CHAPTER III

Andrea Sachs Personality

in The Devil Wears Prada Novel by Laurent Weisberger

This chapter contains the analysis concerning with the main character Andrea Sachs. In the first part of the analyses, the researcher analyzes Andrea Sachs's personality based on Carl Rogers theory, to know Andrea is being as a self-actualization person. In the second part, the researcher goes on the analysis of Andrea Sachs's good life as a fully functioning person.

3.1 Andrea's Personality as a Self-actualization Person

The good life is a process not a state of being. It is a direction, not a destination (Rogers 187). Based on Rogers concept of good life, the researcher found that in her way to get the good life, Andrea goes through development character. The end of story, Andrea believes the inner personality belongs to her organism is the way that can bring her to a good life as a fully functioning person.

In addition, Rogers are interested in describing the healthy person.

Because Rogers sees every human is basically good or healthy, it means human mental health is the normal progression of life. Andrea indicate as a good or healthy person because the story described Andrea's habitual action as a normal progression of human life. She always sleeps at night, eats when she feels hungry.

It was one o'clock on frigid winter afternoon, on my way to Tommy Hilfiger's studio. And I was positively starving. I asked the driver to pull over at a deli and decided to eat sandwich since my croissant at seven this morning (Weisberger 46).

From the quotation above, Andrea Sachs gets starving because she only ate croissant at seven in the morning. Then she asked the driver to pull over and buy a food. Eating is a normal progression of human life. Not only eating but also sleeping is classified as a normal progression of human life. 'Just this once, I thought to myself, sinking into the warm blanket and try to sleep. I'm *Runway* girl now' (Weisberger 64).

Rogers describes self concept is an experience aspect of fenomologis (Cervone and Pervine 210). Experience of fenomologis is one aspect of person experience in this world that is one of conscious experiences of ourselves. It show in Andrea's self-experience, consciously working in *Runway* magazine although she does not understand about fashion but she believes this job is a prestige because everyone said to Andrea 'a million girls would die for this job'.

Yeah, so it's a fashion magazine and not something a little more interesting, but it's a hell of a lot better to work at Runway than some horrible trade publication somewhere, right? The prestige of having Runway on my resume was sure to give me even more credibility when I eventually applied to work at The New Yorker than, say, having Popular Mechanics there. Besides, I'm sure a million girls would die for this job (Weisberger 19).

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

"You're lucky to have such an awesome job! Before she could say it, I found my self mentally finishing the sentence- a million girls would die for it" (Weisberger 54).

Runway fashion magazine is a great place where we can see all fabulous fashion from head to toe and any branded fashion (clothes, bags, shoes, and accessories). Catching the signal of the way to her dreaming job so she decides work for it.

3.1.1 Andrea Sachs Real-self or Self-image

Andrea Sachs is a twenty-three year old girl from Avon, Connecticut, a small-town in America. Andrea is a fresh-graduate woman who tries to find a job in a big city like New York. She learns journalism when she is studying at Brown University and she has a desire to get a job in magazine publishing. She hopes that she can use her skill and write a good article. Then she is dreaming to be a journalist in *The New Yorker*.

One day, she has interview in Elias-Clark building office at *Runway*. She knows nothing about fashion. When she was in school, she just wore sweatpants, jeans for Saturday night, and ruffled puffiness for semiformal dances. She has a little interest in fashion. Fashion is not really important in her life. The day she goes to interview in Elias-Clark, Andrea sees every girl and men in the building looks so sexy and fashionable.

I knew nothing when I went for my first interview and stepped onto the infamous Elias-Clark elevators, quite lifts. I had never seen women with such radiant blond hair and never laid eyes on such beautiful men. They were perfectly toned but not too muscular and they showed off their lifelong dedication to gymwork in finely ribbed turtleneck ang tight leather pants. Their bags and shoes shouted *Prada! Armani! Versace!* and for women most of them, not me, '02 stilettos' (Weisberger 9-10).

Although every employee in Elias-Clark building is so sexy and fashionable but Andrea is confident enough when she wears simple clothes, as usual as she ever wear it. 'I washed down Advil with Pepto and manage to assemble a jacket and pants that did not match and in no way created a suit, but at least they stayed put on my emaciated frame' (Weisberger 13). Besides, she know she is not sexy and fasionable enough for working in fashion magazine. But she is still confident from dress that she always wears.

My clothes and my hair were wrong for sure, but more glaringly out of place was my attitude. I didn't know anything about fashion and I didn't care. At all. And therefore, I had to have it. Besides, a million girls would die for this job (Weisberger 21).

Another confidence of Andrea is when she put a natural make up when working as Miranda's assistant. Before Andrea moves to New York and works in *Runaway* Magazine, she does not really care with make up. She feels beautiful when she does not wear any make up in her face. She likes being natural.

