



**FASHION DISCOURSE AND POWER IN TWENTY-FIRST CENTURY
IN LAUREN WEISBERGER'S *THE DEVIL WEARS PRADA*:
A GENEALOGY ANALYSIS**

THESIS

A thesis presented to the English Department, Faculty of Humanities,
Jember University as one of the requirements to obtain
the award of Sarjana Degree in English studies

Written by

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DEDICATION

This thesis is proudly dedicated to:

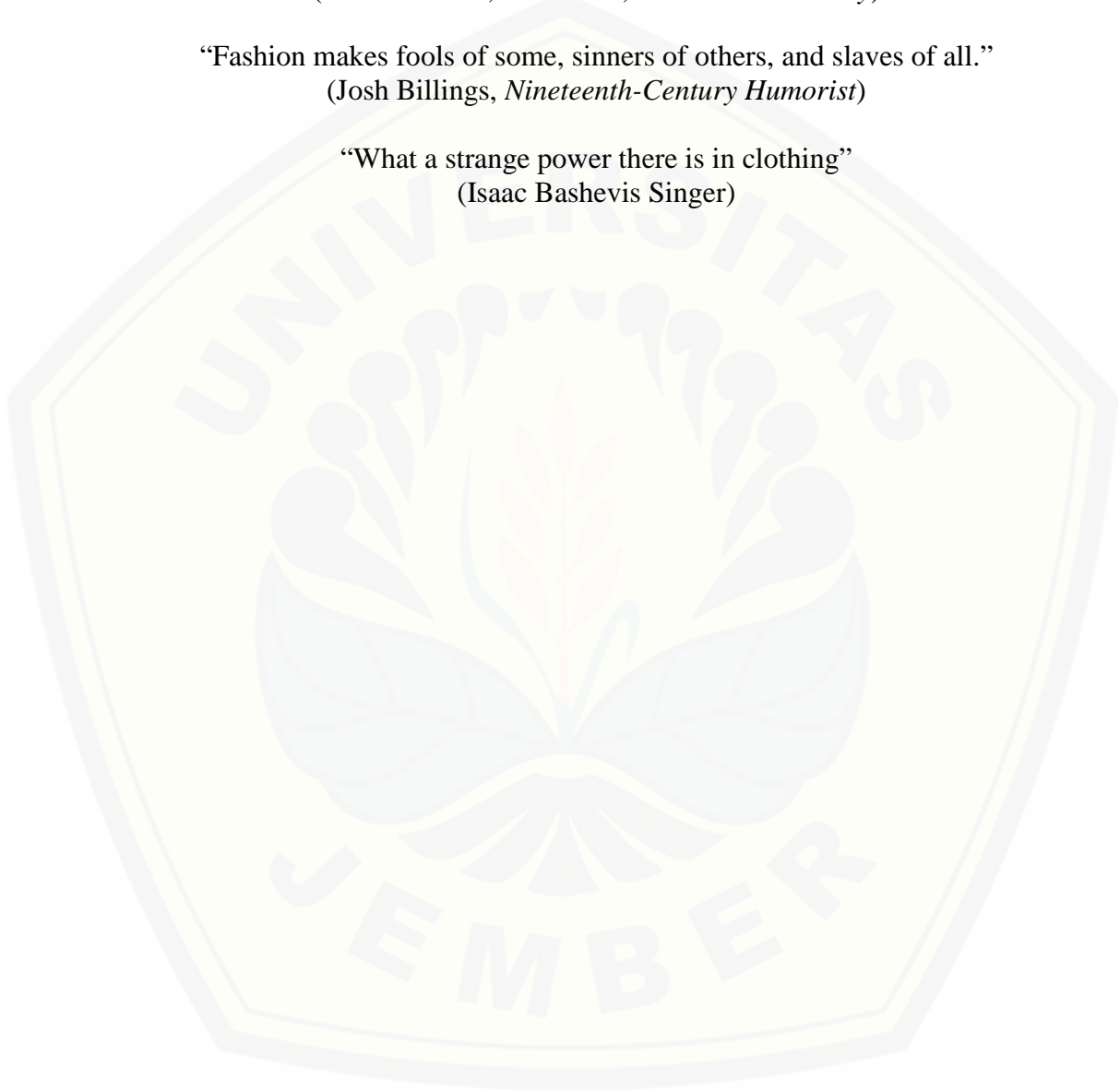
1. My dearest parents, RB. Moh. Adam and Indah Rahayu, thank you for being the best dad and mom who have guided and prayed for me along my life. Moreover, I thank a lot to them who are letting me to wear whatever I want that I create it by myself. They never protest what I wear, no matter how unusual clothes that are. However, they have shaped my interest to fashion since I was a child. Therefore, I dedicate this thesis for my parents as a gift.
2. My Alma Mater.

