

Tribhuvan University

Interface between Culture and Economy in Lauren Weisberger's

The Devil Wears Prada

A Thesis Submitted to the Faculty of Humanities and Social Sciences

In Partial Fulfillment of the Requirements For the Degree of Master of Arts in English

By

Ganga Rana

T.U. 6-2-0037-1496-2013

Central Department of English

Kirtipur, Kathmandu

April 13th, 2023

Tribhuvan University
Faculty of Humanities and Social Sciences
Central Department of English

Letter of Recommendation

This is to certify that Ganga Rana has prepared this thesis entitled “Interface between Culture and Economy in Lauren Weisberger’s *The Devil Wears Prada* under my supervision. I recommend this thesis for the viva-voce.

Mr. Laxman Bhatta

Date:

Tribhuvan University
Faculty of Humanities and Social Sciences
Central Department of English

Approval Letter

This thesis entitled “Interface between Culture and Economy in Lauren Weisberger’s *The Devil Wears Prada* submitted to the Department of English, Tribhuvan University, by Ganga Rana has been approved by the undersigned members of the Research Committee.

Members of the Research Committee:

Mr. Laxman Bhatta

Internal Examiner

Mr. Tara Shrestha

External Examiner

Prof. Dr. Jib Lal Sapkota

Head of Central

Department of English

Date:

Acknowledgments

I am grateful to my supervisor Mr. Laxman Bhatta for his scholarly guidance, valuable suggestions, and constant support. I would also like to thank Prof. Dr. Jiblal Sapkota. Head of the Central Department of English, for helping me in many ways during the research period. I am incredibly grateful to my sister Jamuna for her relentless encouragement and support. I am indebted to my parents for providing me with moral support to complete this research. Finally, my special thanks go to my twin sister Jamuna Rana for her continuous support and encouragement.

April 13th, 2023

Ganga Rana

Interface between Culture and Economy in Lauren Weisberger's *The Devil Wears Prada*

Abstract

This research works on Lauren Weisberger's The Devil Wears Prada focuses on the representation of culture and economy to narrate the story of Andrea. Shedding light on the interface between culture and economy, this research ponders into how these two domains influence each other to support or oppose the culture. By taking theoretical insight on culture and economy embeddedness as proposed by Raymond Williams, the research reveals the effect of dominant culture on Miranda Priestley, Andrea Sachs's life and on other co-workers who work under her discipline. As well, the research further brings Raymond's notion 'the structure of feeling' as the major tool to support the idea of changes in culture and its economic impacts on the character. Finally, this research concludes that outline the interface between culture and economic outcomes aids the critical readers in identifying the writer's main points as well as theoretical ideas that were applied to the work.

Keywords: Economy, Modernity, Culture, Identity, Society

The research paper analyses how Lauren Weisberger's novel *The Devil Wears Prada* (2003) criticizes the notion of western modern civilization culture in-depth and brings out its unseen realities and how culture eventually affects society belief change overtime. *The Devil Wear Prada* is a novel of displaying facades personality and reviewing about the fashion industry and its culture as it exposes the female power at work field, dominant western culture, and obsession over with materialism and consumerism that are deeply firm in western society. The novel highlights the two main character, the protagonist, Andrea Sachs who works at a Runway magazine for Miranda Priestly and struggle to get engage with fashion magazine and the culture is surround by extravagant lifestyle, luxury brands and high fashion at work place. Miranda, Andrea's boss is portrayed as a ruthless, demanding, arrogant and hypercritical perfectionist who expects perfection from her employees at workplace in

given time. Andrea was dominate and behaves unpleasant by hypercritical character while working at *Runway* magazine. Her working career was hell for her and working with the people who recognize the person by their fashion sense of wearing luxury brand not just a particular person in the industry. So, the society has been changing the pattern of living from western traditional culture to western modern culture and the way of thinking and behaving the culture around us.

From the perspective of Marxism, culture emerges from base the structure. In a similar way, as O'Malley notes in some elements of Marxian Theory, "Classes are constituted by the social relation of production...if some possess the means of production but others use the means of production without possessing them, the economic relationship between these two groups defines two classes" (16). Here, Marx acknowledges the formation of the classes between the class who own the means of production and other who earns for living. This capitalist classes system worked different during the mid of 19th century such as the classes who owns the lands and control the worker's labor. Therefore, these two distinct social class functions and worked under the economy relation with a society.

Comparing to today social classes, the classes system operated depending on which groups own the means of industrial production that manufactured the goods or owned office. The relation between these separate items set the values of salaries of the workers and status. In similar manner, Miranda was a manager with authority over them, by her unflattered remarks to her fellow workers. The importance of cultural and economic aspect of development in today's society has also increase as a result of modernity.

Weisberger characterizes her main characters are from different social and cultural background, so they behave accordingly to the culture. Andrea Sachs a graduate woman of Brown University with a degree in English and moves to New York City, she was forced into modernity and embracing the modern culture in her life, and later her preference in clothing

has been changed and so relationship. Her personal relationships and personality have been suffered greatly as a result of the cultural differences. Her fashion sense has been mocked, humiliated in front of everyone. Further, her relation with other co colleague named Emily seems mild, they both work for Miranda, Emily enjoys dressing up and fashion. Because of Miranda's absorbed attitude towards her unflattering statements, Andrea occasionally feels pressure to work for her due to her immersed attitude towards her unfavourable words.

However, despite her incredible writing skills, she is forced to work unsuitable labor for an hour because of her attractiveness. Andrea performed her job in many ways to please Miranda and learn how to work better in a better place. She changed her appearance with the help of art editor Nigel, another co-worker of Miranda, she replaces Emily to attain Paris Fashion Week with Miranda by her stylish appearance at works. Therefore, she adapts accordingly and follows their culture. She had been exposed at work. After understanding how much she had given up and done for Miranda who worked fourteen hours a day. Andrea left her job in Paris. After that she led towards to get an opportunity as a journalist, her dream job and leaving the fashion behind.

Lauren Weisberger's novel *The Devil Wears Prada* has represented the impact of contemporary society in people's lives and culture. The author critically examines the idea of western modern society and its culture while highlighting its hidden effects. Cultures differ over time and from generation to generation as a result of changes. Western traditional people in America worked hard to survive and spend their time there in order to have better lifestyles and have better possibilities throughout the modern era. Modern people had a significant impact on western tradition people in America, including lifestyle. In the book, Andrea was interviewing for a job as an assistant, she was a bit concern about the fashion before she was interviewing job as an assistant. For instance, she was a little worried about the fashion

Modernity has brought the majority consequences changes people to suffer for humiliation, which they craved. Further, Modern Americans had a significant impact on Western traditional Americans' cultures during the modern era, hence the meaning of Western traditional culture has changed. Eventually, culture and economy forces have come to inter play to have impacted the people of working class and their identity in American.

Weisberger's novel begins with a heading highlight from the WALDEN book by Henry David Thoreau's phrase, "Beware of all enterprises that requires new clothes" (1). The given phrase suggested that all kind of enterprises has its own cultural practise and values that regulates within. According to Thoreau, enterprises like fashion Runway may requires us to follow certain criteria and expectation or standard regarding appearance and behaviours. These enterprises frequently place an emphasis on the external appearance over internal reality, which may cause us to compromises our values and authenticity in the pursuit of social acceptance and success in economic aspect. Also, it gives an alert the people to get aware of the enterprises which requires new clothes and follows the trend to support them. To sort: "Clothing concerns all of the human person, all of the body, all of the relationships of man to the body as well as the relationships of the body to society" (Shah 1). To put it another way, in terms of economic human organization especially depends on clothes because it serves as a form of cultural adaptation or a class representation of all economic variance from the working class to a higher class. This means that clothing is not showing an individual recognition, but it determines the whole context of society that deals with sort of identity, culture, and economy.