There was no makeup on my face, and my jeans were dirty around the bottom from trudging through the city slush. But at the moment, I felt beautiful. Natural and cold and clean and crisp, I threw up open the front door and called out for my mother. It was the last time in my life I remember feeling so light (Weisberger 29).

Andrea Sachs shows her real-self or self-image, she perceive her body image intrinsically. She realizes that she is not beautiful or sexy compared to other employee at *Runway* magazine. But she believes, her body is beautiful with a natural make up, simple dress or clothes. It relates with Rogers concept of real-self (self-image) which says that it includes the influence of human body image

intrinsically. In other words, ourselves (he or she) deal to receive as a beautiful or ugly, good or bad person.

Andrea has a beautiful family life, sometimes she always deliver an email or text to her mother and father while she is bussy. It is mention, Andrea was type an email to dad stated that she is so happy travelling in Europe. She spends more time with family life as like as attending thanksgiving party. 'Thanksgiving was my favorite holiday, and this year I was set to enjoy it more than ever (Weisberger 73)'.

'Dad I'm at Amsterdam now. I did Europe by train for a month, spending much more time on beaches than in museum. I'm going to Southeast Asia next week. But today I'm spending at Amsterdam by edad love you. Tell mom I'm so happy.' I enjoy my tea and turn off my laptop. (Weisberger 10)

Not only having a quality time with family but also Andrea is always spending time with Lily and Alex. Lily is Andrea best friend since eight grade. 'We'd been best friend since eight grade, when I first saw Lily crying alone at a cafeteria table' (Weisberger 83). Until now Andrea always loves Lily, because Lily always beside Andrea even when she is on her bad-day (working in *Runway*). 'Lily was lying on the couch again, half-asleep. I hugged her good-bye' (Weisberger 92).

After four weeks working as Miranda's second assistant, Andrea is still dressing as comfortable as she thinks to wear it. She knows everyone dislike her appearance but Andrea does not care about their judgments. She is believes Miranda only needs her as a assistant such as ordering coffee, newspaper, reservation for lunch, and another tasks.

I look directly into Jessica, a.k.a. Manicure Girl. She looked me both annoyed and panic-stricken.

- "Andrea, are you aware that Miranda is on her way to the office?" she asked, looking me up and down.
- "Sure am. I've got her newspaper right here and her water right here, and now I just need to get them back to her office. If you'll excuse me ..."
- "Andrea!" she called as I ran past her, an ice cube flying out of the glass and landing outside the art departementn.
- "Remember to change your shoes!"

I stopped dead in my tracks and looked down. I was wering a pair of funky street sneaker, the kind that weren't designed to do anything but I look cool (Weisberger 103-104).

It shows from quotation above, Andrea stated 'I look cool' so she has confident personality although Jessica reminds her to change her shoes. She receives her body image intrinsically. Andrea true personality is a simple ordinary girl from Avon rather than as a sexy and fashionable *Runway* girl.

Besides that, Andrea always likes to eat. She does not really care about her body shapes, although *Runway* girls are skinny, as like as Emily, Allison, and Miranda. 'Since I'd never seen so much as a picture of Miranda Priestly, I was shocked to see how skinny she was (Weisberger 20)'. Andrea ate big portion of meal while attending thanksgiving in Andrea's parent house.

We gathered in the dining room and dug into massive meal that my mother had expertly ordered. Bagels and lox and cream cheese and whitefish and latkes all professionally arranged on rigid disposable serving platters, waiting to be transferred to my paper plates. (Weisberger 73)

Andrea looks exhausted after working for a week and no time for enjoy personal time. She also cancels her date with Alex. Unexpectedly, after Andrea arriving at her apartment, Alex is in there. So, they are talking each other. In the middle of their conversation, Alex was showing Andrea a big portion of burger

and one extra-large fries. They are having a date in Andrea's apartement with a big meal, fries, and red wine.

"So come here and eat!" he looked pleased and pulled open a bag, but we both coundn't fit on the floor of my bedroom together. I though about eating in the living room but Kendra and Shanti together in front of TV.

"hold on, I have an idea," he said and tiptoed to the kitchen. He dug into greasy bag and brought out two giant burger with everything and one extra-large fries. He'd remembered ketchup packets and tons of salts for me, and even napkins. I clapped I was so excited, although a quick visual of disapointment of Miranda's face apperead.

"I'm not done yet. Here check it out." And out of his backpack came a fistful of tiny vanilla tea lights, a bottle of screw-top red wine, and two waxy paper cups.

"you are kidding," I said softly, still not believing that he'd put all this together after I'd canceled our date "thank you, thank you, thank you" (Weisberger 70).

