

**THE IMPACT OF DISCRIMINATION FROM LEGITIMATE  
POWER LEADS ANDREA SACH TO EXPERIENCE  
IDENTITY NEGOTIATION THROUGH FASHION  
IN *THE DEVIL WEARS PRADA***

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According to Ting-Toomey, the identity negotiation theory underlines the dialectical tensions and problems that immigrants and minorities face while crossing cultural boundaries from one environment to another. In individuals' numerous boundary-crossing travels, the theory emphasizes the significance of elastically negotiating sociocultural membership identity and personal identity features. Identity negotiation can work. It can be caused by personal identity and social identity. In *The Devil Wears Prada* by Lauren Wisberger (2003), this negotiation occurs because of discrimination in the workplace, where pressure and the work environment play a significant role in Andrea Sach's fashion changes. This film is the primary data used by researchers to dig deeper into this aspect of literature. In this study, researchers will focus on the character of Andrea Sach. Through qualitative analysis assisted by a semiotic approach, information will be obtained regarding the negotiated identity problem caused by direct discrimination by legitimate power and supported by the influence of social identity, which led Andrea to change her fashion appearance as a secretary to suit Miranda's wishes.

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## INTRODUCTION

Identity negotiation is the process of forming a person's self-identity through interaction with others from various cultural backgrounds. When individuals are in a new cultural milieu and are surrounded by others who have different identity values, they will negotiate their identity. (Swann and Bosson 2008) states that the Identity negotiation process refers to people's activities to develop, maintain, and change their identities. The process of identity negotiation begins when people engage in social interactions and try to figure out who they are. People's identities may be recognized or transformed to accommodate new social circumstances. Thus, whereas identity negotiation processes and their accompanying intrapsychic mechanisms typically maintain identity, they can also lead to identity change in some circumstances. Fashion is frequently related to how a person represents herself or herself through the identity he or she carries. Fashion is also defined as the cultural development of embodied identity, which encompasses all types of self-fashioning, including street fashions as well as high fashion developed by designers and couturiers., as stated by (Steele, 1999, p. 284). As time goes by, today's fashion does not depend on everyday life alone. More than that, today's fashion is one of the lifestyles that has become a culture that exists in society and can represent where a person's culture comes from. This is inseparable from the current developments that require us to live and compete in the life of social society. Then, how do people realize their self-representation through fashion? The pressure given by the society or the environment in which we are in ultimately builds a pattern of identity negotiation in the style we want to show to the general public or prove to ourselves. Thus, identity negotiation must be firmly connected to the person's specific social circumstances. This social situation might encourage a person to compete for his or her stability and credibility in his or her environment as well as in society. Individuals or groups compete for a goal in the competition, which is characterized as a type of social process. A person will be left behind if he or she does not compete. *The Devil Wears* is a cinematic adaptation of Lauren Weisberger's novel. This film will be the object that the researcher will employ in this research. This film was

directed by David Frankel and was released in 2006 in the same genre as the previous one, namely American comedy-drama.

Lauren Weisberger was an actress and writer on March 28, 1977, in Scranton, Pennsylvania, the USA, as Lauren Beth Weisberger. Before becoming an actress and writer, from 1999 to 2000 Lauren was an assistant to Anna Wintour and the editor-in-chief of the well-known magazine Vogue. Through *The Devil Wears Prada*, she figure out how terrible it was to work as an assistant editor of a fashion magazine made into her first novel. These famous novels were published in 2003. Despite the fact that it was critically panned, it became a bestseller. Her several novels, such as *Everyone Worth Knowing* (October 2005), *Chasing Harry Winston* (May 2008), and *Last Night at Chateau Marmont* (August 2010). These novels were top ten New York Times bestsellers, selling 13 million copies worldwide. In this film version, the story begins with the life of a girl named Andrea Sach, played by Anne Hathaway, who is looking for a job in New York City. Andrea Sach is then accepted into a fashion company led by a well-known influencer in the fashion world, Miranda Priestly, played by Meryl Streep. When she first entered the company, Andrea Sach was an innocent girl who did not know anything about fashion, and she even wore clothes that were not fashionable at all. Since she does not want to be trounced just like that, she attempts a variety of activities, like improving her job skills and experimenting with various modes to change her appearance. With the help of Nigel, an art editor, she was finally able to change her way of dressing into a more fashionable fashion style and do her job proficiently. Andrea Sach's primary goal in joining the company was to pursue her dream of becoming a journalist. In short, this film describes Andrea Sach's life facing perfectionist Miranda, as well as a work environment filled with workaholics. Andrea Sach faces various challenges both from her work environment and also from her friends. Because of the tremendous professional competitiveness focused on fashion, Andrea Sach's emergence of cultural identity is directly shown. It is clear that the ideology of a person's body, especially a woman, is depicted through fashion and fashion making films, reflecting the changes in fashion and identity experienced by Andrea Sach in the work environment and the involvement of several characters