The novel is inspired on the Thoreau's perspectives on alerting against the external influences that suggested we should focus on what truly important rather than caught up in superficialities. In the book, Weisberger describe her main character, "Miranda Priestly is the single most influential women in the fashion industry and clearly one of the most prominent

women magazine editors in the world” (16). Miranda as the employer who established herself as the most successful woman in Fashion runway magazine with her extended dedication and devotion toward work. Her personality can be monitored and seen in many ways but when she deals with her workers, especially, Andrea despite being the employed of magazine and also the inspiration writer, Andrea Sachs in *The Devil Wears Prada* expresses the thoughts of being at job and comparing to her friend miserable job, she states “I might not particularly love fashion, but I’d sure rather do something ‘fun’ all day long than get tucked into a more boring job” (18). In this way, Andrea Sachs’ statement in the quotation manifests that her motivation working at Runway is not necessarily her love for fashion, but rather the desire to have a job that is perceived as exciting and interesting.

Furthermore, she added Alison’s statement, “I was just promoted to an editor position, and that’s really great things working for Miranda. Yes, the hours are long and work is tough, but it’s incredibly glamorous and a million girls die to do it ... You’ll skip years and years of working just one year for her; if you’re talent, she’ll send you straight to the top and...’she rambled on, (19). The given lines from Alison, Miranda’s senior assistant who had just been recently promoted. She asserts that despite difficulty long hours required to work for Miranda, this job offers many positions and benefits, and also can assist employees in getting other employment opportunities if they are talented. Therefore, million girls would die for the job as a key to success.

Further showing the threat of modernism and capitalism, Weisberger explore further Northern University graduate from Avon to being an assistant and depicts horrific through her words in *The Devil Wears Prada.*, illustrating traumatizing situation of modernism and how people of diverse societies had to suffer because of modernization. She uses the book to explain to the reader how fashion has contributed to misconceptions about individuals who follows modern cultures for their reputation, ignorance of upcoming events, and tradition.

Additionally, modernity draws the attention of human daily behaviour and extravagant lifestyles, prior to modernity, culture practices and belief system were guided by society norms and this has been changing recently. As we observe, they respected how people presented themselves externally that people put on to shows their economic standing as a wealthy even though they were middle class.

Moreover, Weisberger invests much time in understanding aesthetic culture, especially, culture at the *Runway* magazine and contemporary society. Fashion carries aesthetic culture as a visual communication, it communicates aesthetic culture meaning that are important to both the individual and society. Through shaping people's profiles and keeping up with shifting trends, the fashion industry develops culture and economic value and donates individuality as a means of self-representation in the economy is reflected in consumer products and its brand. For example, fashion is not only consumer culture that has trends changing style that expose personal identities, but also affect the traditional values and practice that had prestige.

Bringing an out extract from Mark Lietchy's *Making Middle-Class Culture in a New Consumer in Suitably Modern*, the fashion theory meaning during the moder era was shaped by the cultural practices and social context of times. He informs, "The modern consumer logic of "fashion" to long-held understanding of *ijjat*, or prestige, from the state-promoted ideologies of "progress" and "development..." (54). Hence, the consequences of Western society that has affected everyday life of the American of New York city, resulting to the state of cultural imperialism with the blend of tradition and modern culture that gives rise to a particular concept about social status as their economic growth. It references, "Fashion as a site of struggle over social class" (1156). Weisberger presume Western modern culture in New York city which is different from Western tradition culture. Her works are centered to the idea that fashion's brand and logo is the source of prestige and identity and that is why it

is essential to remain attached to one's own self. After hearing Allison's sort of impressive story Andrea thinking if I get this reputation job on my resume, "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." (20).

The given lines confession this job offers an individual can acquire a direct ticket to a position and will provide social standing through this work because of the aesthetic culture practised in fashion industry. In the novel, working at reputable organization like fashion magazine, and aligning oneself with a well-respected company, as a result, the position ultimately improves the professional credibility that everyone wants to have on their resume. Anyone's life can be changed by working for Miranda Priestly; for many girls, it is the ladder that leads to success. She was observing her surrounds at the interview while seeing the girls in stylish attire who were flawlessly manicured, tanned, and exposed in a way that left the rest of us with hardly enough time until we had an event. Also, she feels horrendously inappropriate carrying outdated suit and exposing a simple dress with fine hairstyle, and unknowing about the culture, she expresses:

To this day, the thought of what I wore – and that I carried something resembling a briefcase – continues to haunt me. I can feel my face flame red as I remember how very, very awkward I was among the most toned and stylish women in New York City. I didn't know until later, until I hovered on the periphery of being one of them, just how much they had laughed at me between the rounds of the interview" (20).

She also has more experience; Emily grabbed her briefcase and tossed it under her desk as she passed Miranda's office door. She realizes how much industrial products have restricted the cultural notion that influences social cultural daily life and haunts people's feelings, their capability, and values there. They judge and laugh at her and entered Miranda's office, but she didn't even look at her pleasantly like an interviewer should have, instead choosing to

remain silent and observe. Miranda took the lead, “What brings you to *Runway*, Ahn-dre-ah?” (22). You’re looking for an assistant *Runway*, Andrea responded, demonstrating her confident in her suitability for the position. She continues by stating that she wants the position saying:

It might not be akin to getting into law school or having an essay published in a campus journal, it was, in my starved-for-success mind, a real challenge – a challenge because I was an imposter, and not a very good one at that. I had known the minute I stepped on the *Runway* floor that I didn’t belong. My clothes and hair were wrong for sure, but more glaringly out of place was my attitude. I didn’t know anything and I didn’t *care*. At all. And therefore, I had to have it. (22)

In replied, she confronting dislikes button knowing nothing about fashion. This quotation manifests Andrea’s internal struggles after remembering the word from Allison that she felt like an imposter in the fashion field having lack of the knowledge to fit in order to breaking into new filed.

Weisberger in *The Devil Wears Prada*, concentrates on New York City and the story that resembles illusions about the fashion industry, and demonstrates the alternative conceptual of reality over anticipation, in which individual appears to be struggling. Characters, in *The Devil Wears Prada*, not only reflect the reality through their individual status but also represent the fantasies of fashion industry. Today’s the world more focus on appearance, rather than reality. To put forward, ‘Appearance and Reality’ the meaning that Michael explain “Appearance is not reality, and reality is nothing but appearance” (47). The quotation explain appearance can be interpreted through visual understanding, anything we see is not reality, but when we feel the object through sense, then reality is emotional and opinion that shaped by our understanding of reality through appearance. When we use the phrase to interact the novel, our understanding of fashionable apparel changes, more she

notices “It was like being surrounded by the entire cast and crew on *Rent* – with better costumes...they worked gracefully on four-inch skinny heels, sashaying over to my desk to extend milky-white hands with long, manicured fingers...” (43). Weisberger presents the fantasy about the industry in the city of New York while presenting the industry's dream, shedding light on the common people's way of life.

Furthermore, Andrea confronted daily with people and being judged from different part of the fashion personality at work. She heard the word stand up so that I can get a look at you, she turned back and he examines her, “WELL! WHO DO WE HAVE HEEEEERE?... ‘YOU’RE PRETTY, BUT TOO WHOLESOE. AND THE OUTFITE DOES NOTHING FOR YOU!’” (58) in novel, Andrea usually gets bullied physically and mentally by other men worker because of her external appearance look, further he said,

‘KNEE-BHOOTS? WITH A KNEE-LENGTH SKIRTS? ARE YOU KIDDING ME? BABY GIRL, IN CASE YOU’RE UNWARE – YOU’RE MISSED THE BIG – BACK SIGN BY THE DOOR – THIS IS *RUNWAY* MAGAZINE, THE FUCKING *HIPPEST* MAGAZINE ON EARTH. ON EARTH! BUT NO WORRIES, HONEY, NIGEL WILL GET RID OF THAT JERSEY MALL-RAT LOOK YOU’VE GOT GOING SOON ENOUGH.’ (58)

The fashion business not only bullied the personal on clothing but can exploited physical aggression, while rolling his eyes up and down, moves his hand over Andrea’s hip. There is a fact that resides in every particular part of human society and their culture, fashion appears as a personal choice rather than a culture that determines the characteristics and is self-centred. As Harms states, “...in every cultural psychology of clothing of human dress, is that in so far as its purpose is concerned all dress appears to be motivated primarily by the environment” (241). Reference the line in the text, the characters in *The Devil Wears Prada* not only convey glam through their play but also carry realities, Andrea, the protagonist unknown of

the fashion industry and materialistic value in her adult life, after entering the fashion house of a magazine, she was initially haunted in fear to be judge vulnerable base on appearances and having her views and understanding of reality constrained by her experiences. Likewise, she imitated the culture and adopted the environment functionally despite her interest in the fashion world and sees it as shallow.