However in the middle of the story, Andrea changes her appearance. She decided to make over her looks. Andrea started to be like *Runway* girls. She wears a fashionable dress or clothes and make up her appearance. In the morning before work, Alex was startled with Andrea new appearance. It mention "This, Andy is what you should be wearing" because Andrea or Andy wears a Prada clothes to work. She begun to change her new appearance and replaced her unfashionable clothes.

I pushed aside my generic button-downs and ferreted out the tweedy Prada skirt, black Prada turtleneck, and midcalf lenght Prada

"What's this?" I'd asked, unzipping the garment bag

"This, Andy is what you should be wearing if you don't want to get fired." He smiled, but he wouldn't look me in the eye. "I'm sorry?"

"Look, I just think you should know that your, uh, your look isn't really going over well with everyone around here... (Weisberger 123).

Andrea becomes a workaholic person. Andrea has conviction that she can pass a year as Miranda Priestley's assistant so the opportunity to *The New Yorker* will be open. However, she turns to be an obsessive worker. She lets herself to work hard. The way she dresses up shows that she is serious with her job. Although she dresses better than before, she never be certain to be confident to wear beautiful and fashionable clothes.

I lookin myself into a mirror and fix my mascara, I sucked in my breath realize I'm *Runway* girls now but I know it isn't me. 'I'm doin for my job' (Weisberger 214).

One day in Paris, Miranda pushes Andrea working to hard. Finally, her consciousness arises when she loses so much time and energy for her job but Miranda never appreciates what she has done. She works hard every day. She loses her normal life as a human being. Then Andrea decided to quit from her job. This condition is related with Robins stated that 'It may not be perfect, but it's the part of us that feels most real (Robins et,al 568)'. If Andrea still stays working as Miranda assistant, she believes it not a part of her inner personality such as wearing fashionable clothes, glamorous stuffs, and put make-up on. Her truly organism is a simple girl to wear a sneakers, simple clothes, and natural make-up. Therefore, at the end of story Andrea chooses to be truly to her personality.

3.1.2 Andrea Sachs Ideal-self

Rogers is suggesting that something not real, something that is always out of person reach, the standard a person cannot meet is called ideal-self. An ideal

self briefly represents a person who is striving to achieve their goals or ideals. In other words, it is persons dynamic ambitions and goals.

My goals were not so lofty: I was intent on finding a job in magazine publishing. Although I knew it was highly unlikely I'd get hired at *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 ever really wanted to work (Weisberger 11).

Andrea Sachs represents her ideal-self because she is described as an ambitious girl. Her dreams job is to be journalist at *The New Yorker*. However, the first place hiring her was *Runway*, a fashion magazine. In the beginning of the story, Andrea Sachs is a young woman who does not believe the power of fashion. Andrea does not care about her performance. She never reads *Runway* or other fashion magazines.

'And do you read *Runway*, Ahn-dre-ah?" she interrupted, leaning over the desk and peering at me more intently than before.

I didn't lie, and I didn't elaborate or even attempt to explain. "No"

After perhaps ten seconds of stony silence, she beckoned for Emily to escort me out. I knew I had the job (Weisberger 22).

Because she wants to achieve her dream or goal in her life which being a journalist in *The New Yorker*, she decided to take a job as Miranda's assistant. Moreover, Emily and Allison said working for a year as Miranda's assistant can get Andrea into her dream job.

I nodded. "That's what Emily and Allison said, that it was an automatic quid pro quo. Work for a year for Miranda and don't get fired, and she'll make a call and get you a job anywhere you want." (Weisberger 24)

Andrea believes working in *Runway* is a key to reach her dream. She is optimist with her decision 'I had to try it. I was lucky to have it'. The phrase 'Lucky to have it' indicates Andrea is a lucky person who can work at *Runway* magazine. However, she never knows that working with Miranda took her precious time with family, friend, and boyfriend.

But I had a good feeling that this was an opportunity I'd be crazy to turn down, that this could actually be a great first step to getting to *The New Yorker*. I had to try it. I was lucky to have it. (Weisberger 27)

Andrea Sachs feels that she faces great changes in her life when she is entering a job as Miranda Priestley's assistant. After working twelve weeks at *Runway*, Andrea Sachs has a fashion and personal life transformation. She turns from an unfashionable into a fashionable girl. She has a standard of beauty which is like *Runway* girls. Therefore, she is starting applying make up, wearing fashionable clothes, and so on.

Twelve miserable long weeks of being looked up and down from hair to shoes each and every day, and never receiving a single compliment or even merely the impression that I had passed. Twelve horrifically long weeks of feeling stupid, incompetent, and all-around moronic (Weisberger 121). And so I decided at the beginning of my fourth month (only nine more to go!) at *Runway* to be a new woman and start dressing the part (Weisberger 122).