in this film which indirectly made Andrea Sach move to change her fashion style. In today's society, *The Devil Wears Prada* is highly relatable. This answers the issue of whether fashion has had a significant impact on the film business and the entertainment sector around the world. One of them was inspired by the movie *The Devil Wears Prada*. This film depicts the different societal ideals that should be considered when joining the workplace, mainly if it is related to the fashion industry. This film also illustrates how the fashion industry played a significant impact on the growth of the American Dream in the US. As a result, analyzing *The Devil Wears Prada* will lead to a new understanding of identity negotiation through fashion, which is emerging in today's society, particularly among Andrea.

Regarding these issues, we have three previous research, and the first previous research is research written by (Fian Abrita 2010) entitled *The Significance of Fashion in the Construction of American Career Women as seen in The Devil Wears Prada*. The second previous research is also research written by (Yan 2017), entitled *An Analysis on The Devil Wears Prada from the Perspective of New Feminism*. Moreover, the last previous research is research written by (Cerini 2021), entitled *How Coco Chanel changed the course of women's fashion*. So, the fashion appearance worn by Andrea Sach is described as having a shift caused by social influences in the workplace, so changing Andrea's fashion appearance shows that she is experiencing identity negotiation, which causes her identity to experience distraction from her work environment.

### **Discrimination**

Discrimination can occur in any form, but the cause of discrimination mainly occurs in minority groups. According to (Khasnawati 2017), discrimination is a phrase used to describe when a majority of the dominating group acts arbitrarily against a minority group. Theoretically, discrimination can be addressed by actions to reduce, eliminate, conquer, transfer, legally protect, and create a culture of pluralism and assimilate other groups. According to (Fibbi, Midtbøen, and Simon 2021), the concept of discrimination is described as an activity carried out between fellow individuals who have similarities and who are placed in the same situation but are distinguished and experience inequalities. This inequality includes several

indications, such as race, gender, gender, nationality, ethnicity, advantages or disadvantages, sexual orientation, and status in a broader category. Considering what Fibbi said, discrimination is also stated as behavior or decisions influenced by ascriptive factors such as race or ethnicity. Stereotypes and prejudices, which are mental representations that incorporate group judgments, are not the same as discrimination. Thus, discrimination could be defined as treatment by a group of people who aim to possess, control, and restrict other groups. There are two types of discrimination:

#### *Direct discrimination*

Direct discrimination is the same as discrimination in its most basic form. When people or groups are mistreated because of their race, color, descent, or national or ethnic origin, this is known as discrimination. When someone makes decisions based on prejudices towards particular groups, this is also considered as restricting.

#### *Indirect discrimination*

Indirect discrimination occurs when supposedly neutral regulations and processes are used to disadvantage one group of people or groups disproportionately as compared to others. It is carried out through the establishment of policies that discourage racial or ethnic-specific individuals from associating with racial or ethnic groups on their own, as well as others in which the rules and procedures under which they live cannot contain any discrimination and result in systematic losses for the community or particular group of people.

### **The Role of Power**

Power is an ability possessed by a particular person or group that affects decisions taken in action. When power has been formed through a system, most of the people in the minority will submit and obey decisions and policies that will be of particular interest. According to (Menge 2018), in social and political theory, power is commonly thought to be a critical component capable of explaining a wide range of social phenomena. He also stated that power is a unifying causal component that manifests itself in a multitude of ways and may be used to explain social phenomena in general. According to (Singh, Eng, and Asce 2009), there are several types of power:

### *Legitimate Power*

Legitimate power refers to the formal power and authority granted to a manager by the organization's peers in accordance with a charter. A written or verbal contract that specifies the manager's obligations grants this authority. Because of the boss's sanctioned, authorized, and elevated status, subordinates believe the manager has the ability to direct employee conduct. Employees may face retaliation if they do not comply.

