

**TYPE OF COSMOPOLITANISM AND HOW IT IS PORTRAYED
BY THE CHARACTERS IN *THE DEVIL WEARS PRADA* MOVIE
SCRIPT BY ALINE BROSH MCKENNA**

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
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THESIS

Presented to
Universitas Islam Negeri Maulana Malik Ibrahim Malang
in Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra*

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2024**

STATEMENT OF AUTHORSHIP

I state that the thesis entitled " **Type Of Cosmopolitanism And How It Is Portrayed By The Characters In The Devil Wears Prada Movie Script By Aline Brosh Mckenna**" is my original work. I do not include any material previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, i am the only person who is responsible of that.

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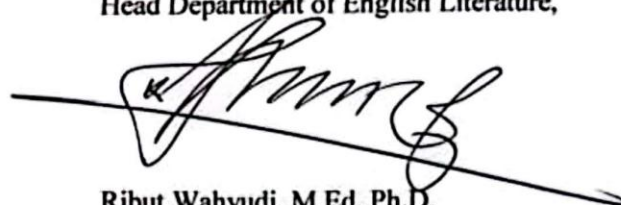
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This to certify that Atep Sopyan Syahroni thesis entitled " **Type Of Cosmopolitanism And How It Is Portrayed By The Characters In The Devil Wears Prada Movie Script By Aline Brosh Mckenna**" has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra*.

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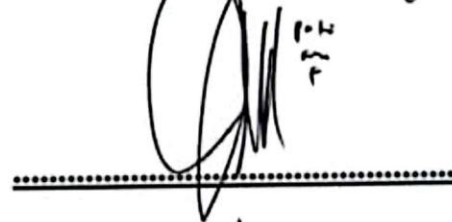
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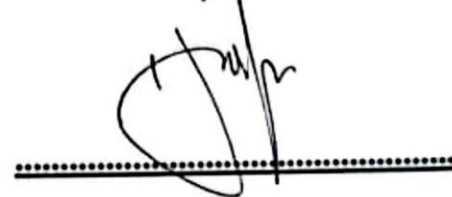
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MOTTO

وَجَزَاهُمْ بِمَا صَبَرُوا جَنَّةً وَحَرِيرًا

"And He rewarded them for their patience (in the form of) heaven and (clothing) silk"

(QS. A-Insan [76] : 12)

"If you can't endure the fatigue of studying then you must be able to endure the pain of ignorance."

Imam Syafi'i

DEDICATION

It's an honor to dedicate this thesis to:

My loving family, whose unwavering support and encouragement have been the driving force behind my academic journey. Their love, sacrifices, and belief in me have given me the strength and motivation to overcome challenges and pursue my dreams.

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In the name of Allah, the All-Compassionate, All-Merciful

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Mr. Aang Abdul Hakim & Mrs. Lilis Nurhayati (my beloved parents) and all of my precious siblings who are the biggest motivation for the researcher. This thesis is dedicated to my beloved parents, as proof of their success who have educated the researcher (their child) to be in the current position.

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Last but not least, I want to thank me. I want to thank me for believing in me. I want to thank me for doing all this hard work. I want to thank me for never quitting. I want to thank me for always being a giver and trying to give more than I receive. I want to thank me for trying to do more right than wrong. I want to thank me for just being me at all times.

The researcher realizes that the thesis still has many shortcomings. As such, the researcher will be happy to be given all criticism and input. Hopefully, this feedback will help improve both the researcher and the research in the future. The researcher also hopes that this thesis can provide benefits and enthusiasm for the wider community.

The Researcher

Atep Sopyan Syahroni

Abstract

Syahroni, Atep Sopyan (2024). *Type Of Cosmopolitanism and How It is Portrayed By The Characters in the Devil Wears Prada Movie Script By Aline Brosh Mckenna*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Asni Furaida, M.A.

Keywords : Cosmopolitanism, Cultural Cosmopolitanism, Market Cosmopolitanism

This research examines the portrayal of cosmopolitanism in the characters of *The Devil Wears Prada* movie script by Aline Brosh McKenna. The study aims to analyze how different types of cosmopolitanism, such as cultural, market, and elitist cosmopolitanism, are reflected through the characters' interactions and development within the context of the global fashion industry. Using a literary criticism method, key dialogues are scrutinized to explore how the characters embody global cultural influences and navigate the complexities of a cosmopolitan world. The findings suggest that Miranda exemplifies both cultural and elitist cosmopolitanism, with her authoritative role in shaping international fashion trends. Andy's journey illustrates market cosmopolitanism, as she struggles to adapt to global pressures while preserving her personal values. This research highlights the movie script's exploration of the balance between local identity and global expectations, showing how characters evolve in response to cosmopolitan forces. The study provides valuable insights into how media representations of cosmopolitanism shape readers' understanding of global interconnectedness and cultural diversity. It is recommended that future research further investigates how cosmopolitan themes in movie influence audience perceptions of identity, cultural integration, and the dynamics of globalization, particularly in creative industries like fashion. This exploration can deepen our understanding of how individuals navigate a globalized society through media and popular culture.

Abstrak

Syahroni, Atep Sopyan (2024). *Type of Cosmopolitanism and How it is Portrayed By The Characters in the Devil Wears Prada Movie Script By Aline Brosh McKenna*. Skripsi. Program Studi Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Dosen Pembimbing: Asni Furaida, M.A.

Keywords : Kosmopolitanisme, Kosmopolitanisme Budaya, Kosmopolitanisme Pasar

Penelitian ini mengkaji tentang penggambaran kosmopolitanisme pada karakter naskah film *The Devil Wears Prada* karya Aline Brosh McKenna. Penelitian ini bertujuan untuk menganalisis bagaimana berbagai jenis kosmopolitanisme, seperti kosmopolitanisme budaya, kosmopolitanisme pasar tercermin melalui interaksi dan perkembangan karakter dalam konteks industri mode global. Dengan menggunakan metode kritik sastra, dialog-dialog dicermati untuk mengeksplorasi bagaimana para karakter mewujudkan pengaruh budaya global dan menavigasi kompleksitas dunia kosmopolitan. Temuan ini menunjukkan bahwa Miranda merupakan contoh kosmopolitanisme budaya dan elitis, dengan peran otoritatifnya dalam membentuk tren mode internasional. Perjalanan Andy menggambarkan kosmopolitanisme pasar, saat ia berjuang beradaptasi terhadap tekanan global sambil mempertahankan nilai-nilai pribadinya. Penelitian ini menyoroti eksplorasi film mengenai keseimbangan antara identitas lokal dan ekspektasi global, yang menunjukkan bagaimana karakter berevolusi sebagai respons terhadap kekuatan kosmopolitan. Studi ini memberikan wawasan berharga tentang bagaimana representasi media tentang kosmopolitanisme membentuk pemahaman pemirsa tentang keterhubungan global dan keragaman budaya. Disarankan agar penelitian di masa depan menyelidiki lebih lanjut bagaimana tema kosmopolitan dalam film mempengaruhi persepsi penonton tentang identitas, integrasi budaya, dan dinamika globalisasi, khususnya dalam industri kreatif seperti fashion. Eksplorasi ini dapat memperdalam pemahaman kita tentang bagaimana individu menavigasi masyarakat global melalui media dan budaya populer.

