

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 fenomenologis (Cervone and Pervine 210). Experience of fenomenologis 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*.

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 fashionable 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 bye dad 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.

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 optimistic 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

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 agreed 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 self-actualization they must be in a state of congruence. Andrea reaches her self-actualization by her state of congruence, the similarity her real-self and her ideal-self. Andrea's new job as a journalist at *Seventeen* magazine is similar with her

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 thought. (Weisberger 359)

Andrea heard Miranda voice across 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 responds 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 whiskey 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 believes 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 in a 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).