As telecommunications and technological advancements bind the world together and eliminate conventional national borders as markers of cultural identification, the attraction of the global brand becomes even more appealing. The statement “global brands create an imagined global identity that shares with like-minded people” (58). It refers global brands are often associated with a certain lifestyle or image that people can identify with aspire to including Nike, Loui Vuitton, Zara, Chanel, Prada and Gucci are clothing brands who carries global recognition and identification all over the world. So, “Nike sells identities, not just sports shoes...” (151). The quote suggests that Nike, as a brand, offers than just sports shoes, it sells to identity to its consumer. Consumer identity with these brands, which give them a feel sense of belonging to the global community that reshaped the identities of global brands. To preserve Miranda’s reputation and uphold office standard, each employee was required to follow the rules of Miranda. Andrea unmatched dress with accessories always on top notch “The rules of dress – unspoken and otherwise – were obviously relaxed when Miranda was away, and even though every single person in the office looked fantastic, each was wearing something they would swear up and down that they’d never, in front of Miranda. My bright red, mesh sneakers were a prime example” (110). She added:

Jeffy, one of the fashion assistants who helped organize the fashion closet, tossed me a shoe box with a rubber band around it and bolted. I pulled it open immediately. Inside were a pair of Jimmy Choo heels with straps made of camel hair going everywhere which way and buckles nestled in the middle of it all, probably worth

with hundred dollars... I yanked off my sneakers and my now sweaty socks and tossed them under my desk. (111)

Andrea said the queues cause her sneakers were inappropriate for walking, so Jeffry handed Andrea a pair of Jimmy Choos just before Miranda entered. People identify with these brands which feel sense of belonging to the global community that reshaped global brand identities. In addition, when global brands become more valued and accessible as a result of the rapid advancement of technology, people unwittingly break down cultural barriers to influence other cultures. The protagonists unintentionally abandoned their middle-class lifestyle and adopted high-class culture while illustrating the spirit of purchasing branded goods.

So, the way economics is the base in which superstructure of social and ideological realities are built. The relation between base and superstructure is not simply supported by one way of interaction but they are inseparable entities and together interaction between social, culture and economic factors. In similar way, the cultural practices and belief of a society can be influenced by economic relation. The economy, as a phrase used to describe by Foucauldian viewpoints, “the economic appears as a set of determining rules or discursive formation with its own history and way of producing subject or social identities – workers, managers, supervisors, customers, consumers, the unemployment.” (147) This statement is explaining economy as a set of determining the factor to produce social identities by the means of production and their position within the labor market. These identities are shaped by the individual work like workers, supervisor, consumers, customers, and manager, unemployment and shows the economic power relations to each other which is important implication for the individual gain to have social status and position in terms of sources. As per the novel character, Miranda, Andrea, Emily, Nigel, and Christian Thompson have a specific individual social identity according to the position and acquiring professional knowledge at work, Miranda as a *Runway* magazine manager, Andy and Emily are assistant,

and Nigel an art director. Thus, the economic system produces social identities the work they displayed.

Regina Gagnier in her article “Culture and Economics” she states, “the prices of actual labor services are governed, like the prices of goods, by their values...A laborer’s standard of living is determined by his income, and not his income standard of living” (482). This statement is suggesting that the value of a goods and service is determined by the hours of labor working and production market. Likewise, because of economic activity a laborer’s standard of living is defined by their income sources, rather than their income that determining their standard of meaning. In his way, their economy comes first to describe the person’s ability to reach their basic needs to survive. But seeing today’s society, the concept of having basic need related to industrial product has been changed during the modern society which show economic class and status. Individual can improve the standard of living not by the paid income like salaries but the product price they have offered. Economy is a crucial factor that determines the division of social class status from one another.

Related to the context, this paper has used the theory in William Raymond’s “Culture and Economy” where he takes a departure from Karl Marx’s concept such as ‘base and superstructure’ were seen to be problematic because economic is relations are always embedded lint hoses law and culture.” (145) To understanding the basic concept of base and superstructure developed by Karl Marx conception of society, these two are inseparable entities are base which comes from the people relation with economic resources and produce the production forces to exchange service and goods where superstructure is formed. Superstructures forces like family, society, education, health and institution which relied on economic base so that they can function as a whole in a society.

The importance of cultural and economic aspect of development in today’s society has also increase as a result of modernity. Modern culture has developed and taken on a new

shape that is wholly separate from all earlier forms of culture as a result of the expansion of industrialization and globalization. People interacting with one another, which influence culture values and social lifestyle. As we can see people who had practiced Hinduism are now Buddhism. Here is how adopting high-class culture in the modern period as a wealthy person has been replaced by the old conventional practice of social class.

Additionally, Mark Lietchy's *Suitably Modern*, which describes the modernization of Nepal and the cultural process of the middle class in Kathmandu, implies cultural epistemology and ontology theory. This amplifies the idea that “changes of relationality tell people who they are (and are not), but they also place individuals within the flow of culture time, carrying them along with a tide of cultural inertia that is difficult to resist.” (53) This quote suggests that culture as a factor influencing how we connect with people and our understating as individuals. People move places for a different purpose whether it’s a career, business, or to learn. The assumption people learn from different classes and their cultural background, which place them together on one stop, generates culture inertia. The term inertia is individual along with it and against it. In a similar way, we can illustrate Epistemological Culture Theory in *The Devil Wears Prada*, as Loren Demerath states, “Epistemological Culture Theory is that we are motivate to manipulate our knowledge to complement our experience, thus increasing our understanding of experience and enhancing its meaningfulness” (210).

Weisberger, depicts New York’s epistemology culture in *The Devil Wears Prada*, an inspiring journalist newly graduated from North western, Andrea moves to New York City in search of job, and she was selected as a Miranda’s second assistant at *Runway* magazine. Andrea gains a better understanding of Miranda through time. Firstly “I had recently begun thanking her after every word of her sarcastic comments or nasty phone-in commands, and the tactic wad oddly comforting.” (85) And second is that Miranda never stops “I learned

quickly that in the Miranda Priestly world, it was better to do something wrong and spend a great deal of time and money to fix it than to admit you didn't understand her convoluted and heavily accented instructions and ask her clarifications." (89) Andrea's interaction was always get detected from others not because of the way she spoke, but rather because of the background she was expressing daily through her outdated outfits, generic apparel, and lack of fashion sense. Their worked were also divided while Emily handled Miranda's paperwork, she worked managing tossed bags, coats, phone calls, making meals, copying Harry Potters, and wrapping gifts to doing science project homework of Miranda's daughter. But,

As telecommunications and technological advancements bind the world together and eliminate conventional national borders as markers of cultural identification, the attraction of the global brand becomes even more appealing. The statement "global brands create an imagined global identity that shares with like-minded people" (58). It refers global brands are often associated with a certain lifestyle or image that people can identify with aspire to including Nike, Loui Vuitton, Zara, Chanel, Prada and Gucci are clothing brands who carries global recognition and identification all over the world. So, "Nike sells identities, not just sports shoes..." (151). The quote suggests that Nike, as a brand, offers than just sports shoes, it sells to identity to its consumer. Consumer identity with these brands, which give them a feel sense of belonging to the global community that reshaped the identities of global brands. To preserve Miranda's reputation and uphold office standard, each employee was required to follow the rules of Miranda. Andrea unmatched dress with accessories always on top notch "The rules of dress – unspoken and otherwise – were obviously relaxed when Miranda was away, and even though every single person in the office looked fantastic, each was wearing something they would swear up and down that they'd never, in front of Miranda. My bright red, mesh sneakers were a prime example" (110). She added:

Jeffrey, one of the fashion assistants who helped organize the fashion closet, tossed me a shoe box with a rubber band around it and bolted. I pulled it open immediately. Inside were a pair of Jimmy Choo heels with straps made of camel hair going everywhere which way and buckles nestled in the middle of it all, probably worth with hundred dollars... I yanked off my sneakers and my now sweaty socks and tossed them under my desk. (111)

Andrea said the queues cause her sneakers were inappropriate for walking, so Jeffrey handed Andrea a pair of Jimmy Choos just before Miranda entered. People identify with these brands which feel sense of belonging to the global community that reshaped global brand identities.