خلاصة

شهراني، عاطف سفيان (2024). العالمية التي تصورها الشخصيات في فيلم The Devil Wears Prada سيناريو الفيلم بقلم ألين بروش ماكينا. أطروحة. برنامج دراسة الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. المشرف: اسني فريده، M.A.

الكلمات المفتاحية: العالمية، العالمية الثقافية، العالمية السوق

يتناول هذا البحث تصوير العالمية في شخصيات فيلم للكاتب ألين بروش ماكينا. بهدف الدراسة إلى تحليل كيفية انعكاس الأنواع المختلفة من العالمية، مثل العالمية الثقافية والسوقية والنخبوية، من خلال تفاعلات الشخصيات وتطورها في سياق صناعة الأزياء العالمية. باستخدام أسلوب تحليل المحتوى النوعي، يتم فحص المشاهد والمحادثات الرئيسية لاستكشاف كيفية تجسيد الشخصيات، بما في ذلك ميراندا بريستي وآندي ساكس ونايجل كيلينج وآخرين، للتأثيرات الثقافية العالمية والتنقل في تعقيدات عالم عالمي. تشير النتائج إلى أن ميراندا تجسد النزعة العالمية الثقافية والنخبوية، من خلال دورها الرسمي في تشكيل اتجاهات الموضة العالمية. توضح رحلة آندي عالمية السوق، حيث تكافح من أجل التكيف مع الضغوط العالمية مع الحفاظ على قيمها الشخصية. وفي الوقت نفسه، يمثل نايجل العالمية الإبداعية، التي تحتضن التأثيرات الثقافية المتنوعة لدفع الابتكار في عالم الموضة. يسلط هذا البحث الضوء على استكشاف الفيلم للتوازن بين الهوية المحلية والتوقعات العالمية، موضحاً كيف تتطور الشخصيات استجابةً للقوى العالمية. توفر الدراسة رؤى قيمة حول كيفية تشكيل تمثيلات وسائل الإعلام للعالمية فهم المشاهدين للترايب العالمي والتنوع الثقافي. من المستحسن أن تبحث الأبحاث المستقبلية بشكل أكبر في كيفية تأثير المواضيع العالمية في الأفلام على تصورات الجمهور للهوية، والتكامل الثقافي، وديناميكيات العولمة. وخاصة في الصناعات الإبداعية مثل الموضة. يمكن لهذا الاستكشاف أن يعمق فهمنا لكيفية تنقل الأفراد في مجتمع معولم من خلال وسائل الإعلام والثقافة الشعبي.

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CHAPTER I

INTRODUCTION

A. Background of the Study

In the era of growing globalization, we witness increasingly intensive interactions between cultures from various parts of the world (Held, 2007). The concept of cosmopolitanism, which emphasizes an open outlook and acceptance of diversity of cultures and views, has become very relevant in our understanding of the dynamics of intercultural relations and global perspectives today. Cosmopolitanism puts forward the idea that as world citizens, we have a responsibility to appreciate, understand, and collaborate with other cultures throughout the world (Matiaske, 2008). In the context of globalization, where the flow of information, trade and migration is increasing, a strong understanding of cosmopolitanism becomes increasingly important in building harmonious and mutually beneficial relationships between individuals, groups and nations throughout the world.

This research can provide a deeper understanding of how movie script represents social and cultural concepts, including cosmopolitanism. Through an economic approach, this research can produce a critical analysis of how certain values and ideologies are represented and fought for, as well as their implementation in the construction of individual and collective identities. The results of this research can provide useful insights for filmmakers, producers and other media practitioners in

designing and presenting more complex and realistic representations of cosmopolitanism in their works.

The study of globalization and social and cultural theory development can be interconnected through cosmopolitanism. Essentially, cosmopolitanism can be viewed as an ideology that opposes nationalism (Binnie, 2006: 222). It is also a good way to continue cultural thinking in the social sciences, as the cultural dimensions of globalization resonate with new conceptions of cultural cosmopolitanism. Cosmopolitanism is a contemporary approach that offers a normative-critical perspective and an empirical-analytical view of social life (Delanty, 2006). Therefore, this study raises one movie script entitled *The Devil Wears Prada*, which represents cosmopolitanism.

This research specifically adopts Kleingeld's (1999) six types of cosmopolitanism moral, federative, legal, cultural, market, and romantic to analyze the representation of cosmopolitan values in *The Devil Wears Prada* movie script. By applying this framework, the research investigates how the script reflects various dimensions of cosmopolitanism, such as cultural openness, global market forces, and the ethical challenges of globalization. Through an economic approach, this study provides a critical analysis of how certain values and ideologies are represented and their role in shaping individual and collective identities.

The urgency of this study lies in its relevance to contemporary global interactions, where cosmopolitan values are increasingly critical for navigating multicultural and interconnected environments. The growing prevalence of international media and global cultural exchanges makes it essential to understand how cosmopolitanism is portrayed in popular culture.

This research offers significant insights into how movies influence and shape societal perceptions of global identity, cultural diversity, and the complexities of living in a globalized world. The findings will be useful for filmmakers, producers, and media practitioners in crafting more complex and realistic representations of cosmopolitanism, while contributing to the broader discourse on globalization and cultural identity.

The Devil Wears Prada movie script tells the story of a young woman, Andy Sachs, who enters the New York City fashion world as the personal assistant of Miranda Priestly, an editor-in-chief of a famous fashion magazine. In Andy's journey, this movie script highlights various aspects of cosmopolitanism, including cultural diversity and intercultural interactions in the glamorous world of fashion.

However, behind the glitter of the fashion world, strong power dynamics are hidden. Miranda Priestly, as a very influential figure in the fashion industry, has complete control over her glamorous world. In her relationship with Andy, these power dynamics become clear, showing how power can influence interactions between individuals and influence attitudes towards cultural diversity.

With all the challenges and changes she faces, Andy experienced significant personal growth. She learned to appreciate cultural diversity, interact with individuals from different backgrounds, and find strength in loyalty to herself. In a journey full of drama and challenges, *The Devil Wears Prada* is not only a story about the glamorous world of fashion, but also a narrative that depicts the complexity and richness of cultural diversity and the power dynamics that surround it.

