6.	(cont'd) Okay, listen, I may not know too much about fashion, but I'm smart and resourceful and I will work very hard and.	Andy	18.17	3
7.	Nigel, I don't want to give up. I don't. Andy; I mean. I'll do what it takes. I swear. He looks at her. Well, if that's the case. . . Oh no. . . . Andy. . . Isn't there another, way? He shakes his head. And she realizes he is right. She sighs. Go ahead. Say it. Say the words. I can't. Please. Have mercy: Say it. Say those three little words I've been dying to hear since I met you.	Andy, Nigel	32.06	3

	(goddamn it) Okay, fine. Make me over			
8.	Sir, it's very important that she get a seat on that flight, Hold on. (she switches over) Miranda, it's just that all the charter companies are closed and...Hold on. (she switches over again). I'll call you back. Please talk to your supervisor again.	Andy	31.12	3
9.	You wait at the office until all the department heads have submitted their pages and the book, is assembled. We see Andy, waiting. The area around Miranda's office is totally quiet.	Emily	65.13	3
10.	Actually I made two copies. And had them color copied. Re set and bound so they wouldn't look like manuscript.	Andy	78.17	3
11.	I see, so the publisher is in London...can you give me that number? It's for Miranda Priestly. (Jump cut to) What is it for? We're doing a layout on, turn, sorcery-inspired fashion... (Jump cut to) Yes, I understand. Thank you. Andy (cont'd) there's no way I can get that book by early afternoon. She's after me, Emily. She wants to fire me. She's just prolonging the kill. Like an evil cat with a tiny little unfashionable mouse.	Andy	75.22	3
12.	To her house?dammit, I did it again. Emily. You will only get to the book when Miranda trusts you and feels youre worthy. Until then, I get the lovely task of staying late waiting for all the the departments to be done.	Andy	26.35	3

APPENDIX 5

Synopsis of the Film

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The story tells the professional adventure of Andrea, whose greatest dream is to become a journalist. Andrea gets a job in the fashion industry through Runway magazine, the most famous of its type, to make ends meet. But Andrea won't develop her writing skills in the magazine, but her talents as the editor in chief's assistant, Miranda. The problem is that Miranda is a merciless, posh and cruel woman, making the experience a living hell for the girl. The environment in the place will be cold and extremely critical with the physical appearance. The girl will have to change her simple and plain style, for a more trendy and elegant one, in order to gain the acceptance of her ruthless boss and colleagues, especially Emily, her unpleasant workmate. Despite everything against Andrea in the office, she will consider the experience as a challenge, drastically changing her clothes and self-image, with the help of Nigel, the magazine's art director. Nevertheless, the job becomes extremely demanding, because of Miranda's tough work rhythm and nearly impossible tasks, leaving Andrea without a private life with her boyfriend, family and friends. Maybe the old Andrea has gone, now more preoccupied about her image and her future in the magazine.