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The Devil Wears Prada:
A Corpus Stylistic Approach Toward
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Introduction

As often pointed out by many critics (e.g., King 2002), there has been a chronicled tendency toward male dominance in Hollywood movies, but the movie *The Devil Wears Prada* (2006), based on Lauren Weinsberger's best-selling roman à clef, revolves around two female characters. While it is regarded as a famous chick flick, the movie gained worldwide popularity, grossing over three hundred million dollars despite its shoestring budget of thirty-five million dollars (Stanley 2006). Since its release in 2006, *The Devil Wears Prada* has attracted much attention among movie critics and researchers. Spiker (2012: p. 16) considers this movie to be "unusual in that the female characters are dominantly viewed in their roles as career women who use power effectively in the workplace." Valby (2006: p. 73) suggests that *The Devil Wears Prada* presents "a delightfully knowing and sympathetic portrait of working women" and gracefully examines "the price a powerful woman has to pay for her success." Spiker (2012: p. 24) again asserts that such

movies “offer positive, strong female role model images for young women in the workforce.” Carr (2006: p. C1) argues that the movie shows “a more complex story than the book,” disclosing “a cautionary tale about the sacrifices” that everyone makes in order to get to or stay on top, but at the same time, he indicates “at its heart, the movie is paean to the transformative powers of fashion.” Moreover, with respect to fashion, Spencer (2006: p. 50) notes that “*The Devil Wears Prada* immerses itself in this girl-on-girl world of mutual scrutiny and appreciation.” However, Nakashima (2012: p. 161) estimates that many spectators are fascinated not only by a sneak-peek at the inside of a fashion magazine industry veiled in secrecy, but by Andrea’s transformation from un-chic clothes to haute couture which the movie exhibits through a series of fashionable montages.

In terms of the comparison between the original novel and the movie, various critics have offered diverse views and analyses. Mendez (2006: p. 12) evaluates the movie as “one of those rare movies that’s actually better than the book.” Nochimson (2006: p. 48) discusses “a strong contrapuntal undertow in this movie” which the original novel does not narrate, and points out the changes in Miranda Priestly’s character which become “part of an adaptation that gives Andy’s story a physical immediacy.” Scott (2006) indicates that though the moral in the original novel is “simple and hard to dispute,” namely no one has “the right to treat another person the way Miranda treats her assistants;” the lesson in the movie version “is not quite so unambiguous.” Scott (2006) also notes that both screenwriter (Aline Brosh McKenna) and director (David Frankel) “have reimagined a few characters, discarded some plot developments and implanted others,” and while the author of the novel avoids making Miranda “a complex (or even a terribly interesting) character,” in the movie Meryl Streep’s Miranda “inspires both terror and a measure of awe” and discloses “a vision of aristocratic, purposeful and surprisingly

human grace.”

In addition, several critics and researchers deal with the legendary American *Vogue* editor-in-chief, Anna Wintour, the model for Miranda Priestly. Scott (2006) thinks that Weisberger restricts herself to Andy's point of view and gives “voice to her own loathing of the real-life editor” (i.e., Anna Wintour). Carr (2006: p. C1) mentions that after observing Anna Wintour's job he finds that “although the devil resides in the details, the broad strokes resonate.” Nakashima (2012: p. 159) suggests that *The Devil Wears Prada* could not have been produced without the presence of Anna Wintour, taking into consideration the fact that the movie adaptation of the novel was decided when Weisberger wrote the first one hundred pages even though she was still an obscure writer at that time.

Although a number of arguments have been put forward concerning *The Devil Wears Prada*, little attention has been paid to the stylistic analysis of the dialogical speeches in the movie. However, as McIntyre (2012: p. 422) succeeds in uncovering “some of the prototypical stylistic characteristics of dialogue in blockbuster movies” by means of a corpus stylistic analysis, it is worthwhile considering the linguistic features in the two central female characters' speeches. Their speeches exhibit some of the characteristics of the female dominance underlying the movie, and since corpus stylistic analysis in McIntyre (2012) discloses aspects of male dominance in blockbuster movie dialogue,⁽¹⁾ a stylistic study of female dominance would be illuminating. Thus, this paper attempts to conduct a stylistic analysis of the dialogical speeches uttered by two female characters, Andrea and Miranda, examining the lexical and syntactic information gained from the corpus of the movie. In order to explore this issue, I will present a brief overview concerning the corpus data of *The Devil Wears Prada*; and in Section 2, using lexical information, I will deal with the linguistic features in Andrea's

speeches; in Section 3, I will conduct corpus stylistic analysis to investigate the linguistic features in Miranda’s speeches and how Miranda maintains her dominance in the dialogue over others.