### *Reward Power*

Reward power refers to a manager's capacity to give or take away rewards such as money, privileges, promotions, or prestige which, in itself, carries formal power. Arbitrary reward power practices can be defused using objective reward judgments, reward plans, and other disclosed courses of action.

### *Expert Power*

Expert Power refers to the ability of a manager to exert influence over others only because of his or her superior knowledge, skill, and demonstrated ability to perform. Personnel will prefer to work with a knowledgeable individual to expand their range of expertise if given the opportunity.

### *Referent Power*

Referent power refers to the relationship of the less powerful person with the management provides them referent strength. Shared identity, personality personification, hero-worship, shared culture, and idolization. Only an alert manager may wield this kind of power if their subordinates recognize it. Referent power and charismatic power are tightly related.

### *Coercive power*

Coercive power refers to the fear that a subordinate ultimately believes he will lose something if he cannot cooperate with the superior in authority. This fear can usually be quickly taken by superiors so that subordinates cannot move up to higher positions, privileges, allowances for money, and so on.

### **Negotiation of Identity**

Identity is a part of a larger political environment in which international agreements are made. When this background is taken into account, several

challenges emerge that have consequences for negotiation theory. The first representation of negotiation is social identity, which must be altered by various activities (Druckman 2001). Human interactions, in general, are included in this process. Human interaction that includes civility and politeness as a communication method is used to establish and build human relationships as suitable, as stated by (Ridha and Sri Rahayu 2015). Politeness is an expression of language used by the community to cope with social issues, the majority of which are influenced by the community's social and cultural values. The identity negotiation theory underlines the dialectical tensions and problems that immigrants and minorities face while crossing cultural boundaries from one environment to another. In individuals' numerous boundary-crossing travels, the theory emphasizes the significance of elastically negotiating sociocultural membership identity and personal identity features (Ting-Toomey 2017).

One concept to define negotiated identities is in and around negotiation, the interaction of needs and priorities. A negotiation process that goes toward or away from agreements that usually settle (by compromise) or resolve (by integration) the opposing parties' clashing interests influences identities, which include the level of devotion to a group and its values or ideas. Identity moderates the relationship between mobilization for collective action in conflict and bargaining flexibility, which is a problem for negotiation theorists to model. On the other hand, individual identities are a part of national negotiation, which is the negotiation between identities to create a self-presentation that pleases the audiences who support both identities. External variables such as the work environment and the demands of the work Andrea is doing influence this negotiation process, which will be covered in greater detail later on in how Andrea goes through the process of negotiating her inner identity. According to (Turner et al. 1994), Self-categorization theory asserts unambiguously that there is that we need to distinguish between personal and social identity as two different levels of self-categorization that are equally valid authentic expressions of the psychological process of self.

#### *Personal Identity*

Personal identity refers to self-categories that define the individual as a unique person in terms of their individual differences from other (ingroup) persons. The development of somebody's self-identity throughout somebody's life. This might include things we have no control over, such as where we grew up or the color of our skin, as well as decisions we make, like how we spend our time and what we believe. We express parts of our personal identity by what we wear and how we interact with others.

### *Social Identity*

Social identity refers to social categorizations of self and others, self-categories that define the individual in terms of his or her shared similarities with members of specific social categories in contrast to other social categories. An individual's knowledge of belonging to particular social groupings, as well as some emotional and valuational value of that group membership, can be characterized as social identity. In terms of the groups they belong to, social identity describes who they are.

### **Fashion**

Fashion is a style of dress that is worn every day by someone, whether it is in daily life at home or during particular events, with the aim of supporting appearance. Fashion and clothing can be used to express a person's social identity, sexuality, class, and gender because fashion is no longer just about clothes but also about body armor. Clothes can convey a person's personality in addition to being just a style. Clothing and fashion are frequently used to convey social value or status, and people frequently make assumptions about other people's social values or positions based on what they are wearing (Bernard, 2014, p. 105). Considering what he said, in Bernard's book about a particular field in fashion, he reveals that fashion will be a form of self-representation that may also be used to convey social position.