MOTTO

“Fashion is a relentless obsession. You can never have enough of it.”
(BrandusaNiro, cofounder, *Fashion Wire Daily*)

“Fashion makes fools of some, sinners of others, and slaves of all.”
(Josh Billings, *Nineteenth-Century Humorist*)

“What a strange power there is in clothing”
(Isaac Bashevis Singer)



DECLARATION

I hereby state that the thesis entitled *Fashion Discourse And Power In Twenty-First Century In Lauren Weisberger's The Devil Wears Prada: A Genealogy Analysis* is an original piece of writing. I certify that the analysis and the research described in this thesis have not already been submitted for any other degree or any publications. I certify to the best of my knowledge that all sources used and any help received in the preparation of this thesis have been acknowledged.

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All praise is to Allah the Almighty God and most worthy of praise, Lord the universe. I thank God for His blessings so that I can finish this thesis. I also have to convey shalawat and salam to greatest prophet Muhammad SAW who has brought us to the right way. Therefore, I would like to express my deep gratitude to those who have given me great contribution in supporting my study.

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Wishfully, this thesis may have a good contribution towards the English Students, especially those who intend to develop their knowledge on the study of literature.

Jember,.....

(R.A.J Safina Adam)

SUMMARY

FASHION DISCOURSE AND POWER IN TWENTY-FIRST CENTURY IN LAUREN WEISBERGER'S *THE DEVIL WEARS PRADA*: A GENEALOGY ANALYSIS; R.A.J SAFINA ADAM, 090110101087, 2016; 86 pages; English Department Faculty of Humanities University of Jember.

The novel entitled *The Devil Wears Prada* is written by Lauren Weisberger, tells about the importance of *Runway* fashion magazine in America. The thesis focuses on fashion discourse and power in the novel and in the context of American society. There are some resistance events in the novel that is practiced by Andrea toward Miranda's fashion rules at *Runway*. Andrea does not agree with Miranda's rules of fashion that cause *Runway* employees suffer of it. In fact, *Runway* employees still follow and obey to Miranda's rules of fashion except Andrea. She does not want to be Miranda's fashion follower. Andrea has her own fashion style that differs from Miranda. She brings American fashion style against Miranda's European fashion style.

The research discusses about the construction of the fashion discourse in the novel, second, the exercise of power in the novel. The last, the relation between fashion discourse and its power operation in the novel and fashion discourse in the context of American society. In order to get that point above, I use Foucault's discourse theory by applying genealogy analysis. Then, I also use the concept of Foucault's power and knowledge as the supporting factors in this research. This thesis is a qualitative research because it uses textual forms. Descriptive method is used to analyze the data of this thesis. The descriptive method is that the data are collected, classified, and analyzed. The primary data are collected from *The Devil Wears Prada*. In discussing fashion discourse and power through genealogy analysis, what I use for most is *Untying The Text: The Order Of Discourse*. This is because Foucault's genealogy analysis relates to discourse, power and knowledge.

Therefore, secondary sources are some books; *The Will To Knowledge: The History of Sexuality Volume 1, Power/Knowledge* by Michel Foucault, *Foucault and Literature* and *Nietzsche, Genealogy, History*. I also take the information from journals, articles, and anything that relate to the context of American fashion discourse to help and support the genealogy analysis.

The result of the research shows that Andrea's fashion discourse is able to blur a regime of truth of Miranda's fashion discourse. This is because American fashion discourse is linked to Andrea's fashion discourse. American fashion discourse and Andrea's fashion discourse are supported each other and against Miranda's fashion discourse. Andrea's fashion discourse represents American fashion discourse against the size zero of Miranda's European fashion style. In the context of American fashion, Andrea's fashion discourse is a healthy fashion than Miranda's fashion discourse. That is why the size zero that is applied in Miranda's European fashion have had discontinued. American fashion supports Andrea's fashion discourse that brings a healthy size 14 through the American casualness style. Thus, Andrea's fashion discourse represents American fashion discourse through positive ways.

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CHAPTER 1. INTRODUCTION

1.1 The Background of Study

The Devil Wears Prada was written by Lauren Weisberger and first published in April 2003. She started to write *The Devil Wears Prada* when she had resigned to work as an Anna Wintour's assistant at *Vogue*. In the novel, Weisberger writes her own experience when she had been working for Wintour. Therefore, there is a connection between the novel and reality. In the novel, Weisberger describes the influence of Miranda Priestly as an editor-in-chief in *Runway*, the most famous fashion magazine in America. In reality, the history of fashion magazine in America, the development of the fashion industry through mass-media became popular when *Vogue* magazine was published. Anna Wintour becomes editor-in-chief of American *Vogue* since July 1988. This can be concluded that Miranda at *Runway* in the novel relates to Anna Wintour at *Vogue* (Linden, K. 2007. *Biography of Lauren Weisberger*). That is why I take genealogy analysis in this research in order to know the knowledge of fashion in America.

Lauren Weisberger in *The Devil Wears Prada* shows the importance of fashion magazine in American society. It can be proved by her writing in the novel: "Miranda Priestly is the single most influential woman in the fashion industry, and clearly one of the most prominent magazine editors in the world. The world! The chance to work for her, to watch her edit and meet with famous writers and models, to help her achieve all she does each and every day, well, *I shouldn't need to tell you that it's a job a million girls would die for*" (Weisberger, L. 2003: 16). In *Foucault and Literature*, according to During (1992: 119) states that the modern author also aims to take on other voices, the voices of otherness. This means, the modern author, in his/her writing, takes some phenomenal events in the society, and writes what people hide the most or something untold. Weisberger in *The Devil Wears Prada* reveals how fashion becomes powerful in American society.