Analysing the interface between culture and economy, Culture encompasses the meaning of society including human behaviour and practices of a particular of people while economy encompasses the production, distribution and consumption of goods and service because they activity interact with each other and influence side by side along. Therefore, culture and economy are presented as running parallel in the novel, the research paper unveils the culture-economic are inseparable entities to the new cultural class mode where the young generation is getting affected in the process.

Samuel expresses cause of modernity that changes our understating buying industrial goods, he states, "Money and fashion are forms of social interactions, they both reified forms of social relay among people" (Kang 49). The statement refers both money and fashion play a role in shaping social interactions and relationships between individuals. On the one hand, fashion is used to express one's individuality that expose social positions and engage in cultural trends and traditions, on the other hand, money refers not only a means for purchasing goods and services but rather for exchanging social status and power. Contrary to Samuel extracts, the notion of *Veblen Effects* classifies consumer behaviours and relative pricing on good, thus, one of marketing manager states, "Our customer do not want to pay

less...” (349). The statement indicates that consumer who purchase luxury goods are not meant to compromise the qualities base on product but the prestige in price comes with owing such goods.

Furthermore, judging the price tag at the market house, an Economist claims, “retailer can damage glamours good’s image by selling it too cheaply” (349). It refers, the status and pricing luxury product is predictable. Moreover, we assume that anything that is cheap is unworthy. Theorist Thorstein Veblen in *An economic study of institutions: Dress as an expression of the Pecuniary Culture* discusses the economic aspect of goods like “A cheap coat makes a cheap man”. “Cheap and nasty” is recognized to hold true in a dress with even less mitigation than in other lines of consumption” (169). Cheap clothing results in cheap men. According to given phrase cheap and nasty applies to dresses much more so that when something is expensive it will uphold status and vice versa. Relating to the novel context, the expressive products do develop women’s growing desire to expose their social status by wearing popular branded products.

Further, Thorstein Veblen has outlined how clothing can be used to display one's financial resources and personal preferences. The wealthy consumer consumes clothing conspicuously for “the need of conforming to established standards to established usage, and of living up to the accredited stand of taste and reputability” (119). Thus, by displaying a Prada handbag in her ensemble, Miranda attaches a prestige factor to herself. She lives ostentatiously like the French kings Louis XIII and Louis XIV used to live. Miranda is the economic elite, the boss, and the head of a momentous magazine and thus represents the victorious princes and the military leaders of the past. She is a victor of the economic war being fought between the rich and the rest in contemporary times.

Fashion will influence someone to wear luxurious brand that can improve their status social in society. The types of leisure class will distinguish in others surrounding and show

the appearance of another labour class, the goods which are appearing in common body of leisure class will clearly divide the social class. Indeed, *The Economist* concluded that “price is... a powerful signal of exclusivity” (352). The high price of goods will be delivering the meaning of leisure class. In case of the novel, the position of Andrea Sachs as staff is lower than her boss and her fashion wears are also no match to her boss. So, the fashion is used as a perimeter to distinguish the class of character presented in the novel.

In addition, the fashion industry motivated Western American people to get more involved in brands and products because brands communicate our personality, values, and give identity to the clothes we wear, the product we use and technology we use can reflect our brand preferences and add to our personal identity. Brand also performs as culture identity in contemporary society and to the people lives such as brands like Prada, Nike, Gucci has higher demand and values as compared to local demanding Nepali Goldstar brand. If we compared a price detail with global brands, Nepali Brand can't compete the quality that they had offer or an affordable serve. Normally, people from the higher class can purchase the high-cost product to show the level of standing and vice versa which shows customer's economy background. For the brand quality organization should target customer needs, Hoskins mentions, “For a brand to succeed it must reflect the needs and the desires of a generation at a particular point in time. It must be of the moment, but with eternal values that will always be recognized” (10).

Regarding *The Devil Wears Prada* Katy Mueller reviews “The plot is predictable, and part of a wave of tales that seem to be in vogue in the publishing business whereby, without really knowing how, the unnerving, un-trendy, the novel's female lands herself in one of the most envied, most sought-after jobs in the industry: the type of job a ‘million girls would die for’. Said job then takes over her life and values” (1). The lines simply concern the so-called sophisticated lifestyle of Western American life where anyone can be interested in being a

part of this job. Here, again in the novel, “You’re a lucky girl, Andrea. Miranda’s an amazing woman, and a million girls would die for your job!” (107). Thus, the generation was highly influenced by fulfilling American dreams of maintaining their level of status or pursuing a better lifestyle, therefore, the novel project often a job of a million girls would die many times. A job can be or consider an example of getting free service regarding the pressure and humiliate one can suffer when Lily state:

‘Oh, sweetie, you always say that. She won’t fire you. She hasn’t even seen you had at work yet. At least, she better not fire you – you have the greatest job in the world!’... You still get free shoes and makeovers and haircuts and clothes. The clothes! Who on earth gets free designer clothes just for showing at work each day? Andy, you work at Runway, don’t you understand? A million girls would kill for your job.’ (96)

Working at a high-profile *Runway* magazine like a dream job for some may not be the right fit for others. A job that reflects the dissatisfaction or discomfort to the main character. As Andy accumulates her past weeks “– but she didn’t really understand just hard each day was. She didn’t understand that the reason I continued to show up, day after day, was not for the free clothes didn’t understand that all free clothes in the world wouldn’t make this job bearable...” (97). The narration is expressing the job is unpleased that even with free clothes doesn’t define the job is bearable. So, she is trying to convey a message that the person understands the true difficulty of their situation rather than superficial benefits.

From the perspective of Marxism, culture emerges from base the structure. In a similar way, as O’Malley notes in some elements of Marxian Theory, “Classes are constituted by the social relation of production...if some possess the means of production but others use the means of production without possessing them, the economic relationship between these two groups defines two classes” (16). Here, Marx acknowledges the formation

of the classes between the class who own the means of production and other who earns for living. This capitalist classes system worked different during the mid of 19th century such as the classes who owns the lands and control the worker's labor. Therefore, these two distinct social class functions and worked under the economy relation with a society. Comparing to today social classes, the classes system operated depending on which groups own the means of industrial production that manufactured the goods or owned office. The relation between these separate items set the values of salaries of the workers and status. In similar manner, Miranda was a manager with authority over them, by her unflattered remarks to her fellow workers.

Ultimately, this research also deals with the idea of consumer culture, which was introduced by The Norwegian-American sociologist Thorstein Veblen. He writes, "Conspicuous consumption of valuable goods is a means of reputability to the gentleman of leisure" (36). The term refers to consumers who buy expensive items to display wealth and income rather than to cover the real needs of the consumer. As Lockwood interprets, "The whole working class finds itself on the move, moving towards new middle-class values and middle-class existence" (284). In order to connect the narrative to the theoretical idea of culture and economy, in spirit of buying branded products the characters were unknowingly abandoning their middle-working class culture and adopting high-class culture. He further asserts, "Wealthy individuals often consume highly conspicuous goods and service in order to advertise their wealth, thereby achieving greater social status" (Veblen 349). In this way, the economic tendency of showing off and buying expensive products led them to practice different cultures. So, culture and economics go in parallel, and the same issue will be highlighted in my research paper. Likewise, the concept of conspicuous consumption is relevant to analysing the lifestyle of the lead character Miranda Priestly, and her endeavours essence, her social status wearing high-tone clothes.