The flow in the fashion world, quoted from Darsono, H and Sofie S in (Ivana Rahma and Hendrawan 2018), is divided into 4, namely:

### *Classic*

The flow of fashion from time to time almost does not change. This fashion sometimes does not find new styles and tends to be timeless. With regard to

accessories, if it collaborates with existing fashion, it is usually only because it will leave items that are "out of style." For example, the traditional clothes of an area or the national clothes of a nation. Traditional clothing or national clothing usually has a grip and cannot be changed at will. Because in it, there are philosophies that are closely related to the region and its ancestors.

#### *New Classic*

A level more upgraded than the previous stream, this genre tends to be slow to accept changes in fashion appearance but can slightly be adapted to existing accessories and trends. For example, the style of adult men's or women's clothing slightly adopts existing trends but is still a little stiff to be mixed and matched with the clothes around them.

#### *Trend*

In this flow, the style of dress will be faster in responding to changes. Usually, once a year, there is a change in the style of this flow of clothing. Even in one genre, there are often several styles. For example, clothing in specific years that have strong characteristics such as cut bra pants, fully buttoned clothes, and oversized clothes.

#### *New Waves*

New Waves flow a high-speed flow of changes in fashion style. Within a period of just once every three months, there will be significant changes. This fashion style will continuously develop depending on what trends are being discussed by the community. The trend flow and the new wave flow have similar characteristics, and therefore in this paper, the two genres are referred to as Urban or Contemporary fashion themes. For example, the fashion style that looks fresh, cheap, and festive is deliberately designed for teenagers and young mothers. Fashion styles that are simple and neat are usually designed for me.

### **Semiotic Theory**

The word Semiotic comes from the Greek word "*semêion*," which means "*sign*." Many semioticians dispute how to define semiotics, although "the study of signs" is a straightforward definition. Semiotics is the study of everything that means something else, not only the signs we use in ordinary conversation. In a semiotic sense, signs can be words, pictures, sounds, gestures, and objects (Sofiani Zaimar

2017). Semiotics goes beyond idealist aesthetic appeal in its search for a value-free and culturally specific description of aesthetic codes, and then to find such codes operating in discourses or media not typically associated with the category of "art": advertising copy, political slogans, graffiti, and consumer and entertainment media output.

Scientists describe semiotics as the study of signs, but Roland Barthes' semiotics is the theory that will be employed by researchers. His theory of semiotics (Barthes, 1977, p. 9) creates a systematic model for analyzing the meaning of signs. He intends to develop a new semiotics philosophy that allows for the examination of sign systems in order to show how nonverbal communication can be interpreted through connotative meanings. He explained that the relationship between the signifier and the signified in a sign to external reality, or what is generally referred to as denotation, is the significance of the first stage. The term signifier refers to a physical component that is thought to be accurate and that we can see and hear. While the signifier is a part of how we react to an object and how the object reacts to the signifier, it is also a part of how the object responds to the signifier. Meanwhile, if it is related to films, semiotics is a solution that should be considered based on the method of analysis. The analysis, in this case, can be based on the initial form and structure. Specific codes embedded in the film are meant to represent the story's message, which is presented in several genres.

In Mythology, Roland Barthes believes that components of ordinary life that are sometimes overlooked can be replaced with meaning, and this is a character style. Researchers can use semiotics to decipher every sign in the movie. In essence, scholars must become accustomed to connecting all aspects of the film in order to form conclusions about its meaning. In addition, the author will analyze the relationships between characters in *The Devil Wears Prada*, particularly Andrea's interaction with other characters. Scenes, discussions, and signs integrated within the film will be used to communicate social and cultural meaning.

### **Cinematography**

Cinematography is the visual storytelling art form. Cinematography's innovation lies in controlling what the audience sees (or does not see) and how the

image is represented. Anyone can mount a camera on a tripod and push records. The film is primarily a visual medium, and the best-shot films are those in which you can tell what's going on without hearing any spoken (Heiderich 2012). In cinematography, a filmmaker not only records each scene but also learns how to control and change each scene, such as distance, angle height, shooting length, and so on. As a result, cinematography elements can be broken down into three categories: camera or film, frame, and picture duration. Picture limits imposed by the camera, such as image area borders or frames, height distance, camera movement, and so on, are known as framing. It seeks a visual form of the film that is not monotonous in order to illustrate or explain particular objects in depth.