In the novel, people know fashion trends through *Runway* magazine. The magazine has the great contribution to represent women's beauty that refers to the fashion. Therefore, fashion becomes something powerful that is needed the most by the women. In this research, I assume whether fashion is objective, universal, or a social construction that has power relation. Therefore, I use Foucault's genealogy analysis. It is used to introduce power/knowledge and examine the history of the present through discourse. According to Gordon, Foucault (1980: 117) states that genealogy is a form of history which can account for the constitution of knowledges, discourses, domains of objects, etc. This means that genealogy focuses on power/knowledge and discourse as the way to see the origin of the history as something that is complex and discontinuous. In this research, genealogy analysis is related to the knowledge of fashion discourse in the novel and fashion discourse in the context of American society in order to know its relation, its contradiction and its variants.

In understanding fashion, discourse and power in this research, I give some definitions of fashion, discourse and power. In *Oxford Advanced Learner's Dictionary*, the word fashion means a popular style of clothes at a particular time or place. It also means a popular way of behaving, doing an activity, etc: changing fashions. Therefore, fashion is the way to create styles of clothes and make it become famous time after time. The fashion industry relates to the fashion designers who produce the fashion items. Then, their designs are promoted by models and fashion editors-in-chief who publish fashion magazines to the society. Therefore, the fashion industry will not increase without any promotion through the fashion media. In the novel, *Runway* is the most influential fashion magazine in America. Miranda is a powerful woman in a fashion world who takes the important roles at *Runway*. Then, most of women are interesting to get a job as an assistant of Miranda at *Runway*.

The term discourse in *The Routledge Dictionary of Literary Terms*, has a traditional meaning: the ordered exposition in writing or speech of a particular subject. According to Young, Foucault (1981: 53) states that discourse is the power which is to be seized. This means, discourse relates to power and

knowledge through the point of view of people who have the right of speak to say about something in the text and the meaning is more than the text itself. In the novel, Miranda describes as a powerful woman who has knowledge of fashion. She makes people follow her fashion trends through *Runway* magazine. But, Andrea has her own fashion style that different from Miranda. Therefore, there is power relation through Miranda's and Andrea's fashion discourse. In this research, discourse consists of statements in the novel. It is aimed to analyze everything that is spoken or written in the novel that describes about fashion. Therefore, what I mean by fashion discourse in this research is the discourse which is related to the fashion.

In *Oxford Advanced Learner's Dictionary*, the word power means the ability or opportunity to do or to act. It also means a particular ability of the body or mind. According to Gordon, Foucault (1980: 52) states that knowledge and power are integrated with one another. This means that power is related to knowledge which concentrates on the information of people's activities and their existence in the society. In this research, power is the way to understand better fashion discourse that is constructed in the novel as the knowledge which is produced by the society. The knowledge of fashion gives influence to the people's activities and their existence. Therefore, the knowledge is power.

In *The Devil Wears Prada*, Miranda Priestly is a perfectionist woman who works as an editor-in-chief of *Runway*. She wants all of her job partners look fashionable by wearing clothes of the most famous fashion designers that are available in *Runway* closet. She has an assistant named Andrea Sachs who confidently wears her own fashion at Miranda's office. Andrea is an old-fashion woman who wears American casual style in *Runway*. Andrea's fashion style is unacceptable at *Runway*. However, she always keeps her own fashion style. Miranda makes strict rules that must be followed and obeyed by people who work for her at *Runway* magazine. Therefore, Andrea must follow Miranda's fashion rules to represent *Runway* fashion magazine. In contrary, Andrea breaks Miranda's rules. This is because Andrea must shape her body in the size zero in order to appropriate with *Runway* clothes. Miranda is not only a perfectionist

woman but also intolerant to her assistants such as Andrea who does not obey to her fashion rules at *Runway*. However, Andrea has her own way to save the situation.

As I explain above, therefore, I have a reason in selecting *The Devil Wears Prada* novel as the object of matter. However, it leads us to know how fashion has power relations that are linked to its subjects through Miranda's and Andrea's fashion discourse in the novel. Furthermore, it leads us to know the knowledge of fashion in America.