1. Overview of the Corpus of the movie *The Devil Wears Prada*

The corpus as a whole consists of 15,838 word tokens: female characters’ speeches, 7,980 word tokens (1,486 word types); male characters’ speeches, 3,125 word tokens (928 word types); screen direction, 4,733 word tokens (1,037 word types).⁽²⁾ TTR-1000 provides, to some degree, a measure of lexical richness: female characters, 39.50; male characters, 42.29; screen directions, 36.41.⁽³⁾

Table 1: Frequency Information for Female and Male Characters and Screen Direction

	Token	Type	TTR-1000
Female Characters’ Speeches	7,980	1,486	39.50
Male Characters’ Speeches	3,125	928	42.29
Screen Directions	4,733	1,037	36.41

McIntyre (2012: p. 408) notes that the corpus of thirteen screenplays consists of 320,499 word tokens as a whole: female characters’ speeches, 17,770 word tokens (3,188 word types; TTR-1000: 42.74); male characters’ speeches 85,081 word tokens (9,220 word types; TTR-1000: 43.78).⁽⁴⁾ He indicates that there is no significant difference in the vocabulary richness of both female and male characters speeches. However, he also mentions that “the amount spoken by male and female characters differs greatly,” and adds that “in simple quantitative terms, male characters dominate in terms of amount of speech” (McIntyre 2012: p. 408). In contrast to the result in McIntyre (2012), the

amount of female characters' word tokens in *The Devil Wears Prada* is more than twice as large as that of male characters' word tokens, from which we can assume the female characters' dominance in the movie. However, looking at the TTR-1000, in spite of the similar ratios in McIntyre's (2012) female (42.74) and male speeches (43.78), TTR-1000 in Male Characters' Speeches (42.29) in Table 1 is 2.79 points higher than that in Female Characters' Speeches (39.50), from which we may infer that the vocabulary richness of the female characters' speeches are less plentiful than that in the male characters' speeches. This increases the need for further investigation of the female characters' lexical information in their speeches. In *The Devil Wears Prada*, four characters (Andrea, Miranda, Emily and Nigel) utter more than one thousand words in their speeches, and three of them are female characters and another one is a gay character. The following Table 2 shows their frequency information:

Table 2: Frequency Information for Andrea, Miranda, Emily and Nigel

	Token	Type	TTR-1000
Andrea's Speeches	3,501	793	37.15
Miranda's Speeches	2,260	763	43.45
Emily's Speeches	1,723	569	39.04
Nigel's Speeches	1,133	469	43.30
Other Characters' Speeches	2,488	767	40.87

The amount of the word tokens in Andrea's speeches (3,501 word tokens) is much larger than other characters, but the ratio in TTR-1000 is only 37.15 which is lower than the average of the female characters' speeches (39.50). However, the amount of the word tokens in Miranda's speeches (2,260 word tokens) is about two-thirds the size of Andrea's, occupying 28.32% of the female characters' word tokens, but the ratio in TTR-1000 (43.45) is 6.35

points higher than that in Andrea's TTR-1000, from which we may deduce that Miranda uses a more diverse range of expressions in her speeches than Andrea. Having gone over the overview of the lexical information gained from the corpus of the movie, we can then turn to an account of the linguistic features in Andrea's speeches in the next section.

2. Lexical Information and Linguistic Features in Andrea's Speeches

As is shown in Table 2 in the previous section, Andrea, the protagonist of the movie, utters 3,501 word tokens which occupies 43.86% of the female characters' speeches (7,980 word tokens) and 31.53% of the amount of both female and male characters' speeches (11,105 word tokens), which seems to disclose Andrea's dominance in the dialogues in the movie. Therefore, it is useful for our argument to analyze the linguistic features in Andrea's speeches by using lexical information gained from the corpus. Table 3 below lists the thirty most frequent words in Andrea's speeches:

Table 3: 30 Most Frequent Words in Andrea's Speeches*

Rank	Word	RF	%	Rank	Word	RF	%	Rank	Word	RF	%
1	i	219	62.55	11	okay	45	12.85	20	of	33	9.43
2	you	109	31.13	12	miranda	40	11.43	20	yeah	33	9.43
3	to	82	23.42	12	no	40	11.43	23	have	29	8.28
4	the	69	19.71	14	it	39	11.14	23	it's	29	8.28
5	a	63	17.99	15	uh	38	10.85	25	so	28	8.00
6	and	61	17.42	16	do	35	10.00	26	don't	27	7.71
7	that	57	16.28	16	me	35	10.00	26	she	27	7.71
8	i'm	52	14.85	18	but	34	9.71	28	for	25	7.14
9	is	47	13.42	18	what	34	9.71	29	about	23	6.57
9	oh	47	13.42	20	know	33	9.43	29	just	23	6.57

*RF stands for "Raw Frequency," and %, "Standardized Frequency (per thousand)."

Regarding the use of proper nouns, Andrea utters "Miranda" forty times

(11.43%) in her speeches even though she utters “Nate,” her boyfriend’s name, only nine times (2.57%).⁶⁵ Moreover, Andrea utters “she” twenty-seven times (7.71%) and “she’s” nine times, a total of thirty-six times (10.28%). The total standardized frequency (10.28%) of “she” and “she’s” is 0.75 points higher than that of all female characters’ speeches (9.53%) and 2.60 points higher than that of all male characters’ speeches (7.68%). Furthermore, thirty-three out of thirty-six uses of “she” and “she’s” refer to Miranda, making up 91.67% of the total number of “she” and “she’s” in Andrea’s speeches. From these examples showing the uses of “Miranda” and “she,” we can rightly infer that Miranda has a significant presence in Andrea’s speeches. In addition to the frequency word list, the lemmatized frequent verb list is useful for analyzing the linguistic features in Andrea’s speeches. The following Table 4 shows the list of the twenty most frequent verbs in Andrea’s speeches:

Table 4: 20 Most Frequent Verbs in Andrea’s Speeches (Lemmatized Verb List)

Rank	Word	RF	%	Rank	Word	RF	%	Rank	Word	RF	%
1	be	187	53.41	8	need	16	4.57	15	work	8	2.29
2	do	45	12.85	9	call	11	3.14	16	ask	7	2.00
3	have	40	11.43	9	want	11	3.14	16	come	7	2.00
4	know	35	10.00	11	say	10	2.86	16	make	7	2.00
5	go	26	7.43	11	thank	10	2.86	16	see	7	2.00
6	think	21	6.00	13	look	9	2.57	16	talk	7	2.00
7	get	20	5.71	13	mean	9	2.57				

Because the high frequency in “be,” “do,” and “have” is quite common in everyday conversation, it is not surprising that Andrea uses these three verbs in her speeches. Similarly, the usage of the next four verbs (“know,” “go,” “think,” and “get”) is not different from the standard usage in ordinary conversation: sixteen out of thirty-five uses of “know” are in the form of “you know,” occupying 45.71%; in twenty-six uses of “go,” three examples are in

the form of “going to” and sixteen, “gonna”; in twenty-one uses of “think,” nine of them are in the form of “I think...,” five, “I thought” and “you think,” one, “she thinks” and “you thought”; in twenty uses of “get,” seven examples are in the form of “get it,” and two, “get to,” and one, “get there” and “got it.” However, sixteen uses of “need” disclose a distinguishing aspect in Andrea’s speeches. The standardized frequency (4.57%) of “need” in Andrea’s speeches is 0.7 points higher than both female and male characters’ speeches combined (3.87%), and 2.65 points higher than that in the male characters’ speeches (1.92%). Moreover, Andrea’s sixteen uses of “need” occupy 43.24% of this verb asserted by female characters in the entire movie (thirty-three uses). In addition to these statistical data, another interesting point in her uses of “need” is what Andrea needs in each example, as is shown in Figure 1:

Figure 1: Concordance Lines of “Need” in Andrea’s speeches

Kaic - 13 found in 1 files		ファイル名
1	I need a jet tonight from Miami to New	Prada-ANDREA-AE
2	obably fine to begin with, to sell people things they don't	Prada-ANDREA-AE
3	I need it... (to father) I thought you	Prada-ANDREA-AE
4	Yeah. Yeah, any kind of jet. From Miami to New York. Yes, I	Prada-ANDREA-AE
5	No. Okay, I need that.	Prada-ANDREA-AE
6	Um, wow, that's very nice of you. But... I don't think I	Prada-ANDREA-AE
7	Well, what if I need to...?	Prada-ANDREA-AE
8	Oh, Stephen isn't... So I don't need to... fetch Stephen from the	Prada-ANDREA-AE
9	Yeah? Oh, wow, that is great. Perfect. actually. I need to get to Magnolia Bakery	Prada-ANDREA-AE
10	Emily.. Emily, I, I need to talk to you.	Prada-ANDREA-AE
11	(on the phone) I need to talk to you right away. It's	Prada-ANDREA-AE
12	(whispers) I need to talk to you.	Prada-ANDREA-AE
13	Miranda? Miranda. Wait, I need to talk to you. Irv is making	Prada-ANDREA-AE
Kwic - 2 found in 1 files		ファイル名
1	And, uh, she needs skirts. Calvin Klein. And, uh,	Prada-ANDREA-AE
2	t over to the shoot Miranda finds there is nothing more she needs to say, or complain about, for	Prada-ANDREA-AE
Kwic - 1 found in 1 files		ファイル名
1	m late. There was a crisis in the Accessories Department. I needed to find a python headband.	Prada-ANDREA-AE

The concordance lines above show that in fourteen out of sixteen uses of “need,” Andrea is the subject of the verb, and in the remaining two (“she needs...”), Miranda is the subject. Ten out of these sixteen uses of “need” refer to what Miranda needs. In examples 1, 3 and 4 in the form of “I need...” in the thirteen lines, Andrea needs an air ticket for Miranda, and in example 8, she confirms that she doesn’t need to pick up Miranda’s husband. In examples 11, 12 and 13, she tries to tell Miranda that she has an important message. Two

examples of the form of “she needs” refer to what Miranda needs, as is evident from the fact that Miranda is the subject of the verb. One example of “I needed” refers to Andrea having to find “a python headband” that Miranda seems to need. These examples of the use of “need” in Andrea’s speeches reveal the significance of Miranda’s presence in Andrea’s speeches.

As Nakashima (2012: pp. 163-64) points out Andrea’s skillful use of ironical expression in her speeches,⁽⁶⁾ and irony as “rhetoric or stylistic figure of speech”(Haverkate, 1990: p.77)⁽⁷⁾ is often used in order to produce certain perlocutionary effects on the hearer, in several dialogues, Andrea makes better use of irony. The following quotation (1) is Andrea’s speech to Miranda at the end of the job interview for the second assistant:

(1) ANDY: Yeah, yeah, okay. You’re right. I don’t fit in here. I am not skinny or glamorous and I don’t know that much about fashion, but... I’m smart, I learn fast and I will work very hard.

(The Devils Wears Prada, p.69)⁽⁸⁾

In quotation (1), Andrea tries to present a compelling counterargument against Miranda. What is interesting about this speech is that Andrea uses “skinny,” which is defined as “very thin, especially in a way that is unattractive” (*LDOCE*), even though Miranda reveals that she puts much importance and attention on thinness in a dialogue with Emily just before the job interview scene (as to Miranda’s speech, see quotation (2) in Section 3). By saying she is “not skinny,” Andrea succeeds in defying the excessive attention to the thinness in which Miranda exhibits a keen interest. After this utterance, she reemphasizes again her ability as a competent worker. During the job interview, Miranda hardly looks at Andrea, nor pays much attention to her, and this might imply her lack of interest in hiring Andrea for the

assistant position. However, as soon as Andrea says her words in the quotation (1), Miranda stares at her, and after this speech, Andrea is informed of Miranda’s decision to hire her. Taking these things into consideration, Andrea’s ironical speech in quotation (1) plays an important role in advancing the narrative development since without deciding the employment of Andrea, the narrative of the movie would not start.

As we have examined the linguistic features in Andrea’s speeches via the lexical and stylistic analyses, it is also necessary to give careful consideration to Miranda’s speeches in the next section.