There are several previous studies that researcher uses as a reference in conducting this research. Some of them use the same object of study, namely the *The Devil Wears Prada* movie script, and of course with a different discussion focus. The first is an article by Ratri and Ardi (2019) entitled *Power and Impoliteness in The Devil Wears Prada Movie Script*. This article uses descriptive qualitative methods and analyzes how the character Miranda Priestly, as a powerful editor-in-chief, uses her power in her relationships with subordinates, including the character, Andy Sachs.

Next is Chuah's (2022) article entitled *The Devil Wears Prada: The Relationship Between Entitlement and Perceived Status in Women*. This article uses qualitative research methods and discusses how the female characters in the movie script (such as Miranda Priestly, Andy Sachs, and the -other characters) reflect or influence perceptions of rights and status in society, especially in the glamorous and elitist world of fashion.

Third, the article entitled *Exploring the World of Luxury Fashion Brands: A Socio-Economic Approach in the Movie script – The Devil Wears Prada*, belongs to

Mandal (2020). This article uses economic analysis methods and discusses how the movie script represents the world of luxury fashion, including related social and economic aspects, such as hierarchies in the fashion industry, corporate culture, and interactions between characters in that environment.

Fourth, *The Image of Wise Woman in a Literary Text (Based on the Novel 'The Devil Wears Prada' by Lauren Weisberger)* journal owned by Babelyuk and Galaidin (2019). This research analyzes how the female characters in the novel are represented as wise figures, both in professional and personal life, using narrative analysis methods.

Fifth, *Body and Fashion in The Devil Wears Prada* article by Kosker (2023). This research explores how physical appearance and clothing play a role in forming the identities of the characters in the movie script. This research was conducted using descriptive qualitative methods.

Apart from several studies that focused on the same object, namely *The Devil Wears Prada* movie script, researcher found several studies that discussed cosmopolitan representation, but on different objects. Among them, *Everyday Cosmopolitanism in Representations of Europe among Young Romanians in Britain* by Andreouli and Howarth (2019). This article examines how young Romanians understand, interact and reflect on the concept of cosmopolitanism in their everyday lives in the UK, especially in the context of integration with UK and wider European society. This article uses a qualitative interview method.

Next, Oh's article (2019) with the title *Representing the Western Super-Minority: Desirable Cosmopolitanism and Homosocial Multiculturalism on a South Korean Talk Show*. This article explores how western minorities are represented in the South Korean context, particularly on talk shows, and how this representation relates to concepts of desirable cosmopolitanism and homosocial multiculturalism. This article uses qualitative methods with a popular culture analysis approach.

Eighth, a book entitled *Son of Spinoza: Georg Brandes and Modern Jewish Cosmopolitanism* by Hjortshoj (2021) which discusses the relationship between Georg Brandes, an important Danish philosopher in the 19th century, and the concept of modern Jewish cosmopolitanism. Ninth, a book by Wilde et al (2019) entitled *The Struggle Over Borders: Cosmopolitanism and Communitarianism*. This book explores the debate or struggle between two different philosophical concepts: cosmopolitanism and communitarianism, especially in the context of borders. In its preparation, this book uses philosophical analysis methods.

Finally, *Imperial Beast Fables: Animals, Cosmopolitanism, and the British Empire* (Nagai, 2020). This book discusses the role of animals in fables related to the British empire, as well as their relationship to the concept of cosmopolitanism. Based on several previous studies, the researcher conducted research in order to provide a new understanding and refresh old understandings about the concept of cosmopolitanism. By utilizing a theoretical approach to representation in literature, this research aims to analyze how the concept of cosmopolitanism is represented in the *The*

Devil Wears Prada movie script. By exploring the symbols, narratives and characters in the movie script, this research explores how this movie script reflects and influences readers' perceptions and understanding of cosmopolitanism.

B. Problems of the Study

In accordance with the research background above, the researcher formulated two research problems, as follows:

1. What type of cosmopolitanism portrayed by the characters in *The Devil Wears Prada* movie script by Aline Brosh McKenna?
2. How is cosmopolitanism portrayed by the characters in *The Devil Wears Prada* movie script by Aline Brosh McKenna?

C. Significances of the Study

The significance of this study can be divided into two objectives. Theoretically, this study provides a good reference to discuss cosmopolitanism in the movie script. The readers are expected to know the cosmopolitanism experienced by the characters in *The Devil Wears Prada* movie script. Practically, this study is to be useful for the reader to know more about the types of cosmopolitanism, especially to understand cosmopolitanism portrayed in a movie script.

D. Scope and Limitation

This study has certain limitations that need to be considered. Firstly, this research does not take into account different reader responses or perceptions of the movie script. The analysis is based on the researcher's understanding of cosmopolitanism and the representations contained in the movie script, primarily using sociology of literature approach and cosmopolitanism theory. However, the study does not consider variations in individual understanding and interpretation, which may influence how different readers or viewers perceive cosmopolitanism in the movie.

Second, the data sources used are limited to the movie script itself and may not include broader contextual information beyond what is shown in the script. This reliance on the script alone, without additional reference to the original novel or cultural commentary, may limit the depth of analysis. Additionally, while the correlation between sociology of literature and cosmopolitan theory provides a framework for understanding how cultural and global elements are adapted from literature to film, the lack of contextual analysis beyond the script may restrict the conclusions drawn from this research.

E. Definition of Key Term

Cosmopolitanism: Cosmopolitanism is the view that all human beings are members of the same community (Beck, 2006).

CHAPTER II

LITERATURE REVIEW

In this chapter, there are several important sub-chapters. The researcher explains the approach of sociology in literature, theory, types, and history of cosmopolitanism.

A. Sociology of Literature

Sociology of literature is an approach to literary studies that examines the relationship between literary works and the social, cultural, political and economic context of society. This approach views literary works not only as a form of artistic expression, but also as a product that is influenced by social conditions, and has a role in influencing the social structure of society. Sociology of literature considers that literary works reflect the views, values and norms of society at a certain time, thereby reflecting the social situation that is developing in society.

This approach departs from the understanding that literature is part of social dynamics that mutually influence society. According to sociology of literature, writers and their works do not stand alone, but are bound by social and economic relations that shape the writer's perspective and aesthetic choices. Literary works can show the author's worldview which is influenced by social class, cultural background and political conditions at that time. For example, literary works born in societies with high class inequality often contain themes of injustice or class struggle.

According to Lucien Goldmann (1981), sociology of literature not only studies literary works as aesthetic objects or artistic results in their own right, but also sees them as cultural products that reflect the social, economic and political structure of society at a certain time. In Goldmann's view, literary works are considered social documents that contain a certain worldview or point of view, which often corresponds to a particular social class or group in society.