The implementation of cinematography methods is strongly intertwined with filmmaking. The usage of cinematographic techniques impacts the final outcome of a film's production. If cinematography methods are used, the viewer will more quickly grasp the content communicated by a series of images grouped into a video clip. A technique is a manner of making or doing something that has something to do with art. Cinematography is an abbreviation of the English word cinematography, which originates from the Latin word kinema, which means "image." Cinematography as an applied science is a branch of science concerned with the techniques for capturing images and merging them into a series of images that can express concepts. Taking photos is an essential part of the video clip creation process. The photograph's shot must be able to portray the story's main idea. In other words, the photograph must be able to communicate with the audience.

## **METHOD**

Semiotics is the study of everything that means something else, not only the signs we use in ordinary conversation. Signs can be words, pictures, sounds, gestures, and objects (Zaimar 2017). Semiotics goes beyond idealist aesthetics in its attempt to find a value-free and culturally specific description of aesthetic codes and thence to find such codes operating in discourses or media not usually associated with the category 'art': advertising copy, political slogans, graffiti, and the output of consumer and entertainment media. To analyze the film *The Devil Wears Prada*,

Roland Barthes' semiotics is the theory that the researcher will employ. His theory of semiotics (Barthes, 1977, p. 9) creates a systematic model for analyzing the meaning of signs. This semiotic analysis is more related to analyzing symbols, messages, and meanings.

This study is conducted using a qualitative methodology. The qualitative methodology was used in this study because it explores a group of persons that have distinct phenomena that are restricted in space and time (Hancock 2006). *The Devil Wears Prada* (2006) movie produced by Wendy Finerman will be used as the data source. With a literature study, researchers who have presented data in the form of a corpus can find out the meaning of the signs contained in the film under study. The data that has been collected is examined by reading theories and comparing theories so that researchers can produce conclusions from valid research results. In this study, the process of data analysis carried out by researchers is to collect literature or data, either in the form of literature or films, which are then analyzed in accordance with theories that are under the aims and objectives of the study. This study uses script and cinematography. This analysis is taken by listening to parts of the scene in the film *The Devil Wears Prada*, which shows scenes of players dressed in trendy fashion and the switch of fashion which shows the negotiation identity in the film. These scenes are then screen captured, which will make it easier for the researcher to explain how the issue of identity negotiation in fashion is depicted. It will be conducive to supporting this research. The researcher also analyzes the fashion worn by Andrea Sach by using the Fashion theory proposed by (Bernard 2014), which leads to identity negotiation, a theory by (Ting-Toomey 2017). To find out and complete the analysis of this research, we would answer several research questions. The first research questions how identity negotiation is depicted through fashion, represented by Andrea Sach in *The Devil Wears Prada*. Furthermore, the second research question is, how is the impact of discrimination caused by pressure from a higher power in the *devil wears Prada*.

## FINDINGS AND DISCUSSIONS

### Direct discrimination from a higher power (Legitimate Power) is depicted by Miranda

#### *System of differentiation*



*(Photos. The way Miranda, Emily, and her friend discriminate against Andrea by her appearance)*

“You see that droopy sweater you're wearing? That blue was... That color is worth millions of dollars and many jobs.”

00:23:15 -> 00:24:28

Discrimination that occurs in the workplace is no longer an open secret. This can be seen in several scenes in the film *The Devil Wears Prada*, one of which is a scene performed by several workers at the office of *Runaway* magazine, especially what Miranda did to Andrea. Discrimination that occurs in the work environment that is carried out directly by Miranda where Andrea is risking her dream is a thing that seems familiar even in other cases with the same problem.