3. Corpus Stylistic Analysis of the Linguistic Features in Miranda’s Speeches

With regard to the amount of word tokens, Miranda’s speeches have a smaller impact than Andrea’s, but the control Miranda has over the dialogues compared to the other characters is remarkable, and this necessitates a further careful analysis of her speeches. With respect to the use of proper nouns, the frequency information of all characters’ speeches (11,105 word tokens) discloses an interesting characteristic, as Table 5 below shows:

Table 5: Frequency Information about the Characters’ Names in All Characters’ Speeches

Rank	Word	RF	%	Rank	Word	RF	%
1	Miranda	92	8.28	9	Christian	6	0.81
2	Andrea	59	5.31	10	Lily	5	0.45
3	Emily	33	2.97	11	Doug	3	0.27
4	Nate	13	1.17	12	Serena	2	0.18
4	Ravitz	13	1.17	13	Caroline	1	0.09
6	Holt	10	0.90	13	Cassidy	1	0.09
6	Jacqueline	10	0.90	13	Floger	1	0.09
6	Nigel	10	0.90	13	Joceline	1	0.09

As we examined high frequency words that appeared in Andrea's speeches, now we are turning into an account of how frequently the names of characters are mentioned in the movie. "Miranda" is mentioned most (ninety-two times: 8.28%). The sixteen characters' names in Table 5 are uttered 16.25 times on average whose standardized frequency is 1.46%. The standardized frequency of "Miranda" (8.28%) is 2.97 points higher than that of "Andrea" (5.31%), as well as 6.82 points higher than that of all the characters' average (1.46%). This statistical information indicates that Miranda has a significant presence in the entire movie.

As is used in the stylistic analysis of Andrea's speeches in Section 2, the lemmatized frequent verb list provides valuable information for our analysis:

Table 6: 20 Most Frequent Verbs in Miranda's Speeches (Lemmatized Verb List)

Rank	Word	RF	%	Rank	Word	RF	%	Rank	Word	RF	%
1	be	122	53.98	8	see	12	5.31	15	like	5	2.21
2	have	45	15.98	9	tell	10	4.42	15	send	5	2.21
3	do	40	13.72	10	call	9	3.98	17	ask	4	1.77
4	get	17	7.52	10	come	9	3.98	17	find	4	1.77
4	need	17	7.52	10	think	9	3.98	17	talk	4	1.77
6	go	13	5.75	10	want	9	3.98	17	work	4	1.77
6	know	13	5.75	14	close	6	2.65				

As in the case of Andrea's speeches, seventeen uses of the verb "need" reveals an interesting linguistic feature in Miranda's speeches. The standardized frequency of "need" (7.52%) in Miranda's speeches is 2.95 points higher than that in Andrea's speeches (4.57%), and 3.65 points higher than that in all the characters' speeches (3.87%). Miranda's seventeen uses of "need" consists of 45.95% of this verb uttered by female characters in the entire movie (thirty-three uses), and also 39.53% of the verb in all the characters' speeches (forty-three times). The following Figure 2 shows how

Miranda uses the verb:

Figure 2: Concordance Lines of “Need” in Andrea’s speeches

Keyic - 17 found in 1 files	ファイル名
1	And I'll need a change of clothes.
2	wasn't it, who showed cerulean military jackets. I think we need a jacket here.
3	in you. You can see beyond what people want, and what they need , and you can choose for
4	No, we need more, don't we? Oh. This is...
5	Girls need new surfboards or boogie boards
6	I need ten or fifteen skirts from
7	Paris is the most important week of my entire year. I need the best possible team with me.
8	I need the new Harry Potter book for
9	And then, when we get back to New York, we need to contact, um, Leslie and see
10	ay, the point is... the point is... the point is, we really need to figure out where to place
11	I need to get home tonight. The twins
12	Oh, there you are. We need to go over the seating, uh,
13	Before the benefit tonight, I need to make sure that you're both
14	Okay. So... first of all, we need to move Snoop Doggy to my table.
15	ier Fifty-nine at eight a.m. tomorrow. And remind Jocelyn I need to see a few of those satchels
16	the Toobin piece on the Supreme Court women... woman. And I need to see a new draft on that
17	Not really. Also, I need to see all the things that

