

**PRESERVING THE STATUS QUO IN DAVID FRANKEL'S
THE DEVIL WEARS PRADA:
A MARXIST PERSPECTIVE**



RESEARCH PAPER

Submitted as a Partial Fulfilment of the Requirements
For Getting Bachelor Degree of Education in English Department

by

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A 320 060 249**

**SCHOOL OF TEACHER TRAINING AND EDUCATION
MUHAMMADIYAH UNIVERSITY OF SURAKARTA
2010**

APPROVAL

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Approved to be Examined
by Consultant Team

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(Titis Setyabudi, S.S)

ACCEPTANCE

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Accepted by the Board of Examiners
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On December 24, 2010

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TESTIMONY

I herewith testify that there is no other works that have been submitted to obtain the bachelor degree and as far as I know there is no opinion that has been written or published beforehand, except those which the writing are referred in the literary review and mentioned in the bibliography.

I am willing to take the responsibility if there are mistakes on this testimony.

Surakarta, Agustus 2010

The writer

HENI

MOTTO

- Alloh always give the best for us just believe and always pray
- You can do everything if you believe and try
- You are what you think.
- You never know if you never try

(The Writer)

- Tell me and I forget teach me and I remember, involve me and I learn

(Benjamin Franklin)

- Keep Moving Forward

DEDICATION

The research paper is truthfully dedicated for:

My Family

The WRITER HERSELF

All of money which have spent

ACKNOWLEDGMENT

Bismillahirrahmanirrahim.....

Alhamdullilahi rabil ‘alamin, praise and gratitude to Allah SWT, The Most Merciful, The Most Gracious, The Lord of the Universe, for blessing and hearing the writer’ prays in accomplishing this research paper. Due to those, the writer could complete this research paper entitled **“Preserving The Status Quo in David Frankel’s *The Devil Wears Prada*: A Marxist Perspective”** as the partial fulfillment for getting the bachelor degree of English education in Muhammadiyah University of Surakarta.

The writer fully realizes that this research paper could not be finished well without the contribution, help, guidance, information, encouragement and advice from others. Therefore, in this occasion, she would like to extend the gratitude and appreciate to

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MEME

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SUMMARY

SUHENI. A320060249. PRESERVING THE STATUS QUO IN DAVID FRANKEL'S *THE DEVIL WEARS PRADA*: A MARXIST PERSPECTIVE. MUHAMMADIYAH UNIVERSITY OF SURAKARTA. RESEARCH PAPER 93 PAGES

The major problem of this study is how preserving status and power is very important in our life. Hence, the focus of this research is the major principle of Marxism.

In analyzing *The Devil Wears Prada*, the writer uses qualitative method. The object of the study is David Frankel's *The Devil Wears Prada* produced by twentieth Century Fox. The primary data source is the movie itself, while the secondary data source is the other sources related to analysis such as script, books, and movie review. The technique of the data collection is note taking and scene capturing.

The study comes to the following conclusions. Firstly, based on the structural analysis, it is clear that this movie, David Frankel suggests the idea that power, status, positions can not makes someone get happiness. Secondly, based on the Marxist analysis, it is evident that in order to cope with materialism one uses any kinds of way to make one gets prosperity, status, and power.

Consultant I

Consultant II

(Drs. Abdillah Nugroho, M.Hum)

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LIST OF FIGURE

Figure 1. Miranda

Figure 2. Andrea “Andy Sachs

Figure 3. Emily Blunt

Figure 4. Nigel

Figure 5. Nate

Figure 6. Lily

Figure 7. Dough

Figure 8. Christian Thompson

Figure 9. James holt

Figure 10. Irv. Ravits

Figure 11. Richard Sachs

Figure 12. Serena

Figure 13. Jacqueline Follet

Figure 14. New York’s Flag

Figure 15. New York

Figure 16. Paris

Figure 17. Sensored Movie

Figure 18. Harry Potter book

Figure 19. Andy’s POV

Figure 20. The staffs are very panic.

Figure 21. Third point of view

Figure 22. Day light

Figure 23. Night Light

Figure 24. Andy daily costume

Figure 25. Andy office costume

Figure 26. Andy before make up

Figure 27. Andy after make up

Figure 28. Straight angle scene

Figure 29. High angle Scene

Figure 30. Low Angle scene

Figure 31. Extreme long shot

Figure 32. Long shot

Figure 33. Medium Long shot

Figure 34. Medium shot

Figure 35. Close Up

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Figure 37. Eye line match

Figure 38. Establishing shot

Figure 39. Match in action

Figure 40. Match in action

Figure 41. Match in action

Figure 42. Match in action

Figure 43. Cross Cutting

Figure 44. Cross cutting

Figure 45. Cheat Cutting

Figure 46. Cheat Cutting