Goldmann developed an approach called genetic structuralism. In this approach, he argues that the structure in literary works cannot be separated from the social structures that shape or influence the author. The writer is part of society and cannot be separated from the social, economic and political conditions in which he lives. Therefore, literary works can be seen as a reflection of the experiences and worldview of the social group to which the author belongs. For example, a writer who lives amidst social inequality may depict themes of injustice and struggle in his work, so that the work reflects the inequality experienced by his social group or class.

In this theory, Goldmann emphasizes that literary works are not just passive "mirrors" of society, but are also constructions that structure social reality based on the perspective of certain groups. The worldview that appears in literary works serves to express the interests, values, and hopes of a particular social class or group, which in many cases reflects the reality of their lives and their position in society. In this way, literary works can act as a tool of social criticism that allows readers to understand certain social conditions and perspectives that they may not have experienced directly.

In sociology of literature, literary works are seen as a reflection or criticism of social conditions that exist in society. As Terry Eagleton (1976) puts it, "literature is ideology, because it reflects the dominant value system of a given society." This approach highlights how literary works can reflect social inequality, class struggle, gender injustice, and various other social dynamics. Literary works are also considered to be able to influence society. Sociology of literature looks at how literary works are able to shape public opinion, influence people's perceptions of social issues, and contribute to the process of social change.

In this research, sociology of literature is used to analyze the relationship between the characters in the film script *The Devil Wears Prada* and the social phenomena they represent, such as power, capitalism, and inequality in the global fashion industry. This approach helps explain how figures such as Miranda Priestly and Andy Sachs reflect social hierarchies and how the competitive world of fashion reflects the social structure of modern society. Additionally, sociology of literature allows a deeper analysis of the dynamics of relationships between characters, who are connected not only through the fashion industry, but also through class conflict, personal ambition, and social pressure.

B. Theory of Cosmopolitanism

Cosmopolitanism is the view that all human beings are members of the same community, and that we should strive to be "global citizens" who are open to

differences (Kleingeld, 1999). The cosmopolitan view emphasizes the importance of transcending local or national boundaries and adopting an inclusive attitude towards all individuals, regardless of their origins, beliefs, or cultural background. It reflects the idea that we all share the same living space on this planet and therefore have a common interest in promoting global peace, justice and prosperity. The attitude of cosmopolitanism encourages us to open our minds and hearts to the differences that exist in this world, and to see the plurality of cultures and views as a source of shared wealth and success. It also proposes that in facing global challenges such as climate change, poverty, or armed conflict, effective and sustainable solutions require cross-border cooperation and collaboration between nations.

Cosmopolitanism as a concept, does not have a single definition, but includes at least six different types (Kleingeld, 1999). These include moral cosmopolitanism, international federative cosmopolitanism, legal cosmopolitanism, cultural cosmopolitanism, market cosmopolitanism, and romantic cosmopolitanism.

1. Moral Cosmopolitanism

Moral cosmopolitanism is a philosophical view or ethical outlook that emphasizes moral unity and universal obligations among all humans, regardless of differences in culture, religion, or origin. This concept is abolished in the idea that every individual has equal moral dignity and that ethical obligations must be global in scope.

In moral cosmopolitanism, moral values are considered universal and not tied to geographic boundaries or specific group identities. This means that individuals have a moral responsibility towards all humans, not just towards certain groups or countries. The moral emphasis cosmopolitanism places on cultural diversity and the recognition of equal human rights for all individuals throughout the world.

Some philosophies noted for promoting moral cosmopolitanism include Immanuel Kant, who proposed the idea of moral obligations being universal and independent of contingent factors such as culture or national interests. This view can also be found in the works of contemporary philosophers such as Martha Nussbaum and Kwame Anthony Appiah.

2. International Federative Cosmopolitanism

International federative cosmopolitanism is a concept that emphasizes the idea that in an increasingly interconnected and interdependent world, countries must work together within a federative framework to address global challenges. This idea includes that political, economic, social, and environmental policies should be jointly governed by the international community, with states sharing their sovereignty to achieve common goals.

This concept encourages the creation of strong international institutions, such as the United Nations (UN) or the European Union (EU), which aim to address cross-

border problems, such as peace and security, poverty alleviation, climate change, and international trade.

Proponents of international federative cosmopolitanism believe that closer international cooperation will bring benefits to all parties, because global problems cannot be addressed by any one country individually. This represents the view that human solidarity and moral obligations towards the well-being of the world as a whole must take priority over purely national interests.

3. Cosmopolitan Law

Cosmopolitan law is a legal concept that emphasizes the principles of universality, equality, and justice among individuals throughout the world. It is a concept rooted in the idea that all humans have equal rights and that our moral obligations are not limited to national boundaries.

The main principles of cosmopolitan law include:

Universality: Cosmopolitan law assumes that legal principles apply to all individuals, not just to citizens of a particular country. This reflects the belief that all humans have the same human rights.

Equality: Cosmopolitan law emphasizes equality among individuals, regardless of factors such as race, religion, gender, or nationality. Every individual is considered to have equal value in the eyes of the law.

Justice: Cosmopolitan legal principles aim to create a just legal system and recognize shared responsibility to address injustice and inequality among individuals throughout the world.

Cosmopolitan law concerns not only relations between individuals, but also relations between states. It includes the idea that states have a moral responsibility to respect human rights and the principles of global justice, as well as to participate in international cooperation to promote universal peace and prosperity.

4. Cultural Cosmopolitanism

Cultural cosmopolitanism is a view or attitude that respects cultural diversity in the world and promotes mutually beneficial intercultural interactions. This involves recognition of the diversity of traditions, values, norms, languages, and cultural expressions that exist throughout the world, as well as the belief that cultural exchange can enrich the overall human experience.

Cultural cosmopolitanism can be a foundation for building peace, mutual understanding, and cross-cultural cooperation in an increasingly connected world. However, it should be noted that in practice, the implementation of cultural cosmopolitanism can also give rise to challenges, including issues such as cultural domination, unequal cultural trade, and identity problems.

5. Market Cosmopolitanism

Market cosmopolitanism refers to the idea that global markets are arenas in which individuals, companies, and countries interact without significant geographic boundaries. This concept includes a belief in the benefits of free trade, cross-border investment, and global economic integration.

Market cosmopolitanism can provide benefits such as faster economic growth, greater access to goods and services, and cross-border transfer of technology and knowledge. However, there are also criticisms of the concept, including that economic inequality may be reinforced, vulnerability to global financial crises, and negative impacts on the environment and local communities.

6. Romantic Cosmopolitanism

Romantic cosmopolitanism is a view or attitude that includes respect for cultural diversity and universal human values, while maintaining or even glorifying romantic elements such as individualism, freedom, and authenticity. It is a combination of cosmopolitanism (an understanding of global relations and appreciation of cultural diversity) with elements of romanticism in human thought and experience.