In this scene, it is clear that Miranda has openly discriminated against Andrea for the way she dresses, which is different from all the workers at *Runaway* Magazine, where Miranda's attitude shows a Direct Discrimination

pattern where Miranda treats Andrea differently from other workers in the office. They, as a minority, discriminate against Andrea as a minority whose appearance is different from those who dress fashionable and up-to-date. What's interesting is that this system has become a part of the way people work in this office, especially Miranda, as the head of the office, treats people who look different from them. In this case, it means the system of differentiation that this office has become accustomed to in recruiting or carrying out office habits. Meanwhile, Miranda's discrimination against Andrea is proven to give her an uncomfortable feeling, and she is considered to have a bad sense of fashion.

Thus, the discrimination carried out in the workplace is true. The Direct Discrimination carried out by Miranda and other workers in the office has formed a system of differentiation that causes Andrea to feel uncomfortable and burdened with her fashion appearance, which is different from other colleagues in the office. This is in accordance with the theory presented by (Menge 2018) regarding the power that is formed through a system. Then most of the people in the minority will submit to and obey decisions and policies that will be of particular interest.

### *Pressure in the workplace*



*(Photos. The workload and demands of the Runway magazine office make Andrea depressed with the standards that Miranda built on all of her staff)*

“00:25:49->00:26:25”

The existence of discrimination will trigger a feeling of discomfort and a sense of burden on the conditions that occur in the work environment. This is clearly seen in Andrea's attitude in the following scene. Through this scene, it is clear that

the discomfort created by people like Miranda, Emily, her friends, and several other workers in the office creates mental and emotional stress within Andrea. What's interesting is that if this pressure lasts for a long time, as a minority, Andrea will ask herself. Is there something wrong in him that needs to be changed, or is he right when he is dressed in his style, with the best version of his appearance, by not following others? On the other hand, the role of Miranda, who has absolute power as the head of the company where all employees must submit and obey the rules, makes Andrea's situation even more complicated.

In this case, it means Andrea is negotiating within herself about how she will overcome this problem. However, the encouragement from herself, her circle of friends, and the factor of the closest person, namely her lover, to the pressure in the workplace will push Andrea to be more depressed about what decision she will take.

Thus the pressure that occurs, which is triggered by discrimination in the workplace, is accurate, that Miranda as the owner of the power here, shows that she has Legitimate Power, where all decisions are legitimate because her powers are clear and recognized. Based on his position alone, he is given the authority to direct the employee's behavior, or the employee may face punishment. This is in accordance with the theory presented by (Singh et al. 2009) that it is true that Legitimate Power will direct Andrea as a new employee and has a lower status at the magazine office to choose to stay and obey what Miranda said as her leader or choose another way out from the company. That way, it can be said that the pressure at work carried out by higher power (Legitimate Power) will create identity negotiations within Andrea as the minority.

## The Depiction of identity negotiation through fashion represented by Andrea Sachs

### *Social Identity*



*(Photos. The social influence of Miranda, Emily, and their co-workers in Runaway Magazine made Andrea change her appearance)*

“Andrea Sachs? Great, Human Resources certainly has no sense of humor” 00:03:45 -> 00:03:51

“You see that droopy sweater you're wearing? That blue was... That color is worth millions of dollars and many jobs.” 00:23:15 -> 00:24:28

The next scene shows how Andrea's identity changes through social influence in Runaway Magazine makes her change her fashion appearance. What is interesting is that the chaos in Andrea's personal identity makes her a little distracted about whether changing her appearance is the right decision or not. In this case,

Andrea gets conflict from her closest surroundings, such as her lover and some of her friends. Her lover and her friends feel that changes in appearance do not have to be so drastic just for her work. Meanwhile, Andrea also has to consider how she can make a living by working in her new office. In the office, she met Nigel and got some recommendations for her fashion changes because he feels Andrea needs some changes in her fashion appears to be taken into account by Miranda. Emily, who indirectly became her rival in the fight for Miranda's secretary chair, was also taken into consideration. Thus, the concept of social identity referring to social categorizations of self and others is true. This is indicated by differences in treatment in defining individuals both in terms of similarities to members of specific social categories. In the end, every existing category must separate itself and create distance. The choice is whether the person can accept change or stay at their level without being concerned with the changes in themselves.

### *Fashion Shifting*

The fashion shift caused by social influence in the workplace can be said to be very widespread in the last few years. This can be seen in the fashion changes experienced by Andrea in *The Devil Wears Prada* film. Fashion is a form of self appreciation that can be used to identify one's social status. Many scenes that are closely related to fashion are shown here through scenes shot within the *Runaway Magazine* office.