Regarding Consumer culture, Bagwell and Simon have identified the desire to be in style and the effort to attain exclusiveness as the driving forces in fashion. Here, H. Leibenstein, in his *The Theory of Consumer's Demand*, analysis, "he has coined aggregate consumption phenomena into a 'non-functional demand' comprising "bandwagon effects" that follow a desire to "join the crowd, and "snob" effects, related to the search for exclusiveness" (184). So, any new fashion is first consumed by the upper class, then seen and worn by the next highest income group, finding its way finally to the lower strata. All of this characterizes the properties of a fashion cycle which represent the class and status of the people who wears. Moreover, fashion can persuade a person to wear expensive labels that will raise their social status, in M. Miller articles, *Towards Formalizing Fashion defines fashion* as "a way of behaving that is temporarily adopted by a discernible portion of members of a group because that chosen behaviour is perceived to be socially appropriate for the time and situation" (143).

The lines refer, a temporary change in behavior is often driven by social norms that can shapes individual behavior within a group, according to the quotes, which suggest that if a group of co-workers decide to dress up in a particular style for an office, other members of the group or an individual may feel pressure to conform to the dressing code. Thus, Weisberger, in *The Devil Wears Prada*, demonstrates how Western individuals participate in the process of adopting objects that serve as social symbols over time and in various situations. The novel explores, how the main character, Andrea Sachs, changes in order to fit into the world of fashion where attire and accessories are significant indicators of social standing. Finally, she learns to realize:

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. And so I decided at the beginning of my fourth month (only nine more to go!) at the Runway to be a new woman and start dressing the part. (129)

Andrea acknowledges the culture meaning and social value that associate with particular fashion items and there she uses the knowledge to interact the social situation and gain acceptance under the standard of the industry. Hence, the objectification of human relationship in contemporary society reflects the division of labor of the people by ranks. “...the process of objectification of human relation in modern society, as the varying degree of ownership of money gives rise to different levels of social positions constituting a domination-subordination based social form” (Kang 49). The lines illustrate how people relate to one another in modern society by creation a number of social roles based on social hierarchies of domination and subordination. Moreover, the fashion-oriented characters as dominant whereas the characters with less fashion sense are expressed as inferior to the others. And this categorization is done on the basis of products or material goods they consume. As connected to Thorstein Veblen’s, leisure class has many characteristics and conspicuous consumption is one of the characteristics of leisure-class theory. Occupation is a cornerstone to dividing people from their class socially and it is easy to know someone’s classes.

In the *Long Revolution*, Raymond Williams writes the theoretical concept on structure of feeling, he protests: “It was certainly an error to suppose that values or art-works could be adequately studied without reference to the particular society within which they were expressed, but it is equally an error to suppose that the social explanation is determining, or that the values and works are mere by-products. If art is part of society, there is no solid whole” (William 120). The statement asserts that because art and values are rooted so deeply in social and cultural context, in which each shape and is influenced by the other. “Miranda

signed and patronized and condescended and insulted in every delightful way of hers...”

(143). In this regard, Williams states:

The term ‘structure of feeling’ is the culture of a period: it is the particular living result of all the elements in the general organization. And it is in this respect, the arts of a period, taking these to include distinctive approaches and tones in argument, the arc of significant importance. The structure of feeling is said to "correspond" to the "dominant social character" and to be primarily evident in the “dominant social group”. (64)

While discussing the dominant social characters and dominant social group in the novel, the standard of life is greatly impacted by economics and primarily conditioned by the fashion of the character's wear. The text corresponds to the dominant social characters because the value of everyday living is valorised in the context given in the story. At this point, in the novel, the category between dominant and vulnerable social groups gets visible in the story, which determines the structure of feeling of that particular social space where the characters spend their daily life.

Joseph A. Woolcock, in the *Politics, Ideology and Hegemony: Social and Economic Studies*, asserts that “... an order in which a certain way of life and thought is dominant, in which one concept of reality is diffused throughout society in all its institutional manifestation, informing with its spirit, all taste, morality, custom, religious and political principles, and all social relations, particularly in their intellectual and moral connotations” (Gramsci 204). According to Gramsci’s theory of hegemony, the power of the dominant ideas of society held by the ruling class may influence how people see the world by their ideas, values, and attitudes, by controlling the means of production. As a result, people may fail to recognize their own class interests. Moreover, the story can be interpreted through the lens of Gramsci’s theory of cultural hegemony, illustrating the ways in which dominant

ideologies can influence our perceptions and experiences. Andy's who resists the dominant ideology of the fashion industry who ultimately rejects it in favor of her own values and beliefs. Andy, although having the qualifications for the positions, Miranda as symbolizes hegemonic mindset as she never showed appreciation to her employee just because they belonged to the lower classes and had more exposure to a non-fashion lifestyle. Miranda's interactions with Andrea at the office revealed class related behaviour:

Since she was in the 'senior' assistant position, I was more of a Personal assistant to fetch those coffees and meals, help her kids with their homework, and run all over the city to retrieve the perfect dishes for her dinner parties. Furthermore, "I was theoretically supposed to clean her plate each day in the sink in our mock-up kitchen, but I just couldn't bother. The humiliation of doing her dishes in front of everyone prompted me to wipe it down with tissues after each meal and scrape off any leftover cheese with my fingernails" (151).

Andrea's background was very contradictory with her lifestyle though she was getting job on Miranda's company which focused on high life-style including of fashion, leisure good, leisure brand and all the expensive fashion products. So, same choice-gap determined their relationship throughout the novel. As implicitly elaborated in the novel, the fashionable good has high valuable and the name of brand like Prada on various products predispose its value. The novel also gives an account with the occurrence in characters life that, how material good is not only valued by how expensive it is but also the reputation of its brand adds more value to the product.

The way characters in the story are obsessed with Prada brand proves this point. In the story, the name of brand is a mark that the product is released by one of the luxury brands, which is being the part of lifestyle class to indicate their social standard. When making the critical analysis of the text, there seems like gap between the official discourse

and its appropriation in literary and other cultural texts. Williams has used the term feeling rather than thought to signal that “what is at stake may not yet be articulated in a fully worked-out form, but has rather to be inferred by reading between the lines. If the term is vague it is because it is used to name something that can really only be regarded as a trajectory” (96). This means to say that, the novel may not have represented the exact picture of the then society and we need to analyse every detail ranging from the shoes of characters to the brand of the handbag and their behavior towards other characters with different fashion choice to identify the gap between the then economic context and literary representation in the text. Many such details like this can be found in the text:

“I saw James approaching the glass door from the other side, but as soon as she saw Miranda he turned and fled.’ Ahn-dre-ah, they’re unacceptable. My girls need to represent Runway magazine, and those shoes are not the message I’m looking to convey. Find a decent footwear in the Closed” (272).

Regarding Culture and Society, Williams writes about the new concepts that entered into social discourse after the industrial revolution. The ideas of the ruling class are in every epoch the ruling ideas, for example, the class which is the ruling material force of society, is at the same time its ruling intellectual force that guides the social behaviour of people. They judge each other by the same concept. Williams views that “The class which has the means of material production at its disposal, has control at the same time over the means of mental production, so that thereby, generally speaking, the ideas of those who lack the means of mental production are subject to it” (54). If we examine the social environment in which the story is set, we can observe that the primary character Miranda's intellect appears to dictate the time and behavior of all her employees as well as their sense of style. Individuals who didn't act in accordance with her governing ideals struggled in the workplace. Likewise, Andrea's close friend Lily commented:

I looked at her warily and willed myself to remain calm. 'Well, you do, she said.' 'So she sounds difficult to please and a little crazy. Who isn't? You still get free shoes and makeovers and haircuts and clothes. The clothes! Who on earth gets free designer clothes just for showing up at work each day?' Andy, you work at Runway, don't you understand? A million girls would kill for your job'.... I'd accumulated in the past weeks- the gossip and the glamor -but she didn't understand how hard each day was. She didn't know that the reason I continued to show up, day after day, was not for free clothes, didn't understand that all the free clothes in the world wouldn't make this job bearable. (98)

Despite being a friend of Andres, here she is speaking Miranda's the language by praising their workplace and showing the fashion benefits that come with being a part of the company they work for. Because Lily is likewise mentally influence by Miranda's dominating notion and has internalized Miranda's vision of the fashion world like her own, it appears form an analysis of this dialogue that Lily doesn't have any issue with the fashion environment she is living in.