Romantic cosmopolitanism attempts to unite the romantic elements of human experience with an appreciation of diversity and global connections in an increasingly connected world. This creates a unique perspective that combines awareness of global realities with intense and meaningful personal experiences.

C. History of Cosmopolitanism

Cosmopolitanism is a concept that has developed over the centuries, originating from the ideas of Ancient Greek philosophy. This term was first expressed by the philosopher Diogenes of Sinope in the 4th century BC, who declared himself a "world citizen" or cosmopolite. This view, which was later deepened by Stoic philosophers such as Zeno of Citium, held that humans were bound by universal principles that transcended the boundaries of countries or cities. Stoicism expanded this concept with the belief that all humans, regardless of their origin, have equal value and dignity. This thinking is the basis of classical cosmopolitanism, which emphasizes that every individual is part of a larger global community, not just a member of a particular country (Nussbaum, 1997).

Over time, the idea of cosmopolitanism developed in Western thought, especially during the Age of Enlightenment. Philosophers such as Immanuel Kant strengthened cosmopolitanism through ideas about eternal peace and universal human rights. In his book, *Perpetual Peace: A Philosophical Sketch* (1795), Kant argued that global peace could only be achieved if international society adhered to universal principles, such as the right not to be invaded or assaulted. Kant introduced the idea of legal cosmopolitanism, which aims to create a world order in which each state respects the rights of other states. This view shows cosmopolitanism not only as a moral attitude but also as a legal basis that covers international relations (Kant, 1795).

In the 20th century, cosmopolitanism developed along with globalization and increased intercultural interaction. Thinkers such as Kwame Anthony Appiah and Martha Nussbaum call cosmopolitanism a response to deepening global interconnectedness. Appiah, in his book *Cosmopolitanism: Ethics in a World of Strangers* (2006), emphasizes the importance of respecting cultural differences while still upholding shared values. Modern cosmopolitanism not only speaks of universal rights, but also values cultural diversity and the importance of intercultural dialogue. With globalization, this concept has become increasingly relevant, especially in building cross-cultural understanding and responding to global challenges, such as climate change and migration (Appiah, 2006).

CHAPTER III

RESEARCH METHOD

In this chapter, the researcher describes the methods used in this research. Research methodology includes research design, data sources, data collection, and data analysis. In this way, readers can understand how the steps in this research were carried out so that in the future they can be used as a reference in conducting research.

A. Research Design

This research adopts a literary criticism approach as it focuses on primary literary source material, namely *The Devil Wears Prada* movie script by Aline Brosh McKenna. By analyzing this script, the study aims to delve into the thematic intricacies, character developments, and narrative structures inherent within the text. As a cinematic adaptation of Lauren Weisberger's novel, the movie script embodies elements of storytelling, dialogue, and characterization that are quintessential to literary works. Thus, by scrutinizing the script through the lens of literary criticism, this research endeavors to unveil the nuanced portrayal of cosmopolitanism as depicted through the main characters' interactions, dilemmas, and cultural contexts within the narrative framework.

B. Data Source

The data source for this research is the movie script *The Devil Wears Prada*, written by Aline Brosh McKenna, released in 2001. *The Devil Wears Prada* is a movie script adaptation of the novel with the same title by Lauren Weisberger, which was first published in 2003. Although there are some changes in the movie script adaptation, the core plot remains faithful to the novel. This movie script consists of 137 pages. *The Devil Wears Prada* movie script was published by HarperCollins Publishers in several countries, namely England, Australia, New Zealand and India.

C. Data Collection

The research focuses on gathering data from the main sources to analyze the cosmopolitan themes within the film. The data comes from the official movie script, where dialogues, character interactions, and specific scenes are carefully examined to identify moments that reflect the concept of cosmopolitanism. The script provides insights into the development of characters Miranda Priestly and Andy Sachs, each of whom embodies different aspects of cosmopolitanism.

The research also draws from secondary literature on cosmopolitanism, particularly using Kleingeld's (1999) six types of cosmopolitanism moral, federative, legal, cultural, market, and romantic as a framework to interpret the characters' behaviors and values. Supporting literature on globalization, identity, and media analysis provides additional context, helping to deepen the understanding of cosmopolitanism within the movie script.

Scene-based data collection focuses on identifying key moments that showcase global influences, such as fashion shows, discussions about international markets, and conflicts between local identity and global demands. Additionally, audience reception is considered by analyzing reviews and critiques to see how viewers perceive the film's portrayal of cosmopolitanism. This comprehensive approach ensures that the research captures the nuanced representation of cosmopolitanism in *The Devil Wears Prada* movie script.

D. Data Analysis

In this research, data analysis was carried out with a focus on how cosmopolitanism is represented by the characters in the movie script. This research examines various aspects of cosmopolitanism through in-depth analysis of the main characters. This data analysis also includes examining dialogue and character actions, analyzing audience reviews and criticism to understand how movie script portrayed cosmopolitanism, as well as the historical and cultural context related to globalization in the media. This research aims to provide in-depth insight into the representation of cosmopolitanism in *The Devil Wears Prada* and how the movie script portrayed the dynamics of globalization in industrial fashion.

CHAPTER IV

FINDING AND DISCUSSION

In this chapter, the researcher presents a descriptive explanation with supporting data from the movie script *The Devil Wears Prada*. This aims to answer the formulation of this research problem. This chapter contains two subchapters. The first chapter contains cosmopolitanism as represented in the movie script *The Devil Wears Prada*. The following subchapter discusses the types of cosmopolitanism experienced by the characters in the movie script *The Devil Wears Prada*.

A. Type Of Cosmopolitanism Portrayed by The Characters in *The Devil Wears Prada* Movie Script by Aline Brosh Mckenna

Type of cosmopolitanism portrayed by the characters in *The Devil Wears Prada* movie script as explained in the theoretical study chapter, Kleinged (1999) states that there are six types of cosmopolitanism: moral cosmopolitanism, international federative cosmopolitanism, legal cosmopolitanism, cultural cosmopolitanism, market cosmopolitanism, and romantic cosmopolitanism. Based on data in *The Devil Wears Prada* movie script, researchers found two types of cosmopolitanism experienced by the characters, namely cultural cosmopolitanism and market cosmopolitanism.

1. Cultural Cosmopolitanism

As explained in the theoretical study section, cultural cosmopolitanism is a form of cosmopolitanism that emphasizes openness, acceptance and appreciation of various different cultures in the world. In this context, cultural cosmopolitanism refers to an attitude and outlook on life that respects cultural diversity, and recognizes that a person can enrich himself by studying, understanding and integrating various elements from different cultures.

Miranda Priestly is one figure who experiences cultural cosmopolitanism. She deeply appreciates and understands the contributions of cultures from around the world to the world of fashion. She has a deep appreciation for the work of designers from various countries, showing how global cultures influence each other in creating fashion trends.