Andrea realizes that she is just an ordinary girl who wears an ordinary clothes. She knows that she is not matching with her working environment. In *Runway*, people are wearing branded clothes, shoes and bags to support their performance because it is a fabulous fashion magazine where we have to perform perfectly. Therefore, she decides to transform her appearance.

"I looked in the full-length mirror and had to laugh: the girl in the maidenform bra (ich!) and cotton jockey bikinis (double ich!) was trying to look the part of Runway? Hah. Not with this shit. I was working at Runway magazine for chrissake-simply putting anything that wasn't going torn, frayed, stained, or outgrown really wasn't going to cut it anymore. I pushed aside my generic button-downs and ferreted out the tweedy Prada skirt, black Prada turtleneck, and mid calf length Prada boots that Jeffy had handed me one night while I waited for the book" (Weisberger 146).

In this quotation, the researcher concluded that Andrea Sachs has changed her way of dressing. From the word 'I pushed aside my generic button-downs and ferreted out the tweedy Prada skirt, black Prada turtleneck, and mid calf length Prada boots', Andrea wears branded things to improve her lifestyle. She also realizes that she is Miranda Priestley's assistant and need to support Miranda's performance.

My favorite so far (and it was still only late afternoon on Monday) was a pleated school-girl skirt by Anna Sui, with a very sheer and very frilly white Miu Miu blouse, paired with a particularly naughty-looking pair of midcalf Christian Laboutin boots and topped with a Katayone Adeli leather blazer so fitted it bordered on obscene. My Express jeans and Franco Sarto loafers had been buried under a film of dust in my closet for months now, and I had to admit I didn"t miss them (Weisberger 219).

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

Andrea also brings a fashionable bag and clutch wherever she goes. She does not only recognize its benefits for her job but also know that a fashionable

bag completes her performance. It is expressesed when she accompanies Miranda Priestly in the limo when they want to attend a party in Paris. Andrea Sachs wears one of famous branded bags from *Bottega Venetta* as her compliment for her outfit and chiffon skirt.

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

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

To support her new appearance Andrea also applies make up on her face. She becomes a young woman who wears make up which can support her career in *Runaway*. It is because standart of *Runway* girl is always to put make up on.

The only stop left was a quick visit to the Beauty Closet, where one of the editors there took one look at my st-streaked makeup and whipped out a trunk full of fixers (Weisberger 6).

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

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

"You can't show up in a cab," Lily said to me as I jabbed helplessly at my eyes with my brand-new Maybelline Great Lash mascara (Weisberger 255).

Andrea Sachs as a young woman and also a worker needs make up and branded outfit in her daily life. She always tries to use make up wherever and whenever she goes. She also must to change her body into skinny. So, Andrea start to diet for a skinny. Andrea decided using make up, wearing branded outfit, and changing into skinny it must be doin. Because they are important things that can support her career in *Runway* magazine.

Consequetly working hard in *Runway* as a Miranda's assistant makes

Andrea lost her weight. Moreover, she must looks like *Runway* girl (skinny). She begins to maintain body shape to support her career. Andrea starts to eat salad or peanut at breakfast time. Then Andrea prefers diet coke rather than coke. It all because Andrea imitates Emily behaviour that always drink a diet coke.

"hey, Em, I'm just going to run down to the newsstand and see if they have *Women's Wear* yet. I can't believe it's so late today. Do you want anything?"

"will you bring me a diet coke?" she asked, diet coke as always.

"sure, just a minute," I aid and weaved quickly through the racks and past the doorway to the elevator. I took a two bootles of diet coke, one for Em and one for me. (Weisberger 245)

Andrea also started to select food that she wants to eat. It must be healthy as always, low-sugar, no fat, and low carbohydrate. She ordered a sundae ice

cream in a longue with Lily. Andrea orders vanilla ice cream, nothing sugar free or low fat, and so on. It makes Lily said that Andy insane.

"I'd like a sundae ice-cream and I'd like to actually eat it before the entire thing melts. Vanilla ice cream-not yogurt and also not ice milk, and nothing sugar free or low fat with chocolate syrup and real whipped cream. Not canned, you understand? Genuine whipped cream."

"Andy! This fxcking ridiculous. Why not order like that?"

"Lily thats I doin for my job". (Weisberger 184)

Andrea losses her quality time for working everyday. She spends almost all of her time just to do Miranda Priestly's task. She wakes up early in the morning everyday and goes home late. Andrea realizes that she is being dominated by Miranda. Miranda is like a devil. It makes her feels sorrow and painful.

My head ached from a combination of hangover and axiety, causing my empty stomach to protest with threatening waves of nausea (Weisberger 339).