1.2 The Problems to Discuss

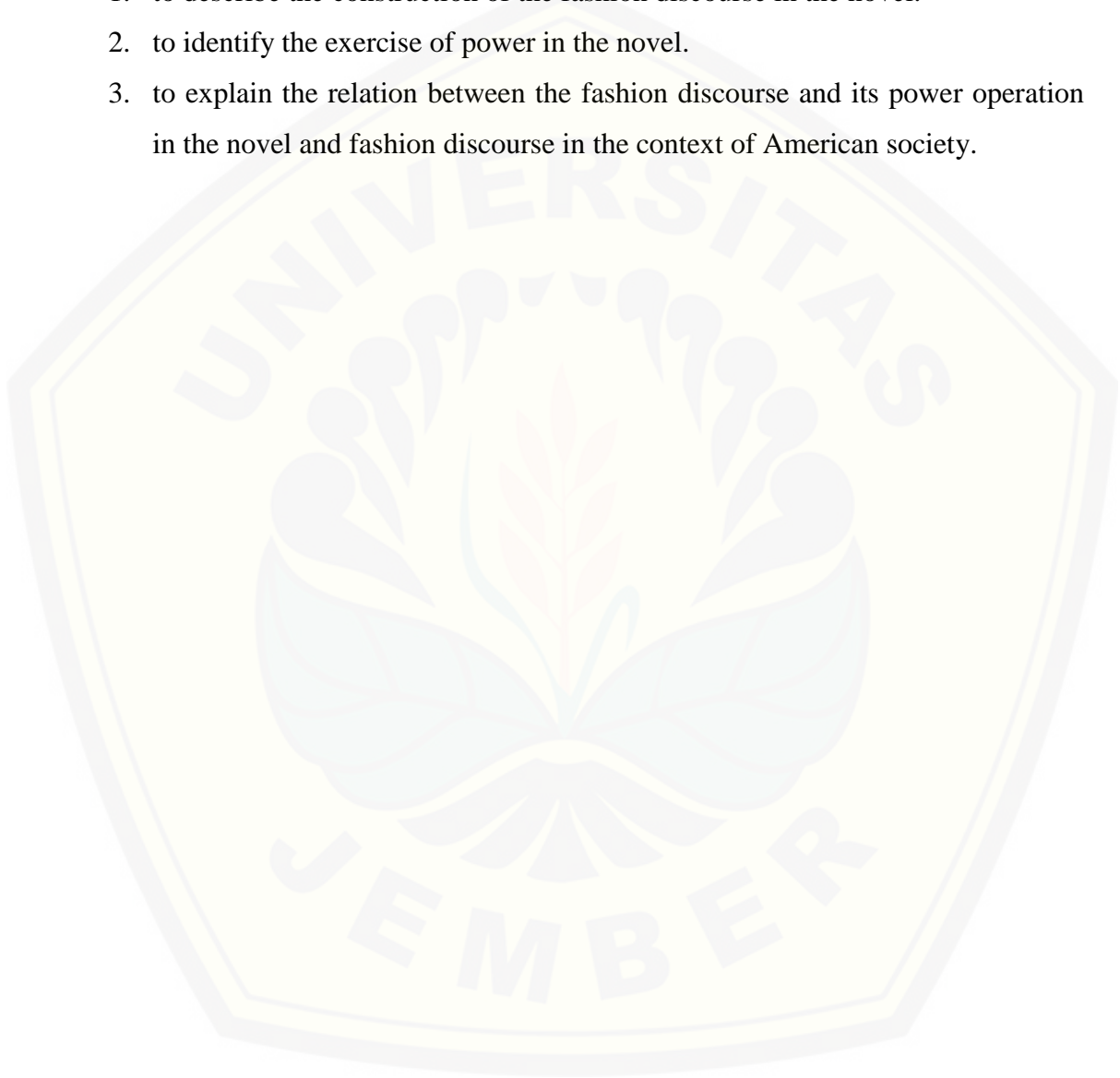
The nub of this research discusses about how fashion discourse in the novel and in the context of American society are related to the power operation. In *The Devil Wears Prada*, Lauren describes that fashion has constantly existed in American society from one period to another period through *Runway* magazine. In the novel, Miranda is the most powerful woman at *Runway* who has knowledge of fashion. Through fashion trends that are created by Miranda in *Runway*, the women are very aware of their physical appearance. They are following the fashion trends in *Runway* time after time. Therefore, the novel shows the interest of women to fashion. Meanwhile, in reality, American people had known fashion through *Vogue*. Therefore, there is the relation of power through fashion discourse in the novel and fashion discourse in the context of American society. This thesis has some problems that need to be solved as follows:

1. How is fashion discourse constructed in the novel?
2. How does power operate in the novel?
3. What is the relationship between fashion discourse in the novel and fashion discourse in the context of American society?

1.3 The Goals of the Study

As I explain above, the novel describes the relation of power toward fashion discourse. To explore more about it, I use Foucault's Discourse theory by using Genealogy analysis. The thesis has three purposes. They are:

1. to describe the construction of the fashion discourse in the novel.
2. to identify the exercise of power in the novel.
3. to explain the relation between the fashion discourse and its power operation in the novel and fashion discourse in the context of American society.



CHAPTER 2. LITERATURE REVIEW

This chapter deals with two discussions. The first is the explanation about the previous research. The previous researchers discuss about the myth of beauty and freedom in Lauren Weisberger's novel. However, in this research, I need the theory that is related to the topic. Therefore, the second of literature review is the explanations of Foucault's discourse theory by using genealogy analysis.

2.1 The Previous Research

The previous researchers are necessary for choosing a new topic in this research. Therefore, in writing this thesis, I get some contributions from the previous researchers. Then, this thesis is a development based on previous researchers. There are two researchers that have been done in the same novel. I will explain briefly the previous researchers. The name of the first researcher is Diah Atika Zulfa in her thesis, *Lifestyle and The Myth of Beauty In Weisberger's The Devil Wears Prada (2010)*. The last researcher is Yunindar Retno Putri in her thesis, *The Myth of Individual Freedom Reflected in The Novel The Devil Wears Prada (2011)*.