Cultural cosmopolitanism encourages active cross-cultural interactions, such as travel to other countries, participation in international cultural events, or consumption of media and cultural products from different parts of the world. While valuing diversity, cultural cosmopolitanism also encourages the spread of universal values such as tolerance, freedom and equality that are considered relevant across all cultures.

Cultural cosmopolitanism values the process of hybridization, where elements from different cultures mix to create something new and unique. This can be seen in phenomena such as fusion cuisine, global music, or fashion that combines elements from various cultures.

Cultural cosmopolitanism challenges ethnocentrism and cultural chauvinism by offering a more inclusive and global perspective. However, this concept also faces criticism, especially regarding the potential for cultural homogenization and the loss of local cultural identity in the process of globalization.

2. Market Cosmopolitanism

Market cosmopolitanism is a type of cosmopolitanism that focuses on the interconnectedness and interdependence of the global economy. This concept refers to the view that world markets must be open and globally integrated, where goods, services, capital and labor can move freely across national borders. Market cosmopolitanism emphasizes the importance of international trade, cross-border investment, and global economic cooperation as a way to achieve greater well-being and prosperity for all people around the world.

Among the figures who experience market cosmopolitanism is Andrea “Andy” Sachs. Andy embarks on a journey towards market cosmopolitanism as he becomes more involved in the work on “Runway,” he begins to understand the power dynamics and global trends that dominate the fashion industry. This shows how market cosmopolitanism influences individuals to adapt to the demands of the global market.

Market cosmopolitanism supports the process of economic globalization, where markets around the world are interconnected and

interdependent. This includes trade liberalization, market deregulation, and the reduction of trade barriers such as tariffs and quotas. In this view, open markets are considered the best way to increase economic efficiency, encourage innovation and create jobs. Market cosmopolitanism encourages greater access to global markets for developing countries, with the aim of reducing poverty and raising living standards.

Market cosmopolitanism supports the active role of international economic institutions such as the World Trade Organization (WTO), the International Monetary Fund (IMF), and the World Bank in managing and facilitating global trade and economic cooperation. These institutions are considered important for ensuring global economic stability and for resolving economic disputes between countries. This concept also encourages a spirit of entrepreneurship and innovation at the global level, by recognizing that economic actors from various countries can learn from each other, share technology, and collaborate to create better products and services.

Although market cosmopolitanism tends to emphasize market freedom, there is also a recognition that certain interventions may be necessary to address global inequalities. This could include development aid, technology transfer, or fairer trade policies to support less developed countries.

B. Cosmopolitanism Portrayed by The Characters in The Movie Script *the Devil Wears Prada*.

The movie script for the *The Devil Wears Prada* depicts cosmopolitanism through its depiction of the global fashion industry which is at the center of the story. Through the main characters and environment of the magazine “Runway,” the movie script shows how cosmopolitanism is reflected in various aspects of life and social interactions.

1. Miranda Priestly

Miranda Priestly is an iconic figure in the fashion industry who represents a cosmopolitan elite with global power. As the editor-in-chief of the leading fashion magazine “Runway,” Miranda has the ability to influence and determine the direction of fashion trends followed around the world. Her power and influence are not only limited to the local or national sphere, but transcend national boundaries, making her one of the most influential figures in the world of international fashion. Her luxurious lifestyle, careful fashion choices and global network emphasize her position as a leader who has broad views and control over the global fashion industry. The following quotes show that Miranda depicts cultural cosmopolitanism in accordance with the development of Miranda's character in the movie script:

- a. In-depth Knowledge of Global Fashion Trends

MIRANDA

This... stuff? Okay. I understand. You think this has nothing to do with you. You go to your closet and select, say, that lumpy blue sweater because you're trying to tell the world that you take yourself too seriously to care about what's on your body. What you don't know is that your sweater is not blue. It's not even sky blue. It's cerulean. You also don't know that in 2002, De La Renta did a collection of cerulean gowns, Yves St. Laurent showed a cerulean military jacket, Dolce did skirts with cerulean beads, and in our September issue we did the definitive layout on the color. Cerulean quickly appeared in eight other major collections, then the secondary and department store lines and then trickled down to some lovely Casual Corner, where you no doubt stumbled on it.

Page 28A

In the quote above, Miranda Priestly provides an in-depth explanation of how global fashion and trends work, especially how a trend like the color "cerulean" spreads from top designers to retail stores to the general public. This explanation shows that Miranda truly understands the processes behind the formation of global trends, as well as how culture and the fashion industry interact with each other on a global scale.

Miranda explains how various world-famous designers, such as Oscar de la Renta and Yves Saint Laurent, introduced cerulean color through their work, which then spread throughout the world. This depicts an aspect of cultural cosmopolitanism, where Miranda sees and understands fashion trends

as the product of various cultures and the contributions of international designers located all over the world.

b. Influence in the World of International Fashion

EMILY whispers to MIRANDA.

EMILY (CONT'D)

*John Folger. New artistic director,
Circle in the Square.*

MIRANDA

John. Good to see you.

*She greets him. Just then we see a distinguished man in an
impeccable European suit. MASSIMO.*

ANDY

That's Massimo Cortileono, chairman of-

EMILY

(shushes ANDY)

She knows him.

MIRANDA

*Massimo, you made it. I was worried
you'd be too busy with your new
factory in Ortezzano--*

MASSIMO

*I would never miss a chance to see
you, Miranda, darling.*

Page 73

On this page, Miranda attends an event and interacts with international fashion figures such as Massimo and Jacqueline Follet. Miranda's presence among them shows his role as an important figure in the fashion world, with a wide network that includes the industry's main players.

The meeting also highlighted Miranda's immense connections and influence as Runway's editor-in-chief within the global fashion network. As a

cosmopolitan figure, he not only understands international fashion trends, but also builds relationships with key figures, which strengthens his position in directing trends in the industry.

c. Cosmopolitan Attitudes Toward Fashion Standards and International

Finally, ANDY sees MIRANDA walking in. MIRANDA prepares to walk right past her.

ANDY

*Miranda, wait. I have to talk to you.
You can fire me if you want to after
that, but...*

(gathers all her nerve)

*Irv is going to make Jacqueline Follet
editor-in-chief of Runway. Christian
Thompson told me, he's going to work
for her. Irv's going to tell you
today. I thought if I told you now,
you could fix it.*

ANDY stands there, breathless. Waiting for MIRANDA'S reaction. And MIRANDA looks past her...

...we see she's scrutinizing a passing floral arrangement.

MIRANDA

Are those freesias?

ANDY

What? No. I specifically told them--

MIRANDA

*If I see freesia anywhere, I will be
very disappointed.*

She walks away. Leaving ANDY standing there.