She focuses too much on her job. As a result, Andrea has no much time with her family, Lily, and Alex. In the first work, Andrea canceled dinner with Alex but Alex gives surprise in Andrea's apartment. In new year eve, she wants to come to Lily's new year's party but suddenly she must go to another party. She is going to Marshall's party, ordered by Miranda.

New Year's party in LA, some "superhot, up-and-coming songwriter". Emily accompany me, well actually I accompany her to Marshall party. Then I was chatting with the associate beauty editor who sat down the hall, a really sweet guy. The fact that he was a beauty editor at a fashion magazine (Weisberger 97).

It show from quotation above that Andrea chooses to save the job. She cancels attending Lily's new year party then decided to flew to Los Angeles in

Marshall party. Andrea prefer to attend Marshall party with Emily because there are many editors come to the party. Unexpectedly, Andrea was met Christian Collinsworth, a journalist at *New Yorker*.

"It's a strange place. I'm not so in fashion- I'd actually rather be writing, but I guess it's not a bad start. What do you do?" "I'm a writer"

"oh, you are? That must be nice. What do you write?" "mostly literary fiction so far, but I'm actually working on my first historical novel". He took another swig and swatter yet again at pesky but adorable curl.

"first historical, what's it about?

"it's a story told from the perspective of a young woman, about what it was like to live in this country during World War Two..."

He countinued talking, but I'd already tuned him out. Holy sh*t. I recognized the book description immediately from a *New Yorker* artikel I'd just read. I was standing at a party, casually chatting with Christian Collinsworth, the boy genius who'd first been published at the ripe old age of twenty from a Yale library cubicle. (Weisberger 118)

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

Day by day Andrea feels exhausted working as a *Runway* girl (Miranda's assistant). Her priority is only Miranda, Andrea's move must be as faster as she can after Miranda gives her a task. Miranda hate being late or slow. It makes Andrea half run to get it.

The phone rang in ten- to twelve-minutes increments, each request sending another shock of pain directly to my head. *Brrringg*. "Get Mr.Tomlinson on his air phone on the jet." (B-DAD) didn't answer on his air phone when I tried calling it sixteen times). *Brrringg*. "Remind all the Runway editors in Paris that just because thaey're here does not mean they can

neglect their responsibilities at home- I want everything in by original deadline!". *Brrringg*. "Get me a regular American turkey sandwich immediately-I'm tiring of all this ham." (I walked more than two miles in painful boots and with an upset stomach, but there was no turkey to be found anywhere. I'm convinced she knew, since she'd never once before asked for a turkey sandwich while in America- even through, of course, they're avaiable on every street corner). *Brrringg! Brrringg! Brrringg! Brrringg!* (Weisberger 339).

Andrea must come early in the morning before Miranda to prepare her breakfast. She also wants *Starbucks* coffee every time (morning and afternoon), and Andrea must call Miranda's driver come as fast as possible when Miranda is going out for meeting, eating, so on. Rule number one is Miranda hate for waiting "Ahn-dre-ah! My shoes are ruined. Do you hear me? Are you even listening? Find my driver, now!" (Weisberger 216).

Since working with Miranda, Andrea becomes anxious for trying to do anything correctly. Because Miranda has a perfect standard qualities of all her jobs so Andrea tries not to disappoint her boss. It is said in this quotation below

"Get what, exactly, I wasn't sure, but things were going as smoothly as I could have hoped at this point. I'd pulled off the clothing order with only a few noticeable screwups. She hadn't exactly been psyched when I'd shown her everything she'd ordered from Givenchy and accidently pronounced it precisely as it appears- give-EN-chee." (Weisberger 270)

From the quotation above, Andrea Sachs can do her job correctly. She feels happy that she can do her job without doing any mistake. At first, Miranda does not believe that she can do anything that she wants, but in fact Andrea can do it correctly. In here, Andrea is developing her way of thinking from slow become

fast. Although she has no experience before, she can try to be the best for Miranda.

From the previous descriptions, it can be concluded that Ideal-self is represented by Andrea's ambition and goal. The way to reach her ambition such as changing appereance, working late until having no quality time with family, friend and boyfriend. Working as a personal assitant took Andrea personal life. She realizes that her ambition cannot be accomplished if she is still working in *Runway*. It is because the dream of her work cannot meet. Andrea is not confidence while in ideal-self. The opposite of it, Andrea feels confident of her truly inner personality, real-self.

3.1.4 Congruence and Incongruence

After analyzing Andrea's self-concept based on Rogers' real-self and ideal-self, the researcher concludes that Andrea has an inner personality which belongs to a simple girl that wears a simple make up, clothes and shoes.

Moreover, researcher found that Andrea has an ideal-self, to be a journalist at *New Yorker*.