The first researcher reveals the changes of Andrea's lifestyle since she works as an assistant of Miranda at *Runway*. This is related to the belief on the myth of beauty. In her thesis, Zulfa uses some theories to breakdown the analysis. The theories that are applied in her research are: the consumption theory of Theodor Adorno and Thorstein Veblen. In the first theory, what Adorno called the "Phantasmagoria" of commodity consumption is to emphasize all the things that people thought is not free and the only way they can do is adapt it. For Adorno, ideology is a value of social condition. The second is Veblen's Leisure Class theory that is called "Conspicuous Consumption" in which the analogical of the self pleasure with consumption and the purchase of material possessions. The concept of Adorno and Veblen are used to analyze the development of Andrea's character. She changes her old-style by imitating the glamorous style of Miranda.

By changing style, Andrea gets all the branded-wardrobe facilities from Miranda who works as her leader at *Runway*. Therefore, the way of Andrea's life and thinking has changed into a bourgeois class. She also uses supporting theory of Naomi Wolf's the myth of beauty. There are three concepts of Wolf's the myth of beauty such as work, culture, and hunger. The first concept of work refers to the discrimination against women to the workforce. The second concept of culture describes the role of women's magazine in shaping their live. And the last concept of hunger is used to emphasize women to be hungry in order to become beauty. In analyzing her thesis, Zulfa combines all of the three theories as the way to describe the changing lifestyles of Andrea and the myth of beauty as the reason behind it.

The last research is written by Putri entitled *The Myth of Individual Freedom Reflected In The Novel "The Devil Wears Prada"*. She tries to analyze the myth of individual freedom through Andrea as the main character in the novel. In analyzing the novel as a cultural product which reflects beliefs and values, Putri uses the popular formula theory by Jack Nachbar and Kevin Lause in which myth is believed and accepted to be true. This theory leads to the study of beliefs and values of American society. The American myth of individual freedom begins to the 13 colonies who struggle against British army to gain their independence. The myth has believed by American society until now. Therefore, it brings the transformation of Andrea's life. She defends her spirit of individual freedom and makes a choice in her life which tends to go along with the mainstream society's value.

The previous researchers and this research are different. The first and the second researchers analyze Lauren's novel by using sociology of literature perspective. They try to analyze the myth of beauty and freedom through Andrea's character in the novel that is related to the belief and value of the American society at that time. In this research, I analyze Lauren's novel with different point of view. That is the relation of power in the fashion discourse in the novel and fashion discourse in the context of American society. However, I use Foucault's Discourse theory by using Genealogy analysis. I use the first and

last researchers as a source of fashion and social background in Lauren Weiberger's novel because there are some relations with the fashion discourse in the novel. I also use Foucault's concepts of power/knowledge as supporting factors in this research.

2.2 Foucault's Genealogy Analysis

I use Foucault's Genealogy analysis as a method to the research of the thesis. Foucault takes "Genealogy" from Nietzsche. But, Nietzsche and Foucault's Genealogy are different. According to Foucault, Nietzsche (1977: 152) states that the role of genealogy is to record its history. This includes the history of events in everyday life such as the history of morals, ideals, liberty, etc. However, Nietzsche's genealogy of moral is a process of humanism through each individual in the society so that their minds, their bodies and moral have a certain identity. According to Derrida, Foucault (1992: 133) states that the role of genealogy is to keep memories of resistance events in the society. This is related to power and knowledge in which resistance appears as something against histories and human sciences. Therefore, Foucault's genealogy is the effort to take the position between discourse and power. Faruk (2008: 68) states that Foucault's genealogy method is used to break the relation of the past to the present and to find the discontinuity. This does not mean to erase the origin, but it is aimed to know the transformation of the origin to the new one.

According to Young, Foucault (1981: 70) states that there are two sections of doing Genealogy analysis:

1. Critical section: trying to grasp the forms of exclusion, limitation and appropriation. It is related to discourse analysis, exclusion is the way to form its materiality in society such as the prohibition of language, the division and rejection, the distinction of true and false. Then, limitation is aimed to select what is needed in discourse itself. Furthermore, appropriation is the way to know which one is modified and displaced in analyzing discourse.
2. Genealogical section that has three principles to work, there are:

1. How is to arrange and forming the discourse.
2. How is to find the specific norm as the result of discourse analysis.
3. How is the subject in a discourse emerge, arise, and its variants.

The difference between the critical and the genealogical is the basic target matter, the perspective and the limit of the formation. The critical analysis is aimed to control discourse whereas the genealogical analysis is aimed to form discourse (Faruk, 2008: 79-80). Therefore, the critical and the genealogical cannot be separated, and complement each other.

