

The Initiatory Experience of a Fashion Novice: David Frankel's *The Devil Wears Prada*

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David Frankel's *The Devil Wears Prada* (2006) is an American film based on Lauren Weisberger's 2003 best-selling novel of the same name. Set mainly in the office of the fictional *Runway* fashion magazine, this film focuses on the agon between a young woman and the powerful, imperious female editor-in-chief of the magazine she works as the second assistant to. The young woman, the protagonist of the film, has little knowledge of fashion; she gets the job as a mere stopgap until she finds a better one in journalism. As soon as she starts working at *Runway*, she feels herself thrown into an alien, uneveryday world. Moreover, she is tested through a series of tough, unreasonable ordeals and humiliations by the editor-in-chief and, in the process, undergoes a metamorphosis.

In this way, *The Devil Wears Prada* takes the air of an initiation story of the protagonist. Indeed, this film is strewn with leitmotifs and imagery of initiation. It is interesting, for example, that once the protagonist starts working under the editor-in-chief, she is stripped of her name and is called by the name of the first assistant. As I will elaborate later on, this stripping off of the name suggests a destruction of the previous identity, which is a defining characteristic of the liminal phase of initiation rites. We also encounter a variety of religious imagery in this film. The editor-in-chief's name is Miranda *Priestly* (emphasis added); *Runway* magazine is called "The Book" in the office; the visit to the fall fashion shows in Paris as the climax of the story is reminiscent of a pilgrimage to a holy place. The religious imagery associates the protagonist's working at *Runway*

with the entrance to the sacred world, which also characterizes the liminal phase. Finally, she makes a departure from the fashion world as a changed person. Her story has a trajectory of initiatory transformation.

The protagonist's metamorphosis is also the one as a working woman. *The Devil Wears Prada* is a film that foregrounds women in the workplace. Its plot centers on the actions and emotions of the major female characters. In this respect, the film falls into the genre of the woman's film. It deals with problems and challenges contemporary career women face, such as the conflict between work and personal life. The study that follows examines *The Devil Wears Prada* as a coming-of-age story about a young career woman, tracing the initiatory trajectory of her transformation with an intense focus on the changing relationship between her and her demanding boss.

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The Devil Wears Prada opens with a montage sequence showing the protagonist Andrea "Andy" Sachs and a series of anonymous young women getting ready for work in the early morning. The first shot we see is that of Andy brushing her teeth. The shot is followed by an aerial view of New York City. What then ensues is a succession of intercut shots of Andy and nameless women putting their clothes and makeup on. This opening sequence is indicative of several things. Firstly, it reveals that the film is about a young working woman who lives in a big city. Moreover, the juxtaposition of the protagonist and the New York women suggests that she is basically no different from them; that she is an ordinary working girl in a big city; that she is "Everygirl." More precisely, Andy has yet to work. A recent college graduate, she is about to have an interview for a job on a fashion magazine. Meanwhile, there is a subtle difference between Andy and the other women. The shots of the nameless women show them putting on gorgeous, stylish underwear and clothes as well as elaborate makeup. On the

other hand, Andy's outfit is, unlike theirs, somewhat dull and unfashionable. She seems to have little interest in, and little knowledge of, fashion.

Shortly before leaving her apartment, Andy looks through her bylined news stories. These are her journalistic achievements as the editor-in-chief of a college newspaper, things which might make some impact on her interviewer. As she later says in the job interview, she "won a national competition for college journalists with [her] series on the janitors' union." This shot suggests that she has a journalistic ambition. The titles of her news stories reveal her leaning toward serious journalism.

Toward the end of the opening sequence, we see a shot of a woman kissing a man lying in bed before leaving for work. The camera then cuts to Andy kissing a man who is sitting up in bed and reading a newspaper. These two shots indicate that, for working women, the corporate world is not the only world; that they have their personal life.

In this way, the opening sequence is interesting in that it suggests what the film is about and also reveals factors that underlie the dynamics of the protagonist's unfolding transformation, such as her lack of fashion sense, her inclination toward serious journalism, and the presence of her live-in boyfriend.