Unfortunately, she begun working at *Runway* magazine, as a personal assistant, to reach her dream. Because Emily and Allison said working for a year as Miranda's assistant can get into Andrea is dream job. Then Andrea starts changing her appearance into a fashionable girl, always put make-up on, and wears branded clothes and shoes. Andrea never presumes that working as Miranda personal assistant will make her suffer and exhausted. Andrea has less time for her-self because she spends fourteen-hour everyday on workdays.

I couldn't wait for the weekend. My fourteen-hour workdays were registering in my feet, my upper arms, my lower back. Glasses had replaced the contacts I'd worn for a decade because my eyes were too dry and tired to accept them anymore. (Weisberger 84)

In this situation, the researcher finds that Andrea's condition indicates to be incongruence. At first she wants to work as a journalist, in fact she ends up being a personal assistant. It indicated that Andrea shows inconsistency inside her decision. 'I had known the minute I stepped on the *Runway* floor that I didn't belong' (Weisberger 21). In addition from her appearance, for the first Andrea was wears simple clothes and shoes but since working in *Runway* she wears branded stuffs. This condition shows that self-image is different to the ideal-self.

At the end of the story, the researcher found Andrea chose back into real-self. Andrea did not wear branded stuffs again because she is completely back into her real-self. She gives her mother her dress and her purse.

Except for the dress, the tight and very sexy D&G jeans, and the utterly classic, quilted, chain-handle purse I'd given to my mom as a gift ("Oh honey, this is beautiful. What's this brand again?"), I sold every last filmy top, leather pant, spiked boot, and strappy sandal (Weisberger 358).

After Andrea quits working at *Runway* and has a job as a journalist at *Seventeen* magazine. Although her dream is working in *New Yorker* but she believes working as journalist in *Seventeen* will be better than working as an assistant. Her passion is to be a writer, not as an assistant.

Andrea never expects to find a new job so fast. In the morning her phone rang, it is a calling from *Seventeen* magazine offering Andrea job opportunity as a journalist. Moreover, Andrea does not have to be a fashionable girl while working

at *Seventeen* magazine because that magazine needs Andrea to make an article or literary works. Andrea took that job, although being *New Yorker* journalist still becomes Andrea's dream job.

The phone rang on my way to seek out hidden booty. "hello?" I answered in my best irritated voice. I'd finally stopped answering any ringing phone with "Miranda Priestly's office"

"hello there. Is Andrea Sachs there, please?"

"speaking. May I ask who's calling?"

"Andrea, hi, this is Loretta Andriano from *Seventeen* magazine."

My heart lurched. I'd pitched a 2,000-word "fiction" piece about a teenage girl who gets so caught up on getting into college that she ignores her friends and family.

"Hi! How are you?"

"I'm fine, thank you. Listen, your story got passed along to me, and I have to tell you- I love it..."

"why don't we set up a meeting? You need to come in and fill out some of these papers, and I'd like to meet you anyway. Bring anything else you think might work for the magazine." "Great. Oh, that sound great." We aggreed to meet next Friday at three, and I hung up still not believing what had happend. (Weisberger 353-354)

The researcher analyze that Andrea's real-self and ideal-self are similiar with her experience. This condition is called congruence. Andrea was graduated from Brown University majoring in English and focus on creative writing.

"It says here that you studied at Brown?"
"Yes, I, uh, I was an English major, concentrating on creative writing. Writing has always been a passion." So cheesy! I reprimanded my-self. (Weisberger 21)

In conclusion, based on Rogers if a person wants to achieve selfactualization they must be in a state of congruence. Andrea reaches her selfactualization by her state of congruence, the similarity her real-self and her idealself. Andrea's new job as a journalist at *Seventeen* magazine is similar with her experience which was studying creative writing at Brown University. Moreover, Andrea does not need to use branded clothes and shoes while working at *Seventeen*.

3.2 Andrea's Fully Functioning Person

A good life as a fully functioning person is when a person who able to choose or move into a free human organism. Related with Andrea's life described in novel *The Devil Wears Prada*, it concern with her decision to quit as Miranda personal assistant in *Runway* magazine.

"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-"

"f*ck you, Miranda. F*ck you."

She gasped audibly while her hand flew to her mouth in shock, and I felt not a few Clackers turn to see what the commotion was. They'd begun pointing and whispering, themselves as shocked as Miranda that some nobody assistant had just said that and too quietly to one of the great living fashion legend (Weisberger 342).

At this moment, Andrea is not afraid to lose her job. She is assured to quit. She is not afraid with Miranda Priestly's threat of firing her. She finally speaks up what she feels. She thinks that it is enough to struggle for her job. She wants to save her life. Andre finally has the courage to tell the truth to Miranda. From now on, she is not afraid that she will lose her job, because she realizes that she has to do something to make her life better, although as the consequences she will be fired from Runway.