*(Photos. Andrea periodically changes her appearance from an ordinary appearance to a fashionable woman)*

“00:08:14 -> 00:09:23

00:13:02 -> 00:13:13

00:37:08 -> 00:37:30”

In the scene from the film above, it is clear that Andrea's fashion changes over time. What is interesting is that the changes in the way she dresses are strongly influenced by her place of work as a secretary, namely *Runaway Magazine*. In this case, Andrea's overall identity negotiation can be interpreted as a distraction caused by social identity. Meanwhile, personally, with her conscious mind, she is also confused about how she carries herself in the company, which, of course, is related to her own personal identity.

Therefore, the fashion shifting caused by social influence in the workplace and the statement about the theory of identity negotiation, which emphasizes the spatial differences between minority and majority groups that are striking, including cultural boundaries from one environment to another, is accurate. When a minority group like Andrea, who has limited knowledge of fashion, and a lack of understanding of the fashion industry, causes her to change her appearance when

she enters the work area where the majority of people understand and know knowledge about fashion.

*Fashionable Appearance to Support Work*



*(Photos. The work ethic that must be displayed in Andrea's persona when at work in order to meet the characteristics Miranda wants)*

“...I recently graduated from Northwestern University...” 00:08:18

-> 00:08:20

“Well I think I could do a good job as your assistant” 00:08:23 ->

00:08:27

“And you have no style or sense of fashion” 00:08:54 -> 00:08:57

“I also won a nationwide competition for college journalists with my series on the janitor’s union...” 00:09:11 -> 00:09:17

In the following scene footage, it is clear how Andrea's work ethic is not enough to reach the secretarial standards that Miranda, her boss, wants at work. In this case, it's clear Andrea is trying to set company standards by how she dresses before entering the office. What is interesting is that it is not only her intelligence in handling office work that needs to be used as a benchmark to impress Miranda. Previously she was described as an industrial, educated lady who is open to trying new things, is responsible, and values her work. Of course, that wasn't enough to

fulfill Miranda's secretarial characteristics. She needs a persona that shows that she is fashion literate so that later she will relate to fellow clients who must have a high fashion sense.

Thus, Andrea needed a new fashion look to be able to make her suit the secretary criteria that Miranda wanted. So, it is true that her work ethic so far is not enough. With her willingness to take responsibility for her actions, regardless of how challenging it becomes, Miranda's secretary works her heart off to impress Miranda, one of which is by changing her fashion appearance. Until Andrea eventually rose to Miranda's most proper assistant position, and everyone aspired to be in her shoes.

## **CONCLUSIONS AND SUGGESTIONS**

In general, from the overall findings and discussions in this research, the following are conclusions and summaries of the study questions that are the subject of discussion. There are direct discrimination and indirect Discrimination based on several types of discrimination. Miranda Priestly depicts direct discrimination because the discrimination he did to Andrea was done openly and created a system of differentiation in the workplace. In the end, this system was implemented by Miranda and by most of her employees in the office. The pressure triggered by discrimination in the workplace that Miranda conducts as the owner of the power here shows that she has Legitimate Power, where all decisions are legitimate because her powers are clear and recognized in the Runaway Magazine. From the discrimination and pressure that comes at work, Andrea's identity changes through social influence in Runaway Magazine, which makes her a little distracted about whether changing her appearance is the right decision or not. Personally, with her conscious mind, she is also confused about how she carries herself in the company, which, of course, is related to her identity. The chaos in Andrea's personal identity makes her shifting fashion appearance. This happened because a minority like Andrea, who has limited knowledge of fashion and a lack of understanding of the fashion industry, forced her to shift her appearance to a fashionable Appearance to Support work when she entered the work area where the majority of people understand and have a piece of knowledge about fashion. Because not only does her

intelligence in handling office work that needs to be used as a benchmark to fulfill Miranda's secretarial characteristics, but she needs to have a persona that shows that she is fashion literate so that later she will relate to fellow clients who must have a high fashion sense. In addition, the researcher found that there was a form of discrimination carried out by Miranda, which caused Andrea, the leading actor in *The Devil Wears Prada*, to experience identity negotiation through fashion.

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