Andy's job interview is the occasion where she first encounters her antagonist Miranda Priestly, the editor-in-chief of *Runway* magazine. When Andy arrives at the reception desk of the office of *Runway*, she is met by Emily Charlton, the first assistant to Miranda. Andy is bewildered by what Emily says sneeringly: "Human Resources certainly has an odd sense of humor." This is the first indication that Andy does not belong in *Runway*. Clearly, Emily believes that Andy is totally unsuited for the job as Miranda's assistant. She tells Andy, "Andrea, *Runway* is a fashion magazine. So an interest in fashion is crucial." As soon as Emily's cell phone gets an e-mail, however, not only she but the rest of the staff at *Runway* fall

into a state of panic. The e-mail says that Miranda will arrive at the office much earlier than she is supposed to do. The camera flips back and forth between the shots of the staff “girding their loins” frantically and the shots of Miranda making her way to her office with designer clothes, shoes, and handbag. We see some of the staff members cowering and stepping aside at the sight of her. Andy becomes amazed at the sudden hustle and bustle of the office. This sequence is meant to underline that the staff fear Miranda. In this way, the absolute ruler of *Runway* is introduced into the story, portrayed as something like a monster.

During the very brief interview, Miranda seems to be indifferent to Andy and what she says. She tells Andy curtly, “You have no sense of fashion.” And when Andy starts talking about her achievements as a college journalist, Miranda makes a gesture of waving her away and says, “That’s all,” the words with which she coldly concludes every demand on her assistants. Despite being shocked at this response, Andy desperately tries to convince Miranda: “I’m not skinny or glamorous and I don’t know much about fashion. But I’m smart. I learn fast and work very hard.” But her effort is thwarted by the sudden entrance of the art director who needs an urgent talk with the editor-in-chief. Andy finds herself to be an invisible girl while they are talking to each other. Deeply humiliated, she starts leaving the Elias-Clark building. Surprisingly, however, she is called back by Emily and finds that she lands the job. This is because Miranda thinks that Andy “would be different.” Miranda later tells Andy, “I always hire the same girl—stylish, slender, of course . . . worships the magazine. But so often, they turn out to be—I don’t know—disappointing and . . . stupid.” Accordingly, she decides to “take a chance” and “hire the smart. fat girl.” In this way, Andy gets the job “a million girls would kill for.”

In the very early morning of the first day of work at *Runway*, however, Andy is roused from her sleep by a call from Emily demanding that she come to

the office immediately. This marks the beginning of her days of struggles and humiliations. Once at the office, she finds herself to be a fish out of water. She is completely confused by names and jargon with which she is not familiar at all. Moreover, she is the butt of ridicule of her colleagues including Emily because of her dowdiness. And Miranda is a merciless and ruthless boss who demands that her assistants fulfill any task, however impossible or absurd it is.

Andy's entry into *Runway* represents a departure from her previous state. As mentioned above, the most noticeable manifestation is her loss of her own name. She is called "Emily" by Miranda and when she tells Miranda that "My name is Andy," all she gets is her boss's wry smile suggesting "What are you talking about?". The loss of the name is associated with the loss of the previous identity. This reminds us of what happens to Chihiro, the protagonist of MIYAZAKI Hayao's *Spirited Away*. Following her descent into a mysterious world inhabited by ghosts and spirits, Chihiro's name is replaced with another by a witch-like, domineering old woman. She is then forced to go through a series of ordeals under the woman. Interestingly, like Chihiro, Andy is thrown into an unfamiliar world; is stripped of her name; and is forced to struggle against ordeals under the dictatorial rule of a woman.

The loss of the name represents symbolic death in that a young woman by the name of Andy ceases to exist. This marks the start of the process in which she undergoes a metamorphosis, and hence has an interesting affinity with the process of rites of initiation. Rites of initiation consist of three distinct phases: separation, margin or limen, and aggregation (Turner 94). Each of the phases is characterized as follows:

The first phase (of separation) comprises symbolic behavior signifying the detachment of the individual or group either from an earlier

fixed point in the social structure, from a set of cultural conditions (a “state”), or from both. During the intervening “liminal” period, the characteristics of the ritual subject (the “passenger”) are ambiguous; he passes through a cultural realm that has few or none of the attributes of the past or coming state. In the third phase (reaggregation or reincorporation), the passage is consummated. The ritual subject, individual or corporate, is in a relatively stable state once more and, by virtue of this, has rights and obligations vis-à-vis others of a clearly defined and “structural” type; he is expected to behave in accordance with certain customary norms and ethical standards binding on incumbents of social position in a system of such positions. (Turner 94-95)