"So sorry, Miranda," I announced in a normal voice that for the first time since I'd landed in Paris wasn't shaking uncontrollably, "but I don't think I'll be able to make it to the party tomorrow. You understand don't you? I'm sure it'll be lovely, so please do enjoy it. That's all". And before she could respond, I hitched my bag higher up on my shoulder, ignored the pain that was searing from heel to toe, and strutted outside to hail a cab. I couldn't remember feeling better than that particular moment. I was going home. (Weisberger 342)

From the quotation above, the researcher can conclude that Andrea feels being a free human organism after said 'so sorry' which means she quits. Andrea Sachs shows her relief. The fear haunting her life slowly disappears after she decides to quit from her job. She believes that Miranda will get another Andrea soon. She realizes that there will be something better after she quits from her job. Good life is a process of human movement, to set their life into freedom. Human organism selects when it is inwardly free to move in any direction (Rogers 187).

3.2.1 An Increasing Openess to Experience

According to Rogers an increasing openess to experience is the first characteristic of good life. It is when people are being open to their feelings of fear and pain. They are also more open to feelings of brave, tenderness, and awe (Rogers 188). The researcher found that Andrea starting to increasing openess to her experience. It is described in story that Andrea was a brave person.

Andrea took a big step in her life. She decided to quit from job. Moreover, she bravely said quit in front of Miranda's face, her boss. Although, Andrea is angry with Miranda but she still shows tenderness, from quotation 'I announced in a normal voice' (Weisberger 342). It indicated, she is able to control her anger or receive fear and pain. Fear of loosing her dream job and pain caused by working as assistant.

"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 (Weisberger 342).

The quotation below show conversation between Miranda and Andrea, before she decided to leave Paris and quit from her job. Miranda becomes angry because Andrea answer her question 'Oh really'. In that situation, Andrea was in a dilemma with her life, she wants to yell at Miranda but she is still patient.

'Ahn-dre-ah, we have a very serios problem here. You have a very serious problem...." she stared at me, but all I could do was concentrate on not throwing up.

"Oh, really?" her hand tightened around her bag and her eye began to bulge with anger.

"Oh, really?" she mimicked in a hyenna-like howl. "Oh, really? That's all you have to say? 'Oh, really?'".

"No, uh, of course not, Miranda. I didn't mean like that. Is there something I can do to help?" (Weisberger 340).

Actually, Andrea's dilemma is because she wants to come home back in America and accompany Lily in hospital. Her best friend is in coma because of car accident caused by high level of alcohols in Lily's blood. Andrea worried about Lily condition after recieve a call from mother while she is in Paris.

"Honey, I don't mean to interrupt you, but something's happend. We got a call today from Lenox Hill Hospital. I think, and it seems that Lily's been in an accident." And although it's quite conceivably the most cliched expression in the English language, my heart stopped for just a moment. "What? What are you talking about mom? What kind of an accident?"

"A car accident, honey. A rather serious one," (Weisberger 330)

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

"Mom, I'm getting on the next flight I can. I'll call you when I get to JFK. I'm coming home." I clicked the phone shut before she could respond and looked up to see Miranda, who appeared genuinely surprised. I felt a smile break through the headache and nausea when I realized that I'd rendered her momentarily speechless. Unfortunately, she recovered quickly. There's a small chance I wouldn't have gotten fired if I'd immediately pleaded and explained and lost the defiant attitude, but I couldn't seem to muster one single, tiny shred of self-control (Weisberger 342).

Andrea is becoming understand to listen to the inside of her-self willing which is good for her life or not. Andrea realizes that being around her family is important than working hard but Miranda never respects Andrea. By calling her mother to tell that she is going home soon incidates that she listens to her-self need, just as Rogers said that 'The individual is becoming more able to listen to their self need, to experience that going on within their self'.

3.2.2 Increasingly Existential Living

Increasingly existential living descibed by Rogers, it is for a person who was fully open to their new experience, so completely without defensiveness, and each moment realize as a new experience. After arriving to America, Andrea realize that being free from job makes her over sleep. 'I pried open my eyes and

checked the clock. Quarter after eight in the morning' (Weisberger 343). Then Andrea stays at her parent house with Andrea's sister, Jill.

Andrea realizes that a new life is better than her previous job. Andrea is feeling happy. Her mother, father, sister, and Lily always give their love. She believes her inner personality can bring her to a good life, rather forced her potential to fit with her carrier. And Andrea know if she is still working in *Runway*, she cannot have a good life.

The self and personality emerge from experience, rather than experience being translated or twisted to fit preconceived self-structure. Involves discovering the structure of experience in the process of living which the new experience (Rogers 189). In Andrea's case, it means that she accepts working in fashion magazine, moreover as a personal assistant as a new experience in her life. Andrea is never shame when other person asks her. It shows when Andrea receives a new job as a journalist at *Seventeen* magazine. Honestly, Andrea said that she has ever worked in *Runway* magazine with Miranda Priestly.