Williams has extended his concept of the dominating, the emerging, and the residual. As he described by him in *Marxism and Literature* (1961), "the 'residual' and the 'emergent' which in any natural process, at any moment in the process, are significant both in themselves and in what they reveal of the characteristics of the dominant" (122) and "Any culture includes available elements of its past, but their place in the contemporary culture is profoundly variable." (122) The theory manifests the culture mode according to present, past and alternative concept, and analysing the chosen text on the basis of this concept. Therefore, the relationship between the characters in *The Devil Wears Prada* as well as the dynamics of power and culture inside the fashion industry were examined by using William's dominant, residual, and emergent theory. The novel dominant culture is represented by the fashion

industry and demanding behaviours of Miranda Priestly, the editor-in-chief of Runway Magazine. Weisberger reveals the dominating attitude the workforce and especially to Andrea. As Collins describes:

Miranda is a snob, for instance, she would bring her dirty clothes in the office where Andrea's job is taking her designer clothes to dry cleaners and return them in perfect condition or queuing for a latte at Starbucks. In fact, she can't even hang her own fur coat or pick up any phone calls which shows capitalist women who was drastically controlling over someone life intensely way. (5)

In this extract, Miranda is the perfect example of a terrible society where people only suffer. Here, the behaviour is referred to as “Conspicuous Consumption and Sophisticated Thinking” and those looking to elevate their social position may value the consumption of luxury goods. It is argued that the consumption of luxury brands may be important to individuals in search of social status. Conspicuousness improves the status of society to get a good confession. Even though many labour classes try to cover themselves with good wealth, people from the leisure class can distinguish themselves from the mass.

According to Thorstein, “It is only at a relatively early stage of culture that symptoms of expensive vice are conventionally accepted as marks of a superior status” (qtd in Veblen 34). Basically, if people from a labour class wear wealth well, they are not having high status but they just cover themselves with luxury items to equalize their class as being consumed. Further, Veblen views, “invidious comparison” and pecuniary emulation” (350). In Western American culture, The New Yorker continue to struggle to afford a modern life. By consuming showy products differentiate themselves from as a member of lower class, while lower class consumes conspicuously to be thoughts of as a member of higher class.

To demonstrate how Americas in New York were impacted by western modern culture, Weisberger goes back to traditional society before this influence was felt in New

York City. American citizens, for the most part, upheld tradition and culture. Williams residual theory is applied to the characters and their circumstances as it is narrated in the novel. Applying Williams residual theory to narrates the novel's characters and their circumstance, "A residual culture element is usually at some distance from the effective dominant culture, but some part of it, some version of it – and especially if the residue is from the major area of the past – will in most cases have had to be incorporated if the effective dominant culture is to make sense in these areas" (122). While analysing the chosen text on the basis of this concept, it can be argued that the lead character Andrea represents residual culture as because through the story she is always behaved like the outcast in the social space where she belongs and all because of the thrive of different dominant culture than her in those spaces. In this regard, soon after starting the job, Andrea finds herself caught between forced into fashion and her personal choice of dressing. Before the job she does not like fashion, Andrea states:

...I wasn't seduced by all things *Runway*. Instead, I just nodded, noticing that he looked supremely uncomfortable having to tell me that I was humiliating myself every day – if wearing a Prada turtleneck instead of one from Urban Outfitters was going to help me survive the next nine, then so be it. I decided I'd start putting together a new improved wardrobe immediately." (132)

Andy Sachs, Miranda's new assistant who is from a different background and does not fit into the established culture of the fashion industry, is a representative of residual culture. She encounters criticism for her lack of fashion sense and style and tries to adjust to Miranda and her co-workers' high expectations. She is always behaved like an outcast in the social space where she belongs and all because of the thrive of different dominant culture than her in those spaces.

As Williams has mentioned that with “the discovery of patterns of a characteristic kind that any useful cultural analysis begins, and it is with the relationships between these patterns, which sometimes reveal unexpected identities and correspondences in hitherto separately considered activities, sometimes again reveal discontinuities of all unexpected kind, that general cultural analysis is concerned” (Williams 201). Weisberger identify the character according to social structure as Raymond classified the theory:

A new class is always a source of emergent cultural practice, but while it is still, as a class, relatively subordinate, thus is always likely to be uneven and is certain to be incomplete. The new practice is not an isolated process. To the degree that it emerges, especially to that degree which is opposition rather than alternative, the process of attempted incorporation significantly begins. (124)

Similarly, the term ‘Emergent’ denotes emerging new cultural practise and belief system that are began to develop new form of culture by challenging the dominate values and belief. In understanding emergent culture requires recognizing, that it is never only a matter of immediate practice; indeed, it critically depends crucially on developing new forms or adaptations of paper. There are instances in the narrative where the residual culture is compelled to adopt the rising culture’s way of life. In the story too, we can find incidents when the residual culture is forced to follow the lifestyle of emergent culture. He observed Andrea’s footwear and gave her advice to find a suitable footwear.

I saw James approaching the glass door from the other side, but he turned and fled as soon as she saw Miranda. Ahn-dre-ah, they’re unacceptable. My girls need to represent Runway magazine, and those shoes are not the message I’m looking to convey. Find decent footwear in the Closed. . .I stood along the back wall with a few other employees of various kinds. I watched as the council president showed

incredibly unfunny, uninteresting, wholly uninspired movie clips on how fashion affects all of our lives. (33)

From the given line it is clear that, the representatives of residual culture are having hard time to live up their life amid new emerging values and lifestyle conditioned by modern fashion industry. Till the end of the novel there are many instances when characters like Andrea, Lily, Emily, Nate and other are forced to abandoned their original lifestyle and move on with the flow of new fashion trend. The way fashion is affecting their life is not the destined process rather it's the result of social change they were being subjected too. If the characters had never enrolled in the fashion industry job, they may not have faced such social stigma and cultural changes that they are experiencing in the story. Weisberger uses this to demonstrated how her relationship with her family friends, and love has drastically transformed. In *The Devil Wears Prada*, Alex outburst his emotion at Andy for failing to recognise the changes. He stated:

No, we really can't talk about anything right now. I've been around for the last year waiting to talk to you...Somewhere in that year, I lost the Andy I fell in love with. I'm not sure when it happened, but you are definitely not the same person you were before this job. My Andy would have never even entertained the idea of choosing a fashion show or a party or whatever over being there for a friend who really, really needed her. Like, really needed her...This isn't new, Andy, not for me. It's been happening for a long time – you've just been too busy to notice. (381)

If the characters had never enrolled in the fashion industry job, they may not have faced such social stigma and cultural changes that they are experiencing in the story. Weisberger depicts the reality of the fashion industry based on her past weeks; everyone in the industry patronizes the appearance over individual reality, yet this kind of environment is not favourable for everyone. For traditionalists, the modern society might be one of

consumerism, superiority, insecurity, feeling ostracized, and publicity. Then whoever cannot cope with these are let to lose to selflessness.

Weisberger, thus, emphasized the need of remembering who you are despite manipulating circumstances because it is the major part that keeps us internally alive and acknowledged the process. As Andrea observes that “— to bring down a three-year-long relationship with someone you love but can’t be with. It was storybook-like, nauesating, really, how well we’d instantly hit it off, how effortlessly we shared our nightmares about *Runway*...how quickly we realized that we were the same person, just seven years apart” (388). Andrea learns to realization that although though they had just been separated by a few years they had share terrible experiences. So, Weisberger makes an attempt to valorise the sense of self-esteem by deciding to be authentic while forging ahead into the realm of fashion.