The initiate is removed from the previous environment to an unfamiliar one, a state that is often invested with the image of death (Turner 95; Eliade xii). As liminal beings, initiates are subjected to a series of ordeals and humiliations which “represent partly a destruction of the previous status and partly a tempering of their essence in order to prepare them to cope with their new responsibilities” (Turner 103). Following her symbolic death, Andy is, like the neophyte in liminality, submitted to ordeals in the form of difficult, exhausting tasks set by Miranda. She is harassed by constant calls from the boss. She also suffers the humiliation of being treated like an outcast in the office because of her dowdiness. Miranda, of course, makes a key contribution to making Andy feel humiliated. Annoyed about Andy’s inability to distinguish between blue and cerulean and her calling a fashion item “this stuff,” Miranda delivers a snide harangue on how a fashion designer’s choice affects people like Andy who have no interest in fashion, thereby humiliating her in front of her co-workers. Miranda also inflicts

a humiliation by dropping her designer coats and handbags on Andy's desk as a daily routine. And like liminal beings who "must obey their instructors implicitly, and accept arbitrary punishment without complaint" (Turner 95), Andy has no option but to submit to the ordeals and humiliations.

The neophyte's experience of symbolic death implies the passage from the profane to the sacred world (Eliade 9). Interestingly enough, as I mentioned earlier, *The Devil Wears Prada* is sprinkled with religious imagery. Miranda's family name is *Priestly* (emphasis added): she is the high priestess of fashion. *Runway* magazine is called "The Book" at *Runway*: it is the equivalent of the Holy Bible. Seeing Andy becoming active in working for Miranda, her boyfriend Nate says mockingly: "Someone's been drinking the Kool-Aid," as if she has joined a cult. *Runway* might indeed strike us as a cult, led by the high priestess of fashion and attracting devout worshippers. Or rather, considering the title of the film, it might be said to be something of a "devil worshipping" cult. When Emily finds out that Andy will accompany Miranda to the fashion shows in Paris, she tells Andy indignantly: "You sold your soul to the devil when you put on your first pairs of Jimmy Choo's."

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The film's middle section shows Andy quickly adjusting herself to *Runway*. She learns not only how to dress stylishly but how to work with Miranda. What the art director Nigel tells Andy in response to her complaint about Miranda serves as the catalyst for the change. Andy's father comes to New York to see her. But their dinner at a restaurant is ruined by a call from Miranda demanding that Andy get her a flight out of Miami, despite the fact that no planes are flying out of the city due to a hurricane. Andy spends the whole night trying in vain to fulfill the impossible task. Miranda later makes a cutting remark about this: "You ended

up disappointing me more than any of the other silly girls.” Andy runs to Nigel in tears to complain about the way Miranda treats her. Rather than consoling her, Nigel tells her about the value and significance of working for a fashion magazine like *Runway*:

Andy, be serious. You are not trying. You are whining. What is it that you want me to say to you, huh? Do you want me to say, “Poor you. Miranda’s picking on you. Poor you. Poor Andy”? Hmm? Wake up, six. She’s just doing her job. Don’t you know that you are working at the place that published some of the greatest artists of the century? Halston, Lagerfeld, de la Renta. And what they did, what they created was greater than art because you live your life in it. Well, not you, obviously, but some people. You think this is just a magazine, hmm? This is not just a magazine. This is a shining beacon of hope for... oh, I don’t know... let’s say a young boy growing up in Rhode Island with six brothers pretending to go to soccer practice when he was really going to sewing class and reading *Runway* under the covers at night with a flashlight. You have no idea how many legends have walked these halls. And what’s worse, you don’t care. Because this place, where so many people would die to work, you only deign to work. And you want to know why she doesn’t kiss you on the forehead and give you a gold star on your homework at the end of the day. Wake up, sweetheart.

His remark makes Andy decide to change. Moreover, with the help of this art director, she develops from a dowdy girl into someone who has very good taste in clothes. Nigel is a fashion guru to Andy. He takes on the role of instructor from whom the neophyte learns the knowledge and wisdom of the group during

the liminal period. He functions as a guide who initiates Andy into the mysteries of fashion.