Miranda uses “need” eleven times to convey her orders/instructions (No.1, 5, 6, 8, 11, 12, 13, 14, 15, 16, 17), and six times to express her suggestions/opinions (No.2, 3, 4, 7, 9, 10). Taking No. 1 for example, by saying “I’ll need a change of clothes,” Miranda implicitly orders Andrea to deliver extra clothes. Andrea in turn replies, “I’ve already messengered your outfit over to the shoot,” which reveals she has already dealt with the clothes before receiving her order. Similarly, when Miranda says “I need...,” or “I want...,” all the *Runway* staff for the most part interpret her words as orders or instructions from their boss. She tends to use imperative forms and imperative-like expressions (e.g., “need to”) when communicating. In addition, the usage of negative expressions presents another linguistic feature in Miranda’s dialogical speeches. Miranda uses the “not” and “-t” form forty-one times (18.41%) in her speeches while the amount of these tokens in all the characters’ speeches is two hundred eleven times (19.00%). Looking at the statistical results in “not” and “-t” form, both of which indicate negative expression, their standardized frequency of them in Miranda’s speeches (18.41%) is 0.59 points lower than that of all the characters’ speeches, but one remarkable point is that Miranda uses a lot of negative expressions in particular dialogues whereas in all other characters’ speeches, negative

expressions are scattered throughout the dialogues in the entire movie. The following dialogue between Miranda and Emily (Miranda's first assistant) gives us a good example showing her characteristic uses of imperative and negative expressions:

(2)

MIRANDA: ^(M-1)I don't understand why it's so difficult to confirm appointments.

EMILY: ^(E-1)I know. I'm so sorry, Miranda. ^(E-2)I actually did confirm...

MIRANDA: ^(M-2)Details of your incompetence do not interest me. ^(M-3)Tell Simone I'm not going to approve that girl that she sent me for the Brazilian layout. ^(M-4)I asked for clean, athletic, smiley.

MIRANDA: ^(M-5)She sent dirty, tired and paunchy. ^(M-6)And R.S.V.P. "yes" to the Michael Kors party. ^(M-7)I want the driver to drop me off at nine thirty and pick me up at nine forty-five. ^(M-8)Sharp. ^(M-9)Then call Natalie at Glorious Foods and tell her "no" for the fortieth time. ^(M-10)No, I don't want dacquoise. ^(M-11)I want tortes filled with warm rhubarb compote. ^(M-12)Then call my ex-husband and remind him the parent-teacher conference is at Dalton and tonight. ^(M-13)And then call my husband. ^(M-14)Ask him to please meet me for dinner at that place I went to with Massimo.

Emily and Miranda enter Miranda's office

MIRANDA: ^(M-15)Also, tell Richard I saw all the pictures that he sent for that feature on the female paratroopers and they're all so deeply unattractive. ^(M-16)Is it impossible to find a lovely, slender female paratrooper?

EMILY: ^(E-3)No.

MIRANDA: ^(M-17)Am I reaching for the stars?

EMILY: ^(E-4)No.

MIRANDA: ^(M-18)Not really. ^(M-19)Also, I need to see all the things that Nigel has pulled for Gwyneth's second cover try. ^(M-20)I wonder if she's lost any of that weight yet. ^(M-21)Who is that?

(The Devils Wears Prada, pp. 66-7) (Underscores mine)

Miranda's speeches in this dialogue consist of nineteen sentences and two phrasal expressions, and entail two hundred and nine words. In addition, her speeches include eight imperative expressions: M-3, M-9 [two imperatives in this sentence], M-10 [two imperatives in this sentence], M-13, M-14, M-15; and two imperative-like expressions: M-7, M 19; and six negative expressions: M-1, M-2, M-3, M-9, M-10, M-18. At the beginning of the dialogue, Miranda utters a negative sentence in M-1: "I don't understand why it's so difficult to confirm appointments" (locution).⁽⁹⁾ By asserting this negative sentence, she intimates that Emily should have confirmed the appointments (illocution). The perlocutionary effect of this utterance might be that Miranda accuses Emily of failing the confirmation, thereby urging her assistant to give careful attention to smaller tasks. This negative sentence by Miranda is the combination of irony and a rhetorical question, showing her negative assessment and criticism toward the behavior of Emily.⁽¹⁰⁾ After this negative utterance by Miranda, Emily tries to explain the reason for the trouble in confirming the appointment, but Miranda utters her next speech (M-2) without waiting until Emily finishes her explanation: "Details of your incompetence do not interest me." Miranda's second utterance in negative form is also ironical and is a criticism directed at Emily, revealing Miranda's reluctance to hear Emily's excuse. After these two negative sentences, Miranda starts to give Emily a series of orders and requests: M-3, M-6, M-7, M-9, M-12, M-13, M-14, M-15, M-19. Miranda's third speech (M-3) has both