[&]quot;absolutely. We pay one-fifty per word, and I'll just need to have you fill out a few tax forms. You've freelanced stories before, right?"

[&]quot;Actually, no, but I used to work at Runway." I don't know how I though this would help-especially since the only thing I ever wrote there were forged memos meant to intimidate other people....

[&]quot;oh, really? My first job out of college was as a fashion assistant at Runway. I learned more there that year than I did in the next five."

[&]quot;it was a real experience. I was lucky to have it."

[&]quot;what did you do there?"

[&]quot;I was actually Miranda Priestly's assistant."

[&]quot;Were you really? You poor girl, I had no idea." (Weisberger 353)

3.2.3 An Increasing trust in His Organism

Andrea does not care anymore with branded clothes, shoes, and another stuffs. She is back into her true self, wearing sneaker and simple clothes. 'I sold every last filmy top, leather pant, spiked boot, and strappy sandal' (Weisberger 358). It is because she believes to reach good life as a fully functioning person did not need to be a fake person. Moreover, *Seventeen* magazines gives Andrea job based on her skill not her appearance.

"listen, your story got passed along to me, and I have to tell you- I love it. Needs seme revision, of course, but the language need some tweaking- our reader are mostly pre- and early teens- but I'd like to run it in the February issue," "you would?" I could hardly believe it. "absolutely. We pay one-fifty per word" (Weisberger 353)

Andrea become confident from her own organismic that she had, just like Rogers said that 'They had potential confidence to discover a new experience which is a negative or postive. At this stage people are truly being satisfied' (Rogers 189). In fact, her potential as a writer accepted in *Seventeen* magazine.

3.2.4 The Process of Functioning More Fully

Andrea now lives a good life as a fully functioning person. She never denied her bad experience although Andrea stated that she was lucky working in *Runway* magazine. She never hides if she ever work as an assistant. She is confident telling that she is ever working as Miranda's assistant. Andrea believes her inner personality can brings her to a fully functioning person.

One day, Andrea was walking around Ellias-Clark building. She is smile while drinking *Starbuck* coffee that walking in front of Elias-Clark building.

Andrea reminds a memory when she was worked with Miranda. Suddenly Andrea heard a familiar voice near her. Directly it is Miranda Priestly, she is calling somebody, as like as usual.

Immediately, I heard familiar voice call out, "I can't remember if I cried when I read about his widowed bride, but something touched me deep inside, the day, the music died. And we were singing" "American Pie"! What a sweetie, I though. (Weisberger 359)

Andrea heard Miranda voice acros her road. Andrea suggesting that Miranda is talking with a new assistant to doing a ridiculous tasks as like as her before, this condition show that "It must be another me," (Weisberger 359). Before Miranda inside her car, she is looking at me for a while. Then Andrea respons Miranda with smile, she also smiling to Eduardo (Miranda's driver).

"Bye, bye, Miss American Pie, drove my Chevy to the levee but the levee was dry, and good old boy were drinking wiskey and rye, singing this will be the day that I die, this will be the day that I die ..."

When I looked into Eduardo, he smiled quickly in my direction and winked. (Weisberger 360)

People is more able to live fully with of all their feelings and reactions. It appears that the person who is psychologically free moves in the direction of becoming a more fully functioning person (Rogers 191). From quotations above, the researcher concludes Andrea is feeling happy as a new person. So, it makes Andrea free move into any direction that can bring her to be a good life by belives her own potential.

3.3 Andrea Sachs's Character

Andrea Sachs is a twenty-three year old girl. The researcher found at the first until nineteen chapters, the writer (Weisberger) described Andrea's life, including Andrea's family life, her work life, and her relationship with Alex, so on. Then it can be conclude that Andrea's described as a major character in novel *The Devil Wears Prada*. As said by DiYanni that "Major character is an important figure at the center of the story's action or theme". It refers to the people who take part in most of the events to develop a story and resolve the conflicts in novel or drama (54).

The researcher also found Andrea's character identified as a dynamic character, because the researcher found she is fully developed and undergoes changes in her character and personality. DiYanni stated 'It is a character that has changes and development of his or her behavior or purpose with her or his role in the story.

In the sense of character ina story, the researcher identified Andrea as a dynamic character. It is because Andrea's character change after she working as a Miranda's personal assistant, as mention in a previous analysis that she starts change her inner character because work demands. From real-self into ideal-self or from simple girl into fashionable girl. As stated by DiYanni 'Dynamic characters, exhibit some kind of change-of attitude, of purpose, of behavior as the story progress' (DiYanni 55).