Andy increasingly expresses her competence and fitness for the tasks set her, and comes to get even a sense of achievement when she accomplishes her tasks successfully. Moreover, through her work, she gets acquainted with famous people such as Christian Thompson, a successful writer. This slick, handsome writer sees Andy as a potential conquest and makes advances to her. Andy's evolution into a stylish girl and a competent assistant impresses her boss. Miranda comes to call Andy by her real name and gives her a new task—the delivering of “The Book” to her house. Emily gives Andy directions as to how to fulfill the task: that she has to behave as if she is invisible at Miranda's house. Andy is, however, tricked by Miranda's twin daughters into going upstairs and happens to see her and her husband at an awkward time. Miranda is making excuses for missing a date with her husband at a restaurant, and he retorts bitterly, “I knew everyone in the restaurant was thinking: ‘There he is, waiting for her again’.” His remark suggests that Miranda has stood him up not a few times because of her work. Interestingly, later in the film, Andy also misses her boyfriend's birthday party due to her deep involvement in her work. Anyway, Andy breaks the prohibition of intruding on the sensitive area of Miranda's life. Miranda retaliates by giving Andy an absurdly impossible task: obtaining the unpublished *Harry Potter* manuscript for her daughters. And she threatens to fire Andy if she cannot achieve the task. Andy calls her boyfriend and tells him that she has decided to quit. With the aid of Christian, however, she manages to accomplish the task and stay at *Runway*.

Meanwhile, as Andy gets deeply involved in her work, a gulf develops between her and her live-in boyfriend Nate. The first indication that Andy's personal relationships struggle occurs in a bar scene where Nate, Andy, her best

friend Nellie and Nellie's boyfriend Doug have drinks and a chat together. Andy explains to the other three the value of *Runway*, but the remark rather spoils their fun and thus makes Nate tease her: "Someone's been drinking the Kool-Aid." And when Andy's cell phone rings—a call from Miranda, of course—Nate snatches it from her hand and tosses it to Nellie, partly in fun and partly due to his growing dislike of Andy's being constantly at the beck and call of her boss. The cell phone is tossed around among the three while Andy is frantically trying to get it back. When Andy has it back, she snaps, "You guys didn't have to be such assholes," and leaves the bar for her task. The camera cuts to the three, who stare dumbfounded after her.

Nate works as a trainee chef in a small restaurant. He and Andy enter the story as a young couple both of whom gets a foot on the bottom rung of the career ladder. In the initial part of the film, they are shown living a happy, modest life. However, Andy's development into a competent assistant makes their relationship suffer. Nate believes that Andy despises *Runway* and the world of fashion, and is thus disappointed to find out that she changes her mind about quitting and stays at *Runway*. On Nate's birthday, Andy is unexpectedly told by Miranda to accompany her to a charity benefit because Emily has a cold. She is given the task of whispering into Miranda's ear important information about the people approaching her for greeting. She performs the task better than Emily, whereas she misses Nate's birthday party, to his great disappointment. Like Miranda's husband, Nate is increasingly annoyed at playing second fiddle to his sweetheart's job. When Andy later confides to Nigel that "my personal life is hanging on by a thread," he tells her, "Well, join the club. That happens when you start doing well at your work. Let me know when your whole life goes up in smoke. Means it's time for promotion." His remark implies that working her way up the career ladder involves the sacrificing of her personal life.

As a result of her evolution, Andy is also forced to “betray” her co-worker Emily. Emily is typical of “the same girl” Miranda hires— “stylish, slender, of course,” she “worships the magazine.” Although, as is often the case with “the same girl,” she may be said to be one of the girls who “turn out to be disappointing and stupid,” she idolizes Miranda and devotes herself to her jobs, dreaming of working her way up at *Runway*. She has been looking forward to accompanying Miranda to the fall fashion shows in Paris, a task only the first assistant is supposed to fulfill, and has been toiling over losing weight for the task. When the shows in Paris are close at hand, however, Miranda tells Andy, “I need the best possible team with me. That no longer includes Emily,” a remark implying that Andy will go to Paris with Miranda. Because she knows how enthusiastic Emily is about going to Paris, Andy hesitates to accept the offer. Miranda then tells her, “If you don’t go, I’ll assume you are not serious about your future. At *Runway* or any other publication.” Andy has no option but to accept. To make matters worse, she is the one who has to give the news to Emily. When Andy is about to give her the news over the cell phone, Emily is hit by a car while carrying bags full of designer things for Miranda. The shot of designer scarves scattered can be seen as the visual representation of Emily’s long-cherished dream being shattered. Emily feels betrayed when she finds out in the hospital room that Andy replaces her as the attendant and tells Andy angrily, “I don’t care if she was going to fire you or beat you with a hot poker. You should have said no.” “I didn’t have a choice. You know how she is,” Andy responds. Emily then tells her, “That’s a pathetic excuse. You sold your soul to the devil when you put on your first pair of Jimmy Choo’s. I saw it.” Andy has converted to the worship of “the devil” and acts on the principles of “the devil” unwittingly: she usurps Emily’s position to get ahead.