2.2.1 Foucault's Discourse Theory

In *Foucault and Literature*, During (1992: 84-85) states that Foucault addresses himself most clearly and effectively either to the historical emergence of literature, or to its contemporary forms. These topics are approached most fully in his more programmatic essays especially *Language to Infinity* and discussions with the *new new novelist*. In *Language to Infinity*, Foucault advances the unusual but intriguing thesis that "literature" as a discursive formation first appears with Sade and the Gothic novelists. Firstly, in Sade's case, some texts then begin to attempt to move beyond language either by producing intense sensation (terror), descriptions in which language begins to pass itself off as the manifestation of sheer desire such as break down the distinction between life and death. Secondly, Gothic novels parody themselves in their necessity to engage their reader. This is the attempt to exceed language immediately moves back on itself. In *new new novelist*, Foucault states that simply fiction is a field of literature.

The theory is important as a tool to analyze the novel. I use Foucault's discourse theory of post structuralism. The post structuralism bounds to the structuralism. As a statement of Faruk (2008: 7), the post structuralism is a way to transform structural concepts by changing it to be in contradiction to each others. For Foucault, the post structuralism is a way to deconstruct a concept of subject that commonly refers to human as a discourse product. However, discourse is the

way to get knowledge which relates to power relation in social practices. According to Young, Foucault (1981: 52) states that the production of discourse is controlled, selected, organized and redistributed by a certain number of procedures that is used to examine its powers and dangers. There are three types of procedures in the production of discourse:

1. The external Procedures

Exclusion is one of the external procedures. In *Oxford Advanced Learner's Dictionary*, exclusion is the action of excluding. According to Young, Foucault (1981: 52) states that the first exclusion is well known as prohibition. There are three types of prohibition such as objective, contextual, and subjective. The objective prohibition refers to something that is taboo to speak, in which not everyone has the right to speak of anything that is considered taboo. The contextual prohibition refers to the ritual of the circumstances of speech in which not everyone has the right to speak of anything unconditionally. The subjective prohibition refers to exclusive right of the speaking subject in which not everyone has the right to speak of anything. However, the types of prohibition are used to complement each other. The types of prohibition show that discourse is related to desire and power. Discourse is not only to show desire but also as an object of its desire. Therefore, discourse is power that can be operated by everyone who struggles to get their own right to speak of anything in the text.

According to Young, Foucault (1981: 53) states that the second exclusion includes a division and a rejection. This means in a group of society, a type of madman's discourse is divided and rejected. A madman's words are considered as something void or not important at all, having no truth and worthless in law. But, a madman's speech may have the power of uttering a hidden truth of telling the future. The third exclusion is the opposition between true and false. Young (1981: 54-55) states that for Foucault, the true discourse is something interest, and there is an access to the exercise of power. This means that the true discourse relates to the exercise of power through its subjects that is able to produce something more than the text itself.

2. The Internal Procedures

The internal procedures are used to control and limit a discourse. There are three principles in the internal procedures such as the commentary, the author and the limitation principle of discipline. The first principle is what Foucault said “commentary”. In *Oxford Advanced Learner’s Dictionary*, commentary is a spoken description of an event as it happens. According to Young (1981: 57), Foucault states that commentary includes primary and secondary texts which play two roles complementing each other. On the one hand it allows the construction of new discourses, the dominance of primary text is the basis for an open possibility of speaking in which the hidden meaning is valued. But on the other hand the commentary’s only role, it is silently articulated in the text and it is more than the text itself. Therefore, Young writes what Foucault (1981: 58) states, commentary allows us to say something other than the text itself, but on condition that it is this text itself which is said.

The second principle is the author. In *Oxford Advanced Learner’s Dictionary*, author is the writer of a book, play, etc. Young states that for Foucault (1981: 58), the author is what gives the disturbing language of fiction its unities, its point of coherence, and it becomes the way to enter the real. This leads us to know the function of the author. In his or her writing, the author must create the unity of the text, reveals the hidden meaning in the text that is connected to his or her life experience in order to know the real history that inspires his or her work.

The third principle of limitation is discipline. In *Oxford Advanced Learner’s Dictionary*, discipline is training or control, often using a system of punishment, aimed at producing obedience to rules, self control, etc. According to Young, Foucault (1981: 59) states, the principle of discipline opposes the principles of author because it is decided by its objects which play its roles and its definitions. Furthermore, the principle of discipline may also oppose the principle of commentary because what is supposed to be a basic is not a meaning which has to be rediscovered, and it is not about identity which has to be repeated. But rather, it is needed a construction of new statements. Therefore, a discipline must be the

possibility of formulating new unlimited statements. The new statements can be said true or false in the limitation of the discipline role itself. Thus, it can be said a principle of limitation.

3. The procedures of subjection

The procedures of subjection are used to determine the condition of application. There are four requirements of application. The first is well known as ritual. In *Oxford Advanced Learner's Dictionary*, ritual is a particular set of actions. Young states that for Foucault (1981: 62), ritual refers to the gestures, behaviour, circumstances, and the whole set of signs which must accompany discourse. Then, the compulsion of the words and their influences are fixed by ritual. Therefore, their effect turns to whom they are addressed; to decide the limitation of its value. It is aimed to decide the qualification of the speaking subject.

The second is the societies of discourse. According to Young, Foucault (1981: 62-63) states, the functions of the societies of discourse is not only to preserve and produce discourse but also to make them circulate in a close space. It is distributed by strict rules in order to make the holders keep their own.