Miranda makes a big business decision in a global context by appointing Jacqueline to an important position. This decision is not just about choosing someone competent, but also about considering the impact on an international level, where every decision has resonance within the global fashion industry. This decision shows that Miranda understands her global influence and carefully considers how her choices will impact fashion dynamics in different countries.

Jacqueline's appointment shows that Miranda is not only focused on the domestic fashion market but also takes international standards and needs seriously. This move reflects Miranda's cosmopolitan perspective, where he prioritizes someone who can contribute to the creation of global trends in line with international norms. In this case, Miranda demonstrated a deep understanding of how the fashion industry works on a global scale, as well as how selecting the right staff can strengthen Runway's position in the world fashion market.

In addition, this decision highlights how cultural values are taken into consideration in the international scope of the fashion industry. By choosing Jacqueline, who represents the French fashion perspective, Miranda shows that cultural and stylistic diversity is essential in shaping relevant trends in the global market. This decision is a testament to how Miranda values cultural elements from different countries to create a rich and diverse fashion approach,

strengthening Runway's position as a fashion leader that is not only national but also cosmopolitan.

d. Strategy and Perseverance in the Global Fashion World

MIRANDA and ANDY ride in the limo on their way back to Paris.
MIRANDA is as relaxed as we've seen her.

MIRANDA

You thought I didn't know.

ANDY nods.

MIRANDA (CONT'D)

I've known what was happening for quite some time. It took a little while to find a suitable alternative for Jacqueline, one she would accept. Turned out, that James Holt job is so absurdly overpaid—

Page 102

Miranda revealed to Andy that she has always chosen "excellence" as the main principle in her work, a statement that reflects her fierce dedication to maintaining high standards at Runway magazine. Her decisions are not just about following trends, but also about setting benchmarks that serve as benchmarks in the fashion industry. This shows that for Miranda, quality and innovation are things that cannot be compromised, even in the midst of intense global competition. This attitude shows that she is not only working for personal success, but also to strengthen Runway's position as an influential leader in the fashion world.

More than just a fashion sense, Miranda's cosmopolitanism reflects a perspective that is oriented towards adapting to global demands and the ability to continue to develop with changing times. Its dedication to excellence shows that it not only follows international standards, but also strives to create new, higher standards. Miranda understands that in the fashion industry, which is highly competitive and full of players from all over the world, only the best can survive and stand out. In this way, she instills the values of cosmopolitanism in every aspect of her work, from style to trends to the quality of her team's work, which overall supports Runway's reputation as a global fashion leader.

The sequence above shows the development of Miranda Priestly's character as a symbol of cultural cosmopolitanism, starting from a deep appreciation of fashion trends, global influences, to strength and dedication in maintaining high international fashion standards.

2. Andrea “Andy” Sachs

Andrea “Andy” Sachs was originally someone who had no interest in the world of fashion and had no understanding of cosmopolitan life. However, as time goes by, she begins to learn to navigate the global environment of “Runway” magazine and increasingly understands the values and demands of a cosmopolitan world.

Her transformation from an individual skeptical of fashion to someone who appreciates and understands the complexities of a globalized world illustrates her journey towards cosmopolitanism. Throughout this journey,

Andy faces a conflict between his personal values and the demands of a highly globalized fashion world, reflecting the challenges faced by cosmopolitan individuals in balancing personal identity with the need to conform to global norms. The following quotes show that Andy depicts cultural cosmopolitanism in accordance with the development of Miranda's character in the movie script:

a. Introduction to the Global Fashion Environment

MIRANDA

So you don't read Runway?

ANDY

No.

MIRANDA

And before today, you had never heard of me?

ANDY

No.

MIRANDA

And you have no style or sense of fashion.

ANDY

That depends on--

MIRANDA

That wasn't a question.

ANDY

I was Editor in Chief of the Daily Northwestern. I won a national competition for college journalists with a series on the janitor's union --

MIRANDA holds up her hand.

On this page, Andy begins to feel the immense pressure of the work environment at Runway magazine, a place filled with the high standards and expectations of the international fashion industry. This world, which was initially foreign to her, required Andy to adapt, both in appearance and work attitude. Runway not only functions as a run-of-the-mill fashion magazine, but also as a highly influential global trend leader. Every individual in this office must always look perfect and follow the latest trends, a demand that Andy, who comes from a background far from the world of fashion, did not initially understand.

Initially, Andy did not understand the importance of style and fashion in this environment. She considers clothing and appearance to be secondary things that do not need to be given much attention. However, her work situation at Runway slowly encouraged her to learn and recognize that fashion is a language used in this world to convey identity, credibility, and status. With increasingly intense interactions with fashion professionals, Andy began to realize that to survive and thrive on Runway, he had to start opening up and accepting the values espoused by the international fashion industry which was full of competition.

b. Changes in Lifestyle and Appearance

EXT. ANDY & NATE'S APARTMENT -- DAY We see ANDY exit her apartment, wearing a fabulous outfit... she walks behind a newsstand, emerging from the other side... in a completely different fabulous outfit...

EXT. SUBWAY -- DAY She goes into the subway, then comes out of the subway in yet another great outfit...

EXT. STARBUCKS -- DAY She enters Starbucks... emerges wearing another outfit, heads down the street... and walks behind a bus, emerging from the other side in one more fantastic outfit...

EXT. ELIAS-CLARKE -- DAY Each outfit over the course of the montage improves on the one before... until we see ANDY walking in the plaza of Elias-Clarke, indistinguishable now from all the other CLACKERS.

Page 42

The quote above depicts Andy Sachs' transformation through a visual montage showing him wearing various increasingly luxurious and stylish fashion outfits. This montage marks a key point in Andy's journey in *The Devil Wears Prada*, where he begins to fully adapt to the high-pressure and demanding working environment of global fashion. Andy's change in appearance is not just a physical change, but is also a symbol of his mental transformation and attitude towards the fashion industry.

In this montage, Andy begins to dress according to the international fashion standards prevailing on Runway, illustrating the cosmopolitanism of the market. Andy's transformation shows that he is beginning to understand and internalize the values upheld in the global fashion world, where physical

appearance, current trends, and luxury brands are an important part of professional identity. The constant changes in fashion show how Andy is starting to treat fashion as part of a global market dynamic, where appearance is not only about aesthetics, but also about status and acceptance within the fashion industry's elite environment.

c. Miranda's Confession and Global Fashion Influence

INT. RUNWAY - MIRANDA'S OFFICE -- DAY.

MIRANDA, looking at the envelope.

And then we see ANDY. She stands there, quiet, calm.

And if MIRANDA is amazed by what ANDY did, she doesn't show it. She opens the envelope, looks in.