Shortly afterwards, Andy’s relationship with Nate finally collapses. At an

exhibition of Lilly's photography, Andy happens to meet Christian and is caught receiving a kiss on the cheek from him by Lilly. Lilly expresses her disgust by telling her:

You know, the Andy I know is madly in love with Nate, is always five minutes early, and thinks, I don't know, Club Monaco is couture. For the last sixteen years, I've known everything about that Andy. But this person. This glamazon who skulks around in corners with some random, hot fashion guy? I don't get her.

Andy then comes across Nate there, and they start arguing over the fact that she is going to Paris instead of Emily. They then come to the bitter recognition that they should end their relationship. Nate tells Andy, "We can stop pretending like we have anything in common anymore." "Well, maybe this trip is coming at a good time. Maybe we should take a break," Andy responds. In this way, Andy's personal life "goes up in smoke."

4

The final phase of Andy's initiatory metamorphosis, the phase of aggregation, comes in Paris. Andy is dazzled by the glamour of the fashion shows. One night, however, she is surprised to see an unimaginable side of Miranda. When she comes into Miranda's hotel room, she finds her boss unusually wan in her bathrobe—not in designer clothes—and with her makeup off. Miranda confides to Andy that her husband is divorcing her. He finds his position as "Mr. Priestly" unbearable. Miranda worries that the press would headline her divorce "Career-obsessed Snow Queen drives away another Mr. Priestly," a remark implying that this is not her first divorce. She also worries about the effect of the divorce on her

daughters. In this way, Miranda reveals a rare moment of vulnerability. Her usual aggressive, imperious self vanishes. It is interesting that Miranda looks spiritless and vulnerable in her bathrobe. The designer clothes she is usually garbed in might function as something like armor.

Miranda then says, "Anyway, the point is . . .," and makes a pause. We assume that Miranda is making a further remark about her divorce. But the subject is the seating chart for a business luncheon: "The point is we really need to figure out where to place Donatella because she is barely speaking to anyone." Although Miranda still looks downcast, she changes back into a "career-obsessed" woman. When Andy asks her what she can do for her, Miranda replies, "Your job."

The weakness Miranda shows in front of Andy implies that it is difficult for successful career women to make their jobs and personal lives coexist. Moreover, Miranda's anxiety about how the media would see her divorce is indicative of a double standard successful career women are forced to confront. According to the double standard, career women like Miranda are "career-obsessed" she-devils who make their husband or boyfriend feel humiliated and emasculated. Interestingly, shortly afterwards, Andy refutes Christian's description of Miranda as "a notorious sadist": "Okay, she is tough. But if Miranda were a man, no one would notice anything about her except how great she is at her job."

Immediately after Miranda's hotel room sequence, while Andy is fixing her makeup in her own room, the camera cuts from the close-up of her face to a flashback that shows her looking through her news stories in the morning of her job interview. The camera then cuts back to a close-up of her face with a stunned expression. The flashback shot represents her inner voice, which tells her how far she has drifted away from the pre-*Runway* Andy. Clearly, the encounter with the vulnerable Miranda contributes to making Andy feel unsure as to whether

she is on the right career path. A shadow cast over her devotion to her job is a foreshadowing of her final separation from Miranda and *Runway*.

After succumbing to Christian's advances and having sex with him, Andy learns from him that *Runway's* owner is planning to replace Miranda with Jacqueline Follet, the editor-in-chief of *Runway's* French edition because "Jacqueline is a lot younger than Miranda and has a fresher take on things" and "does the same thing for a lot less money." Christian also tells Andy, "She [Jacqueline] is bringing me in to run all the editorial content." When Andy rushes to the door to warn Miranda about the plot, Christian tries to stop her by saying, "Baby, it's done." "I'm not your baby," Andy snaps. We may say that her sharp retort expresses her disgust with a foxy male scheme and male conceit.

