

Meaning Construction in 'The Devil Wears Prada' Movie Script: A Semantic Study

Teti Elawati¹, Siti Mala Nurfayyisa², Diana Rosa Agustina³, Tatu Siti Rohbiah⁴

^{1,2,3,4} Universitas Islam Negeri Sultan Maulana Hasanuddin Banten, Indonesia

Corresponding Author:

Teti Elawati

231230082.teti@uinbanten.ac.id

Abstract

This study aims to analyze meaning construction in The Devil Wears Prada movie script from a semantic perspective. The research focuses on identifying denotative (literal) and connotative (implied) meanings in movie dialogues and examining how context influences interpretation. This study employs a qualitative descriptive method, using the movie script as the primary data source. A total of 117 utterances were analyzed and classified based on their types of meaning. The findings reveal that connotative meaning (85 data) is more dominant than denotative meaning (32 data), indicating that movie dialogues tend to convey deeper, implied meanings rather than literal expressions. The analysis also shows that meaning is constructed through the interaction between lexical meaning and situational context, including elements such as power, sarcasm, identity, social interaction, and ideology. Furthermore, context plays a crucial role in shaping audience interpretation, as meaning is not fixed but dynamically constructed through character relationships and communicative situations. Therefore, this study highlights that language in film functions not only as a tool for delivering information but also as a medium for expressing complex and contextualized meanings.

Keywords: *semantics, meaning construction, denotative meaning, connotative meaning, movie dialogue*

Introduction

Language plays an important role as a medium of communication and meaning-making in human life. Through language, individuals are able to express ideas, thoughts, and feelings, as well as convey information to others in social interaction (Budiyono et al., 2021). In both oral and written forms, language functions as a fundamental tool that enables communication across different contexts and communities. Moreover, language is not only used to transmit information but also to construct meaning at various levels, including words, sentences, and discourse (Abdul Rahman et al., 2024). Therefore, language becomes an essential element in human communication, as it allows people to create, interpret, and negotiate meaning effectively in everyday interactions.

The term semantics is broadly used to refer to the study of meaning and plays a central role in communication. Although meaning can be conveyed through various means such as gestures, pictures, and signals, language remains the primary tool for human communication. As a branch of linguistics, semantics focuses on how meaning is expressed through linguistic structures, including sentences, phrases, words, and morphemes. Furthermore, semantics connects language with aspects of non-linguistic reality and is relevant to other disciplines such as philosophy, anthropology, psychology, and communication theory (Umagandhi et al., 2017). In addition, Leech emphasizes that

semantics aims to provide a systematic account of meaning and how it is structured within language, highlighting that meaning is not fixed but subject to interpretation and influenced by various factors (Leech, 1981). He also explains that the study of meaning involves examining relationships within language, such as synonymy, paraphrase, and other semantic relations, which contribute to a deeper understanding of how meaning is constructed and interpreted (Leech, 1981).

Meaning in language is closely related to context, which influences how messages are interpreted. Words do not have fixed meanings when used in isolation, as their interpretation depends on the situation, surrounding text, and the relationship between speakers. Context helps individuals understand intended meanings and avoid ambiguity in communication (Budikova. M.Kh., 2025). Furthermore, language use in communication, including in films and shows, shows that meaning is shaped by social interaction and situational conditions (Ramadani, 2024). Film, as a form of narrative media, relies heavily on dialogue to convey meaning and reflect social interaction between characters. Through verbal exchanges, characters express their thoughts, emotions, and relationships, which become essential elements in understanding the story. Dialogue not only delivers information but also represents the interaction patterns and social dynamics among characters (Azab et al., 2019).

Semantics is a branch of linguistics that studies meaning in language and how it is constructed through linguistic expressions. Meaning is not fixed but subject to interpretation and influenced by various factors, including context (Leech, 1981). In semantic analysis, denotative meaning refers to the literal or dictionary meaning of a word, while connotative meaning refers to additional meanings that involve emotional, cultural, and associative aspects (Leech, 1981). Furthermore, meaning is closely related to context, as interpretation depends on the situation, interaction, and communicative intention.

From a functional perspective, language operates as a meaning-making system in which meaning is dynamically constructed through interaction and linguistic choices (Halliday, 1994). Meaning is not inherent in words alone but is shaped by context, social relationships, and communicative purposes (Halliday, M. A. K., & Matthiessen, 2014). In audiovisual media such as film, meaning is conveyed through dialogue as well as contextual elements, including tone, character interaction, and narrative structure (Bordwell, D., & Thompson, 2013). Therefore, analyzing movie dialogue requires considering both linguistic meaning and situational context to understand how meaning is constructed and interpreted.

Recent studies on semantic analysis have examined meaning construction in various audiovisual media. For example, research on film scripts highlights how denotative and connotative meanings are constructed through words, phrases, and sentences using semantic theories. Other studies emphasize the importance of contextual elements such as tone, action, and character interaction in interpreting meaning, particularly in films and television series. These studies demonstrate that meaning is often not explicitly stated but implied through language use and situational context. However, most previous studies focus on general film analysis or different movie objects, and only limited research specifically examines meaning construction in *The Devil Wears Prada* movie script.

Based on the review of previous studies, there is a gap in the analysis of how meaning is constructed in *The Devil Wears Prada*, particularly from a semantic perspective that integrates denotative and connotative meanings with contextual interpretation. While prior research has explored meaning in films, it has not sufficiently addressed how lexical meaning and situational context interact to construct character, atmosphere, and message

in this specific movie. Therefore, this study attempts to fill this gap by focusing on a more detailed semantic analysis of the movie dialogue.