imperative and negative forms: "Tell Simone" and "I'm not going to approve..." This sentence expresses a command and sends a message to Simone by criticizing a model. As in the third sentence in Miranda's speeches, she uses a lot of imperative and imperative-like expressions as well as negative forms in this dialogue, which symbolizes not only Miranda's volcanic personality but her strong power and dominance over the staff.

Along with the use of imperative and negative expressions as well as irony and rhetorical questions, Miranda tactfully uses language in context. The following two dialogues provide good examples:

(3)

MIRANDA: The girl's recital was absolutely wonderful. They played Rachmaninoff. Everyone loved it. Everyone... except me, because, sadly, I was not there.

ANDY: Miranda, I'm so sorry.

MIRANDA: Do you know why I hired you? 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, um,... stupid. So, you, with that impressive résumé and the big speech about your so-called work ethic, I, um, I thought you would be different. I said to myself, "Go ahead. Take a chance. Hire the smart, fat girl."

Miranda clears her throat. Andy is stunned and devastated.

MIRANDA: I had hope. My God, I live on it. Anyway, you ended up disappointing me more than, uh, more than any of the other silly girls.

ANDY: Um, I really did everything I could think of. Uh...

MIRANDA: That's all. (*The Devils Wears Prada*, p. 94)

(4)

EDITOR: These clips are excellent. This thing on the janitors' union, that's exactly what we do here. My only question is... *Runway*? You were there for less than a year. What the hell kind of a blip is that?

ANDY: Learned a lot. In the end, though, I kind of... screwed it up.

EDITOR: I, uh, called over there for a reference, left word with some snooty girl, next thing you know, I got a fax from Miranda Priestly herself, saying that of all the assistants she's ever had, you were by far her biggest disappointment.

Andy rolls her eyes and looks away grimly.

EDITOR: (v.o.) And..., if I don't hire you, I am an idiot.

As Andy hears these words, her look turns to one of surprise.

EDITOR: You must have done something right.

(The Devils Wears Prada, p. 150) (Underscores mine)

The two underlined sentences in quotations (3) and (4) indicate Miranda's identical thoughts, namely Andrea is the most disappointing assistant. Although the two sentences represent the same meaning in the literal sense, the messages conveyed to the hearer are quite different. In quotation (3), Andrea takes the meaning of the underlined sentence in a very literal sense, regarding Miranda's utterance as her strong rebuke, and after Miranda says "That's all," the protagonist leaves the room as she is near tears. However, in quotation (4), as the Editor mentions, "You must have done something right," the underlined sentence represents meaning which is quite different from that in quotation (3), even though the literal meanings of the underlined sentences are almost the same: in quotation (3), "you ended up disappointing me more than, uh, more than any of the other silly girls"; in quotation (4), "of all the assistants she's ever had, you were by far her biggest disappointment."

However, in quotation (4), both the Editor and Andrea takes the underlined sentence as Miranda's recommendation, since this sentence is followed by the additional words from Miranda: "if I don't hire you, I am an idiot." These additional words create a completely different context which demonstrates Miranda's recommendation of Andrea, implying that Miranda is disappointed not at Andrea's capability as her assistant but at her disappearance from *Runway* office, which is why she suggests to the Editor that he should be an idiot if he does not hire Andrea. This context in quotation (4) enables both the hearers in the movie (i.e., Andrea and the Editor) and the addressee of this scene (i.e., the audience and viewers of the DVD) to think of the underlined sentence in quotation (4) as Miranda's high evaluation which must fulfill the decisive role in the Editor's decision to hire her. Taking into consideration the different messages generated through almost the same utterances, we can notice Miranda's tactful use of language in context. In addition, Miranda's words in quotation (4) demonstrates her powerful influence on Andrea and the ending of the narrative development.