In this regard, Weisberger expresses her view on the relation between reality and experiences, as Mr. F.H. Bradley states, “...reality transcends thoughts but does not and cannot experience” (66). The quote suggested reality is beyond conception, intricately connected to our experiences, and our only way to comprehend reality is through those experiences. As compared with the philosophical views on Realism and Idealism, Idealism is opposite of Realism, he writes, “We are told that the idealist seeks to make out his case against realism, or to establish his own idealism by an appeal to the physiological argument” (503). Furthermore, “Idealism, as the word implies, designates the school of philosophy that emphasizes theoretic or conceptual knowledge as the route to reality, if not itself reality” (402). According to this philosophical viewpoint emphasise the importance of idea and concepts in shaping how we perceive the world. This perspective holds everything that exist, including things we own, a reflection of our beliefs and perceptions. Miranda explains:

‘Ahn-dre-ah, I’m very pleased with your decision. It is absolutely the right thing to do, I appreciate that you recognize that. Ahn-dre-ah, I have to say, I had my doubts about you from the start. Clearly, you know nothing about fashion and more than that, you don’t seem to care. And don’t think I’ve failed to notice all the rich and varied ways you convey to me your displeasure... Your competency in the job has been adequate, but your attitude has been substandard at best. (368)

In the story idealist vision of reality, Andrea begins off as an idealist who thinks hard work and talent will lead to success and fulfilment. As she immersed herself in the fashion industry and begins to adopt the value and attitudes of her boss, Miranda. She starts to realize the phenomena as a warning about the losing oneself in the quest for fame and prestige as well as the significance of upholding one’s personal principles. As compared with realism, however, “Realism is not *knowledge-centered*, or mind-centered, or consciousness-centered, or self-centered, but *object-centered*, fact-centered, phenomenon-centered. The realist is the philosophical extrovert” (403).

The phrase underlines the value of understanding the outsider world for what as it is through observation, rather than on relying on personal experiences. As a result, Weisberger depicts outsider like Andrea as struggling without a clear sense of reality if society between their traditional culture and current the westerner modern culture. While we hear the phrase, “You remind me of myself when I was your age” (368). Her struggle and observation outburst her frustration of fashion world as it seems nice to all but how different it actually was. “Fuck her, Fuck Paris and fashion shows...Fuck all the people who believed that Miranda’s behaviour was justified because she could pair a talented photographer with some expensive clothes and walk away with some pretty magazine pages. Fuck her for even thinking that I was anything like her. And most of all, fuck her for being right” (371).

Weisberger, in these lines, express the inexpressible suffering of being a Miranda's assistants like "I was standing here for, getting abused and belittled and humiliated by the joyless she-devil? So just maybe, I, too, could be sitting at this very same event thirty years from now, accompanied only by an assistant who loathes me, surrounded by armies of people who pretend they like me because they have to" (371). Weisberger interpreted the story as illustrative of realities of the fashion industry and the sacrifices that people have make in order to gain in possession from the realism standpoint. The story illustrates the savage lifestyle of people including their competition at work, long workdays and pressure to adhere to particular beauty and fashion standards. And, Miranda's persona therefore excludes the vibes of intense ruthlessness that is frequently present in the business sector. Eventually, *The Devil Wears Prada's* may be interpreted from both an idealist and a realist standpoint, emphasizing the complex relationship between perception and reality.

Andy's notion that she is somehow outside of fashion, which Miranda finds comically stupid, is Miranda's main complaint of Andy's overt scoff. Though we can think of clothes as an incredibly personal decision, Miranda enforces the fashion decisions of all, including those who do not believe they are making choices driven, by the communities in which they live and the structures that created the available clothing. In this situation, choosing what to wear immediately reflects one's social standing and class. It also shows that the wearer is aware of current fashion trends. Since the late 1950s, there has been a transition from high-class to consumer fashion, creating the mass market for ready-to-wear, off-the-rack apparel. It is this change that has enabled the democratization of fashion that we observe, and it is also the main reason for the extreme volatility of fashion in the domain of dress. As Kapferer and Bastien observes:

By the 1960s, Haute couture's stranglehold on fashion was beginning to weaken.

Hollywood films, television, rock music, youth culture, the women's movement, and

revolutionary politics all served to destabilize the top-down fashion paradigm, with trends generated by consumers (particularly the younger ones) rather than the large couture houses. The further democratization of fashion during this time could be seen in the establishment of numerous casual wear companies. Such changes in the fashion industry were precipitated by the underlying cultural, political, and social shifts following the Second World War. (21)

Fashion has become more democratic, but not egalitarian because assets are becoming less important means of achieving social distinction. The advent of postmodernism with its “individualist assertion of personal autonomy” has changed our concept of social distinction. We distinguish ourselves by expressing our ideological position to others via dress-up, and this defines the group to which we belong. The process of Andrea Sachs changing her personality to fit inside the society of high-class fashion is explored in many ways in the book. Firstly, Andrea feels uncomfortable with anything around her, although she admires many visible things that she never sees before. The development of Andrea for being an active consumer is really important because she was in need to equalize herself with Miranda's society. Social psychologists have long been using the concept of prestige to study the effect of group forces on the formation and change of opinions and attitudes.

Also, the depiction of conspicuous consumption from Miranda Priestly to Andrea Sachs is also the kind of social psychologist in which Andrea naturally changed herself as being her society. The development of Andrea Sachs from being a new assistant who didn't know the main reason why her company consumes conspicuous things until she knows well many conspicuous things and the function of it is caused by a factor of social changes happened in Andrea. Andrea Sachs was following her employer, Miranda Sachs “Oh, it was good. I went shopping with Jessica for a gift for her bridesmaids. Everywhere-scoop, Bergdorf's, infinity, everywhere and I tried a bunch to get some ideas for Paris, but it's still

really too early (303)". How long Andrea Sachs has been living in this company and following the lifestyle of this company also increases the impact of economics in the fashion industry.

Raymond Williams has argued that the analysis of particular works or institutions is, in any context, an analysis of their essential kind of organization and the relationships which works or institutions embody as parts of the organization as a whole. So, the institutional context where Andrea is working demands her to be fashionable and it's the space of high-class culture. It will be unjust to analyze the life and struggle of Andrea in relation to Miranda Priestly by looking at it through a humanitarian lens. In one of the lines occurs Andrea's best friend Lily share her experience working in the fashion industry:

It took me twelve weeks before I gorged myself on the seemingly limitless supply of designer clothes that Runway was just begging to provide for me. Twelve impossibly long weeks of fourteen-hour workdays and never more than five hours of sleep at a time. Twelve miserable long weeks of being looked up and down from hair to shoes each and each day and never received a single compliment or even merely the impression that I had passed. Twelve horrifically long weeks of feeling stupid, incompetent, and all-around moronic. And, so I decided at the beginning of my fourth month at Runway to be a new woman and start dressing the part. (93)

According to Lily she never got compliments for her work in the industry despite giving her full potential and that's normal if we see it from the cultural perspective of the fashion industry. It's the space from where the rich people take service and the workers usually belonging middle class is forced to meet the expectation of aristocratic clients while designing their clothes. Again, we are bounced back to the fashion industry culture to justify the organizational actions and victimization of Lily. We need to see the pattern and we can do a cultural analysis of the context or situation only by identifying the pattern.

Tansy E. Hoskins theorizes Marxist ideas in the context of the fashion industry in her book, *Stitched Up: The Anti-Capitalist Book of Fashion*. Hoskins asserts, “The fashion industry lays out in sharp relief all the ins and outs of capitalism- the drive for profit and its resulting exploitation, the power that comes from owning society’s means of production, and the very real need to overhaul the unstable system we are currently living in” (199). The capitalist system that leads to the concentration of wealth, power, and resources in the hands of a few the privileged bourgeoisie is inherent in the fashion industry as well. Hoskins believes that wealthy shareholders hoard the intangible aspects such as the creativity of the proletariat working in the field of fashion and thus fashion remains out of reach for the other class which produces goods and aspires to consume them.