Page 65A

this section features a key moment in Andy's character development, when Miranda finally acknowledges his efforts in conforming to Runway's high standards. After going through many hardships and working hard to understand the world of fashion that was initially foreign to him, Andy received recognition from Miranda for the changes in his appearance and work. This recognition shows that Andy has not only survived, but is starting to be accepted in a work environment full of cosmopolitan dynamics and demands. This moment was a turning point, where he was no longer seen as an outsider who didn't understand the ins and outs of fashion, but as part of the elite and influential Runway team.

Miranda's confession also reflects Andy's acceptance of global fashion values and trends that he previously did not care about. Now, Andy is starting to understand that fashion is an important part of communication and self-expression in this professional world. By adopting a fashion style and mindset that is more suited to a cosmopolitan environment, Andy increasingly shows his seriousness in being part of a competitive and global world. The transformation is not only about appearance, but also about changing the way of looking at fashion as a crucial aspect of professional identity, which strengthens its position in a fashion industry that is very oriented towards international standards.

d. Interaction with Global Figures in Paris

INT. HOTEL SUITE – NIGHT

ANDY is dressed for her date with CHRISTIAN. Just then there's a knock at the door.
ANDY opens it.

Page 93

When Andy was in Paris, he had the rare opportunity to attend an exclusive event attended by important figures in the world of international fashion. Paris, as the center of world fashion, becomes a setting that shows how far Andy has transformed and entered a world that was once foreign to him. In this city, Andy is no longer seen as an ordinary assistant, but as part of a glamorous and influential global fashion ecosystem. Her presence at the event was clear evidence that she was starting to be accepted in high fashion

circles and had the opportunity to mingle with important people in the industry.

During the event, Andy networked with cosmopolitan figures who have a major influence on the world of fashion, including leading designers, editors and photographers. His encounter with them showed that Andy had reached the point where he could be considered part of this elite group, and no longer a novice who was a stranger to fashion. In her interactions, she not only learned more about international trends and standards, but also began to understand the social and professional side of global networking that influences a career in the fashion industry. Andy's presence at this event shows that he is now seen as someone who has a place in the global fashion world, thanks to his ability to adapt to cosmopolitan expectations.

One of the important figures who interacts with Andy is Christian Thompson, a famous fashion journalist who is also part of elite cosmopolitan circles. His meeting with Christian not only expanded his professional network, but also showed that Andy had become a figure of interest in the international fashion sphere. Through his connections and conversations with Christian, Andy realized the huge impact that networks and relationships can have in advancing a career in this highly competitive industry. This experience deepened her understanding of how cosmopolitanism works in the world of fashion, and strengthened her position among the major players in this ever-changing industry.

e. Identity Conflict and Self-Awareness

ANDY

*That's not what I -- that was
different. I didn't have a choice.*

MIRANDA

*No. You did choose. You chose to get
ahead. You want this life, those
choices are necessary.*

ANDY

*But what if it's not what I want? I
mean, what if I don't want to live the
way you do?*

MIRANDA looks at her and smiles, and this time, for the first time, her smile is almost maternal.

MIRANDA

*Don't be silly, Andrea. This is what
everyone wants. Everyone wants to be
us.*

And with that she opens the door to the limo...

Page 104

On this page, Andy begins to question her life choices and the impact that has had on her since working on Runway. After undergoing a major transformation in appearance and mindset to meet the demands of the fashion industry, Andy slowly realizes that this change has taken her far from her true identity. She felt trapped between her ambition to succeed and her desire to stay true to her personal values. In this moment of reflection, Andy begins to doubt whether all the sacrifices she's made, including her personal relationships, are worth the accomplishments of her career on Runway.

These questions indicate a deep inner conflict about who he really is and how this job has affected his life.

This conflict becomes more intense when Andy realizes that she is now at a crossroads between two worlds: the cosmopolitan world which demands full adaptation to global standards, and the old world which is simpler and simpler. She faces a dilemma between being part of the glamorous but stressful fashion environment or returning to her original identity that doesn't care much about status and appearance. The cosmopolitan adaptation process she underwent made her question whether she was ready to sacrifice all aspects of her personal life in order to pursue success in such a competitive industry. This is where Andy has to decide whether she will continue to maintain the changes she has experienced, or instead become a moment of introspection to rediscover her identity.

Through these stages, Andy develops from an individual who is not connected to the world of fashion to someone who understands, appreciates and is involved in the cosmopolitan world of fashion.

CHAPTER V

CONCLUSION AND SUGGESTION

In this chapter, it contains closure, namely conclusions and suggestions. Researcher writes a summary of Chapter IV based on the results and discussion of this study. In addition, this conclusion is divided into two summaries based on the problem of the study. The first is about the way how cosmopolitanism is represented in the movie script. Second, what kind of cosmopolitanism experienced by the characters in movie script. Finally, the researcher also added suggestions that will be useful for future research.

A. Conclusion

This research has revealed how cosmopolitanism, in its various forms, is represented through the characters in the movie script *The Devil Wears Prada* written by Aline Brosh McKenna. Through analysis of main characters such as Miranda Priestly, Andrea “Andy” Sachs, Nigel Kipling, Emily Charlton, and Christian Thompson, it is identified that this movie script uses global industrial modes as a backdrop to explore the complexity of cosmopolitan life.

Miranda Priestly reflects cultural cosmopolitanism in the way she integrates and appreciates diverse elements of global culture in shaping international fashion trends. He represents a cosmopolitan elite who understands and uses his global influence to create fashion that is relevant throughout the world. Andrea Sachs, on the other hand, demonstrated a journey towards market cosmopolitanism, where she had

to adapt to the demands and dynamics of a highly globalized and competitive industrial fashion, which ultimately influenced her outlook on life and personal identity.

The main conclusion from this research is that *The Devil Wears Prada* not only displays a glamorous cosmopolitan lifestyle, but also explores the challenges and dilemmas faced by individuals who are in the midst of global dynamics. The movie script shows that cosmopolitanism is not only about openness to other worlds and cultures, but also about how individuals navigate power, identity, and relationships in a global context. Through its characters, the movie script highlights how cosmopolitanism can be a source of innovation and progress, but can also create significant stress and conflict in personal lives.

B. Suggestion

This research provides in-depth insight into how cosmopolitanism is represented in the movie script *The Devil Wears Prada*. However, there is still room for future researchers to develop this study with several new approaches. Firstly, further exploration of cosmopolitanism outside the fashion industry could be undertaken, for example within the technology, music or movie script industries themselves. Such research would enable broader comparisons and a deeper understanding of how cosmopolitanism is applied in different contexts.

In addition, a multidisciplinary approach that combines theories from cultural studies, sociology, economics and psychology can provide a more comprehensive perspective. In this way, the concept of cosmopolitanism can be analyzed from various

complementary points of view, enriching the understanding of its influence on individuals and society.

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CURRICULUM VITAE



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