The third is the doctrine. In *Oxford Advanced Learner's Dictionary*, doctrine is a belief or set of beliefs held and taught by a church, a political party, a group of scientists, etc. Young writes what Foucault (1981: 63) states that the doctrine gives feedback control to the speaking subject. It will be a matter if the speaking subject says something that is different from the discursive control. Furthermore, on the contrary, the discourse will be a matter through the speaking subject.

The fourth is the social appropriation of discourse. According to Young, Foucault (1981: 64) states that the appropriation of discourse can be maintained by education systems through its knowledge and its power. This means that education is not only make people get access to knowledge but also it leads them to the social battle of discourses.

Therefore, Young points the statement of Foucault (1981: 64), the ritual, the societies of discourse, the doctrine, and the social appropriation of discourse are

linked to each other. The function is to form great types of educations that are able to distribute the speaking subject to the categories of subject through different types of discourse and appropriation of discourse. Therefore, those are the major procedures of subjection used by discourse.

2.2.2 Foucault's Power/Knowledge Concept

In this research, I use Foucault's concept of power and knowledge. In *The Will To Knowledge* (1998: 94-95), according to Hurley, Foucault states that there is a certain number of propositions relate to power:

1. Power is not something that is owned, seized or shared by someone but it operates naturally in the society. This means that power is exercised in great quantities of points that form power relation through its practices.
2. Power relations are not in the superior position with a role of prohibition but they have a productive role that come into play and produce something.
3. Power comes from below. This means, the root of power relations is linked to the opposition between rulers and ruled through the hegemonic effects in the society.
4. Power exercises with a series of aims and objectives. Therefore, the operation of power uses some tactics that are linked and supported to one another. The function is to reach its aims and its objects.
5. Where there is power, there is resistance. This resistance is never in a position of exteriority in relation to power. This play the role of adversary, target, support, or handle in power relation. These points of resistance are present everywhere in the power network.

In *Power/ Knowledge*, Gordon writes what Foucault (1980: 51-52) states, there is power on knowledge and knowledge on power. This means, the exercises of power itself creates the new objects of knowledge and collects new information. Thus, the exercise of power creates knowledge while knowledge as the matter of the effect of power. It is impossible for power to be exercised

without knowledge, and knowledge would not appear without power. The knowledge can be analyzed in terms of region, domain, displacement, etc. This is able to capture the process by which knowledge functions as a form of power and spreads the effects of power (Gordon, 1980: 69). Therefore, power and knowledge are related with one another.



CHAPTER 3. RESEARCH DESIGN AND METHODOLOGY

In conducting a research, method is needed. This chapter deals with the procedures of the research. There are some procedures that are used in this research, namely the type of research, type of data, data processing, and data analysis. Each item will be discussed as follows.

3.1 The Type of Research

This research is conducted by using the qualitative research method. According to Bogdan and Taylor (1975: 5) states, “Qualitative method is a research procedure that produces descriptive data such as written words or verbal expression from the people and their behaviors that have been observed”. Therefore, I use qualitative research method for my research, because the data are in the form of words and sentences or descriptive data. I want to interpret and analyze the data of *The Devil Wears Prada* in order to understand better the fashion discourse and power in the novel.

3.2 Type of Data

The type of data used in this thesis is qualitative data since the data are in the form of sentences or words. McMillan (1992: 9) points that qualitative data are based on a research that focuses on understanding and meaning through verbal narratives and description rather than through numbers. It means that the analysis of *The Devil Wears Prada* is qualitative or non-numeric data in a form of sentences or words. The data analyzed in this study consists of the selected sentences or words which refers to fashion discourses in the novel. I also take the sentences or words of fashion in the context of American society that is related to the novel.

3.3 Data Collection

Nawawi (1998: 95) explains that documentary study is a way of data collection that is done through the categorization and classification of written materials related to the research problems in which the sources are documents, books, newspaper, etc. Therefore, I collect the data such as books, articles, journal, papers, and other resources that are dealing with the topic.

The main data are collected from the novel. The data and other supporting information are gathered from books because the data sources from various books give information for the progress of theoretical reviews and the notion discussed. Moreover, internet provides periodicals used in this study.

The primary source of this thesis is *The Devil Wears Prada* novel. In discussing fashion discourse and power through genealogy analysis, what I use for most are, *Untying The Text: The Order Of Discourse*, *The Will To Knowledge: The History of Sexuality Volume 1* and *Power/Knowledge by Michel Foucault*. There are some elements of data about the relation of discourse, power and knowledge that represent in the fashion discourse in the novel. Secondary sources are some books; *Foucault and Literature* and *Nietzsche, Genealogy, History*. I also take the information from journals, articles, and anything that will help and support the genealogy analysis of power relation through fashion discourse.

3.4 Data Processing and Analysis

Descriptive method is used to analyze the data of this thesis. Descriptive method can be considered as the procedure to solve the problems of the research by using current facts and phenomena, and this method describes the facts and explains the phenomena (McMillan, 1992: 12). The descriptive method is that the data are collected, classified, and analyzed.