Conclusion

This paper has focused on examining the linguistic features of the two central female characters' dialogical speeches by using the lexical and syntactic information obtained from the corpus of the movie *The Devil Wears Prada*. Through the overview of the corpus of the movie, we can observe that in contrast to McIntyre's results in blockbuster movies, the amount of the female characters' word tokens in *The Devil Wears Prada* surpasses that of the male characters' word tokens, which suggests the female characters' more prominent role in the movie. The amount of word tokens in Andrea's speeches (3,501 word tokens) consists of 31.53% of all characters' speeches in

total (11,105 word tokens), from which we can discern Andrea's dominance in the dialogues. However, the corpus stylistic analysis of the protagonist's speeches reveals Miranda's significant presence in Andrea's speeches (e.g., her uses of "Miranda," "she," and "need"). In addition to the lexical analysis, stylistic analysis of the protagonist's speeches in the job interview scene shows that Andrea's ironical speech plays an important role in advancing the narrative development of the movie. Moreover, the analysis of Miranda's usage of imperative and negative expressions suggests that she can deliver orders and denials without hesitation, from which we can expect that she has strong power and dominance over the staff. Furthermore, the analysis of Miranda's use of language in context implies that Miranda generates a quite different message by uttering almost the same words in different utterance contexts, one of which has a powerful influence on Andrea and the ending of the narrative development. Taking into consideration her presence in other characters' speeches and impressive linguistic features in her speeches, we can assume that Miranda contributes to the female characters' dominance in *The Devil Wears Prada*.

Notes

- (1) Based on the idea that "blockbusters exhibit some linguistic features which can work as characteristics of this type of movie to a central, secondary, or peripheral extent," McIntyre (2012: p. 404) suggests that "the insights gained from corpus linguistic analysis of film dialogue can be of value in validating" the qualitative analyses of film and literary critics, and "such corpus linguistic work can add value to our understanding of film."
- (2) In this paper, I use CasualConc (created by Yasuhiro Imao) in order to conduct lexical analysis: <https://sites.google.com/site/casualconc/>.
- (3) TTR-1000 stands for the standardized type-token ratio in every one thousand words across the target corpus. Simple type-token ratio is calculated by dividing the number of types by the number of tokens. The reason for TTR-1000 is that the standardized type-

token ratio in every one thousand words seems more appropriate than simple TTR because it is difficult to compare simple TTR of smaller texts against that of larger ones as the texts get bigger, the resultant TTR should be lower than in the case of the smaller size texts.

- (4) McIntyre (2012: p. 405) chooses the following thirteen movies: (1) *Jaws* (1975), (2) *Rocky* (1976), (3) *Star Wars* (1977), (4) *Alien* (1979), (5) *Raiders of the Last Ark* (1981), (6) *Ghostbusters* (1984), (7) *Indiana Jones and the Last Crusade* (1989), (8) *Basic Instinct* (1992), (9) *Jurassic Park* (1993), (10) *Titanic* (1997), (11) *Armageddon* (1998), (12) *Mission Impossible* (2000), (13) *Fantastic Four* (2005).
- (5) Thinking of the frequency of “Miranda” and “she,” it seems appropriate to agree with Spencer’s suggestion, “the real romance of the film should be not between Andy and her boringly upright college boyfriend, but that between the pliant Andy and her capricious, charismatic boss, Miranda Priestly” (Spencer 2006: p. 50).
- (6) Nakashima (2012: pp. 163-64) examines Andrea’s ironical expression in a speech to Nigel: “Yes. She explained every detail of her decision-making. Then we brushed each other’s hair and gabbed about American Idol.”
- (7) Haverkate (1990: p. 104) also indicates that “irony is a complex strategical device; it manifests itself not only at the propositional, but at the illocutionary level of the speech act.”
- (8) All quotations here from *The Devil Wears Prada* are cited from *The Devil Wears Prada: Integrated English Textbook*, written by Aline Brosh McKenna, edited and annotated by Kumiko Mitani and Kim R. Kanel (Tokyo: Shohaku-sha, 2010): pp. 63-152.
- (9) As Thomas (1995: p. 49) explains, Austin (1962) makes three categories for his speech act theory: (1) Locution, “the actual words uttered”; (2) Illocution, “the force or intention behind the words”; (3) Perlocution, “the effect of the illocution on the hearer.”
- (10) Haverkate (1990: p. 93) indicates that “the combination of irony and rhetorical question is an adequate device to reinforce the perlocutionary effect of negative assessments, in particular of criticisms of the behavior of the hearer.”

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