The ‘devil’ in the novel, *The Devil Wears Prada* refers to Miranda Priestly, the editor-in-chief of the leading fashion magazine named Runway. The chapter will draw a clear analysis of what makes Miranda a devil and why she wears Prada. Additionally, it will delve into the class dynamics between Miranda, the most powerful and her employees, particularly Andrea Sachs. The discussion on the unpleasant face of the luxury fashion industry with respect to class division and oppression is pertinent to this chapter and dissertation. In the novel, Miranda Priestly is represented as a member of the supremely powerful upper class. Luxury and Miranda are synonymous. “Luxury is the symbolic and hedonistic recompense of success, and therefore of the acquisition of power” (Kapferer & Bastien 5). She is the epitome of success and that success lends her immense power which is symbolized by her luxurious possessions over the members of the lower class. Hence, luxury fashion brands help label success and power that others can read.

In today’s contemporary society, the fashion industry has a significant influence on personal and societal development where people change, relationship shift, and so part of their culture practise in which the fashion industry operates. Modernity influence on fashion

industry and culture. Modern people are likely to change the traditional culture and belief system that gave rise to modernity. In contrast to the traditional period, modern period brought changes and difference in people's ways of thinking and living pattern as compared to the traditional period is changed. People who come from traditional society, they behave and act according to their culture norms. As a result, class were categorized according to their social class like upper class, middle class and lower working class and so their social economic lives and this influence their social and economic lives. Hence, socio economic class can be identified by wealth, wealthy people can possess costume which is customised according to specification needs as opposite to culture costume, which are usually associated with culture and religious.

After analysing the above theoretical concept, we can reach to the conclusion that the importance of tradition culture by criticizing the impact of Western modernity in Yew York, Weisberger, is presenting the issue that Western modernity has and her desire to express the untrue identity of New Yorker in the novel. The research analysis Williams structure of feeling to support this main idea in the novel. And analyses the conceptual concept of interface between Culture and Economy to understands both culture reflects and shapes social relation and power structure. Also, my research centres on the argument that, only the people belonging to high class buys expensive goods and the one who buys expensive products automatically get belonged to high class culture. It's where the culture and economy tend to mingle. In case of the novel, *The Devil Wears Prada* we have vice-versa situation as the character's economic whim led them to follow different culture and adoption of new culture impact their economic status.

Works Cited

- Hoskins, Tansy E. *Stitched Up The Anti-Capitalist Book of Fashion*. Kindle ed. Fernwood Publishing, 2014.
- 1998, pp. 477-84. *JSTOR*, www.jstor.org/stable/25058429.
- Bagwell, Laurie Simon, & B. Douglas Bernheim. "Veblen Effects in a Theory of Conspicuous Consumption." *The American Economic Review*, vol. 86, no. 3, 1996, pp. 349-73. *JSTOR*, www.jstor.org/stable/2118201.
- Buckham, John Wright. "Idealism and Realism: A Suggested Synthesis." *The Journal of Philosophy*, vol. 39, no. 15, pp. 402-14. *JSTOR*, www.doi.org/2017479.
- Carr, H.W. "On Mr. F.H. Bradley's 'Appearance and Reality.'" *Proceedings of the Aristotelian Society*, vol. 2, no. 3, pp. 59-73. *JSTOR*, www.jstor.org/stable/4543609
- Collins, Harper. Observer review: The Devil Wears Prada. Fashion faux pas, https://www.thegurdain.com/_books/2003/sep/28/fiction.features.
- Demand." *The Quartely Journal of Economics*, vol. 64, no. 2, 1950, pp. 183-207. *JSTOR*, www.doi.org/1882692.
- Demerath, Loren. "Epistemological Culture Theory: A Micro Theory of the Origin and Maintenance of Culture." *Sociological Theory*, vol. 20, no. 2, pp. 208-26. *JSTOR*, www.jstor.org/stable/3108646.
- Gagnier, Regenia. "Culture and Economics." *Victorian Literature and Culture*, vol. 26, no. 2,
- Givhan, Robin. "Perspective | Seriously, Prada, What Were You Thinking?: Why the Fashion Industry Keeps Bumbling into Racist Imagery." *The Washington Post*, WP Company, 16 Dec. 2018, www.washingtonpost.com/arts-entertainment/2018/12/15/seriously-prada-what-were-you-thinking-why-fashion-industry-keeps-bumbling-into-racist-imagery/.

- Harms, Ernst. "The Psychology of Clothes." *American Journal of Sociology*, vol. 2, 1938, pp. 239-50. *JSTOR*, www.jstor.org/stbale/2768730.
- Hedges, Peter. "The Devil Wears Prada Screenplay by Peter Hedges." *dailyscript.com*, 10 Mar. 2005, www.dailyscript.com/scripts/devil_wears_prada.pdf. Accessed March 2020
- Hemphill, C.Scott, and Jeannie Suk, "The Law, Culture and Economics of Fashion." *Stanford Law Review*, vol. 61, no. 5, 2009, pp. 1147-99, *JSTOR*, www.jstor.org/stable/40379706.
- Johnson, Richard, et all. *The Practice of Cultural Studies*, SAGE Publication, 2004.
- Kang, Eun Jung. "Fashion and the Aesthetic Aspects of Social Life," *The Monist*, vol. 101, no. 44-52. *JSTOR*, www.stor.org/sable/2637082.
- Kapferer and Bastien, JN and V. *The Luxury Strategy: Break the Rules of Marketing to Build Luxury Brands*. 2nd ed. KoganPage, 2012.
- Leibenstein, H. "Bandwagon, Snob, and Veblen Effects in the Theory of Consumers'
- Levin, Peter. "Culture and Markets: How Economic Sociology Conceptualizes Culture." *The Annals of the American Academy of Political and Social Science*, vol. 619, 2008, pp. 114-29. *JSTOR*, www.jstor.org/stable/40375798.
- Liechty, Mark. *Suitably Morden: Making Middle-Class in a New Consumer Society*. Princeton University Press, 2020.
- Lockwood, David. "The 'New Working Class,'" *European Journal of Sociology/ Archives Europeennes de Sociologie / Europaisches Archiv Für Soziologie*, vol. 1, no. 2, 1960, pp. 248-56. *JSTOR*, www.jstor.org/stable/23998371.
- M. Miller, Christopher, and et al. "Toward Formalizing Fashion Theory." *Journal of Marketing Research*, vol. 30, no. 2, 1993, pp.142-157.

Mueller, Katy. "The Devil Wears Prada: cover illustration."

http://www.bbc.co.uk/leeds/culture/book_review/devil_prada.shtml.

O'Malley, Pat. "Marxist Theory and Marxist Criminology." *Crime and Social Justice*, no. 29,

1987, pp. 70–87. *JSTOR*, www.jstor.org/stable/29766349.

Shah, Vikash. "The Role of Fashion in Human Culture" *Thought Economics*, 15 Sep. 2012,

<https://thoughtseconomics.com/the-role-of-fashion-in-human/>.

Strizhakova, Yuliya and et.al. "Branded Products as a Passport to Global Citizenship:

Perspectives from Development and Developing Countries." *Journal of International*

Marketing, vol. 16, No. 4, pp. 57-85, *JSTOR*, www.jstor.org/stable/2755580.

Thoreau, H. (1854). *Economy. Walden; or, Life in the Woods* (Lit2Go Edition). Retrieved

March 12, 2022.

Veblen, Thorstein. *The Theory of the Leisure Class*. Vikas Publishing House, 1974.

Weisberger, Lauren. *The Devil Wears Prada*, Harper Collins, 2003.

William, Raymond. *Culture and Society*, Jim McGuigan, 1950.

William, Raymond. *The Long Revolution*, London, Chatto & Windus, 1961.

Woolcock, Joseph A. "Politics, Ideology and Hegemony in Gramsci's Theory." *Social and*

Economic Studies, vol. 34, no. 3, pp. 199-21, *JSTOR*, www.jstor.org/stable/27862802.