In this method, the collecting data are analyzed by applying Foucault's discourse theory. This research includes two sections. The first section is the critical analysis of *The Devil Wears Prada* novel. In this section, I use external procedures of exclusion such as prohibition, division, and opposition between true

and false. Then, I use internal procedures such as commentary, author, and discipline. Furthermore, I use the modification of subjection procedures such as the ritual, the societies of discourse and the doctrine. I try to analyze a rarefaction of discourse, grouping of discourse, and unification of discourse through the types of procedures. Therefore, I can analyze how fashion discourse in the novel is formed, how its modifications, and its resistances.

The last section of this research is the genealogical analysis of *The Devil Wears Prada* novel. In this section, I analyze the discourse formation that is spread, discontinuous, and regular. I analyze the constructions of fashion discourse in the novel and fashion discourse in the context of American society. It is important to analyze the interrelation of fashion discourses in order to find the contradictions. In the application, Foucault's concept of power and knowledge are applied. This is aimed to show the regime of truth through the power operation in the novel. I also use the last procedures of subjection that is the social appropriation of discourse. This is the way to lead us to the social battle of discourses. Then, I relate the exercise of power in the fashion discourse of the novel and in the fashion discourse of American society's context. This function is to blur the regime of truth.

CHAPTER 5. CONCLUSION

The research firstly starts from critical analysis. From this analysis, the construction of Miranda's fashion discourse is formed by her fashion prohibitions. This is related to her strict rules of fashion that must be obeyed by her employees at *Runway*. Therefore, there are categories of fashion that are forbidden and allowed by Miranda. She wants her employees to represent *Runway* magazine by wearing the most branded items that available in *Runway* closet. All of the items in the size zero. The rituals of Miranda's fashion in shaping the size zero are applied in order to support the appearance of her subjects of fashion at *Runway*. Meanwhile, Andrea is the only one who does not obey and follow Miranda's rules of fashion. The resistance of Andrea toward Miranda's fashion discourse is proved by the way she refuses to wear *Runway* items in the closet and the way she ignores to do diet and some exercises in shaping the size zero. Furthermore, Miranda's rules of fashion have constructed panopticon that leads to anorexic bodies through her fashion subjects. Furthermore, panopticon and anorexic are not only disruption physical health but also mental health.

In division and rejection, the differences between Miranda's fashion discourse and Andrea's fashion discourse are based on the characteristics of their own fashion styles. Miranda's fashion is supported by the most famous European fashion designers. In applying European fashion styles, Miranda gives her contribution to the size zero. Meanwhile, in the size six, Andrea's casualness represents American fashion style. The opposition between true and false toward Andrea's fashion and Miranda's fashion can be proved by the commentaries of their fashion subjects. There are many people who follow and admire to Miranda's fashion although there is some people criticize Miranda in editing anorexic models that are pictured in *Runway* cover. That is why Miranda's fashion is the true fashion discourse because she has a lot of fashion subjects than Andrea. Moreover, the commentary principle is used to know a social construction of Miranda's self image. The commentary relates to

people's opinions who figure out Miranda Priestly at *Runway*. The commentaries of *Runway* people construct the best self image of Miranda. This is accepted by American society as the truth. Therefore, the construction of Miranda's best self image influences her privilege and authority in the fashion world. Furthermore, this is the way to create the discipline bodies at *Runway*. The disciplinary of Miranda's fashion subjects is based on the construction of Miranda's best self image. Miranda promises something worth for people who work for her and obey to her rules of fashion. This is a reason to Andrea becomes Miranda's fashion subject. In the end, Andrea stops to work for Miranda in order to get back her own identity, her own freedom through her fashion style as an American woman.

In the novel, Weisberger gives some clues as a way to enter reality. She describes Miranda Priestly as same as Anna Wintour. In fact, Weisberger starts to write *The Devil Wears Prada* when she has finished work as Wintour's assistant at American *Vogue* magazine. Therefore, Weisberger has an idea to write the novel based on her life experience as long as she has been working for Wintour. Thus, the function of the author principle is to support that there is relation between fashion discourse in the novel and fashion discourse in the context of American society.

From the critical analysis, this research concludes that fashion discourse of Miranda is accepted to be a regime of truth. This is because Miranda's fashion discourse has created the discipline subjects through the exercises of power. Miranda's rules of fashion are supported by the social construction of herself image. Therefore, in keeping her best self image to the society, Miranda offers something good and valuable to people who work for her at *Runway*. The function is to organize her fashion subjects to be naturally discipline. This is the way how power operates through Miranda's fashion discourse. Furthermore, in genealogy analysis, Andrea's fashion discourse is supported by American fashion discourse. Both of them are linked and strengthen each other against Miranda's fashion discourse. The rejection of Andrea toward the size zero of Miranda's European fashion style is backing up by the context of American fashion discourse. In the context of American fashion discourse, Miranda's fashion discourse is not a

healthy fashion and unacceptable to be continued in the fashion world. This is because Miranda applies a size zero through her European fashion style. Meanwhile, Andrea's fashion discourse is a healthy fashion that brings a normal size through the casualness of her fashion style. Therefore, this research proves that Andrea's fashion discourse is able to blur a regime of truth of Miranda's fashion discourse. Thus, Andrea's fashion represents American fashion through the casualness of her fashion style.



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