When Andy warns her boss, however, Miranda seems surprisingly composed. And at the luncheon that day, to Andy's surprise and to Nigel's great disappointment, Miranda announces that Jacqueline will be a new partner in James Holt's company, the position Nigel believed he would gain with Miranda's approval. Later, on their way to a fashion show, Miranda explains to Andy that she knew of the plot to get rid of her and sacrificed Nigel to retain her own job. After expressing her satisfaction that Andy intently tried to warn her, Miranda tells Andy, "I see a great deal of myself in you. You can see beyond what people want and what they need, and you can choose for yourself." This remark implies that Miranda sees Andy as her potential successor in her job. Their exchange proceeds as follows:

Andy: I don't think I'm like that. I couldn't do what you did to Nigel. I couldn't do something like that.

Miranda: You already did—to Emily.

Andy: That's not what I . . . No, that was different. I didn't have a choice.

Miranda: Oh, no. You chose. You chose to get ahead. You want this life.

Those choices are necessary.

Andy: But what if this isn't what I want? I mean, what if I don't want to live the way you live?

Miranda: Oh, don't be ridiculous, Andrea. Everybody wants this. Everybody wants to be us.

Andy is appalled to realize that she has been, like Miranda, cold enough to take someone's dream away in order to get ahead, though unwittingly. She is also dismayed at the fact that if she chooses to get ahead, "those choices are necessary." At this moment, Andy breaks out of the spell cast by "the devil." She decides that such a dog-eat-dog world is not one where she belongs.

When they arrive at their destination and get out of the car, Andy turns from Miranda and walks away. Immediately after that, she receives a call from her boss and throws her cell phone into a nearby fountain without the slightest hesitation, an act that indicates her final emancipation from Miranda's control. This moment is also indicative of her rebirth or resurrection, the imagery which is associated with the phase of aggregation, the third and final one of a rite of initiation. And the resurrection is not just a return to her former self. Andy survives her initiatory ordeals during the period of symbolic death and "returns to life a new [woman], assuming another mode of being" (Eliade xii). A series of ordeals have got her into shape as a career woman. They have instilled in her, as Miranda describes it, the ability to "see beyond what people want and what they need," as well as enthusiasm and passion for her job. Andy has become self-determining enough to make a big decision to abandon her excellent prospects for working her way up the career ladder in fashion journalism and go her own way. These things show how Andy has come of age as a career woman.

5

What is interesting about the concluding sequence is its presentation of the way each of the three central female characters pursues her career. Back in New York, Andy has an interview for a job on a local newspaper. The interviewer describes her news stories as “excellent.” He then tells her that he called to the *Runway* office for a reference: “I got a fax from Miranda Priestly herself, saying of all the assistants she has ever had, you were by far the biggest disappointment, and if I don’t hire you, I am an idiot.” Andy is surprised to learn that Miranda put in a strong recommendation on her behalf. A radiant smile on her face as she is walking along the street after the interview shows that a new career path is open to her.

While walking past the Elias-Clark building, Andy calls Emily and offers all the clothes she got in Paris, saying that she does not have any place to wear them. Emily pretends to regard the offer as an unwelcome favor, but accepts. When Emily hangs up, a faint, warm smile appears across her face. Emily then tells Andy’s replacement, “You have some very large shoes to fill,” a remark showing that, like Miranda, Emily appreciates Andy’s hard work and competence. Emily is shown walking on crutches and with her leg in plaster in a full shot. Though she is portrayed somewhat comically, she is shown forging her own career path.

The film ends with Andy and Miranda exchanging looks in front of the Elias-Clark building. After the call to Emily, Andy sees Miranda getting into her car across the street. Their eyes meet and Andy nods her head and waves her hand as if to express her thanks and farewell. Miranda gets into the car without reacting. Andy has a smile on her face as if she remembers how her former boss is and starts walking down the street. Sitting back in her seat, Miranda sees Andy walking away. She finally breaks into a broad smile. She then puts on an austere expression again and sternly tells her chauffeur, “Go.” We might say that she

sounds as if she tells herself to “go,” despite having lost her potential successor. Her indomitable spirit does not allow her to stop and take a rest; she keeps on going.

In this way, each of the three central female characters is shown navigating her own career path. The conclusion of the film does not say that any one path is better than any other. It offers a range of possibility for female development as a career woman. The concluding sequence also presents low-key female bonding. *The Devil Wears Prada* dramatizes the situation of women at work with an intensive focus on the protagonist's job experience invested with an initiatory significance. The film can be said to be a woman's film which affirms women's career commitment and achievements.

Filmography

The Devil Wears Prada. Dir. David Frankel. With Anne Hathaway and Meryl Streep. 20th Century-Fox, 2006.

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