This study focuses on meaning construction in movie dialogues, particularly on denotative meaning (literal meaning), connotative meaning (implied meaning), and the role of context in interpreting meaning. The research aims to answer the following questions: 1) how lexical meanings (denotative and connotative) are constructed in the dialogues of *The Devil Wears Prada* movie script?, 2) how the use of language contributes to the construction of character, atmosphere, and message from a semantic perspective?, and 3) how word meaning and situational context influence the audience's interpretation of the movie?. The objective of this study is to analyze how meaning is constructed through language and context in film dialogue. The novelty of this research lies in its focus on integrating semantic analysis with contextual interpretation in a specific movie script, providing deeper insight into how meaning is dynamically constructed in audiovisual media.

Method

This study employs a qualitative descriptive research design to analyze the construction of meaning in the movie script of *The Devil Wears Prada*. This approach is appropriate because it focuses on interpreting language data rather than measuring it numerically. The study aims to explore how denotative and connotative meanings are constructed in the dialogues of the film.

The data of this study consist of the movie script of *The Devil Wears Prada*, particularly the dialogues spoken by the characters. The researcher focuses on dialogues that contain denotative and connotative meanings as the primary data, as these dialogues represent how meaning is expressed and interpreted in the film. A total of 117 utterances were identified and analyzed in this study.

The instruments used in this study include an observation sheet and a note-taking sheet. The observation sheet is used to identify and organize relevant data from the movie script, while the note-taking sheet is used to record and classify dialogues based on their types of meaning. In addition, the movie script serves as the main instrument and primary data source in this research.

The data are collected by reading the movie script carefully and selecting relevant dialogues that contain denotative and connotative meanings. The selected data are then classified into categories of denotative and connotative meanings. The analysis is conducted using a semantic approach based on Leech's theory to identify and explain the meanings in each dialogue. Furthermore, the interpretation of data considers the situational context, including character interaction and communicative intention, to understand how meaning is constructed in the film. The procedures are carried out systematically to ensure clarity and consistency in data analysis.

Results

This section presents the findings of the research in the form of tabulated data. The researcher identified a total of 117 utterances from *The Devil Wears Prada* movie script. These utterances are classified into two types of meaning, namely denotative and connotative meanings.

Based on the classification, 32 utterances are categorized as denotative meanings, while 85 utterances are categorized as connotative meanings. This indicates that

connotative meaning appears more frequently than denotative meaning in the movie dialogues.

Table 1. The Classification of Denotative and Connotative Meanings in Movie Dialogues

No.	Dialogue	Type	Context	Interpretation	Minute
1.	"We could replace you in five minutes."	Connotative	Workplace	threat, dominance	00:25:30
2.	"Andy, please. Be serious. You're not trying. You're whining."	Connotative	Workplace	criticism	00:26:30
3.	"You want me to say poor you, Miranda is picking on you?"	Connotative	Conversation	sarcasm	00:26:50
4.	"Wake up, Six."	Connotative	Hierarchy	belittling	00:27:10
5.	"You're working at the place that first published..."	Connotative	Workplace	prestige	00:27:40
6.	"And what they made is cooler than art..."	Connotative	Fashion ideology	ideology	00:28:00
7.	"This is not just a magazine. It's a shining beacon of hope..."	Connotative	Workplace	metaphor	00:28:40
8.	"You have no idea... and what's worse, you don't care."	Connotative	Workplace	accusation	00:29:30
9.	"Because this is a 'stepping stone' for you."	Connotative	Workplace	judgment	00:29:50
10.	"This place... people would die to work, you deign to work."	Connotative	Workplace	irony	00:30:10
11.	"And you want to know why she doesn't give you a kiss on the forehead...?"	Connotative	Conversation	ridicule	00:30:40
12.	"You're right. I'm screwing this up."	Denotative	Self-reflection	self-awareness	00:31:00
13.	"I know this could be a big break for me."	Denotative	Self-reflection	ambition	00:31:15
14.	"I'm going to try harder, I promise."	Denotative	Self-reflection	commitment	00:31:30
15.	"But there's one thing I can't do by myself."	Denotative	Request situation	request	00:32:10
16.	"Please, Nigel. Don't make me beg..."	Connotative	Workplace	desperation	00:32:10
17.	"You'll take what I give you and you'll like it."	Connotative	Workplace	dominance	00:33:00
18.	"You're in desperate need of Chanel."	Connotative	Fashion context	identity reconstruction	00:33:20
19.	"I have no idea why Miranda hired her."	Connotative	Workplace	exclusion	00:35:10
20.	"She was a complete and utter disaster."	Connotative	Workplace	insult	00:35:30
21.	"Can I help you, luv?"	Connotative	Social interaction	mockery	00:36:30
22.	"Wanna lift, stranger?"	Connotative	Social interaction	confidence	00:37:30

23.	"Indistinguishable now from all the other clackers."	Connotative	Workplace	identity loss	00:39:00
24.	"Charlie Rose sent it to Miranda..."	Denotative	Workplace	status reference	00:42:00
25.	"Oprah... Mandela..."	Denotative	Workplace	status reference	00:42:30
26.	"All for a woman who doesn't need anything. Perfect."	Connotative	Conversation	sarcasm	00:43:00
27.	"Why do women need so many bags?"	Connotative	Social context	value conflict	00:44:30
28.	"Fashion is not about utility..."	Connotative	Fashion ideology	ideology	00:45:00
29.	"There's a lot more to Runway..."	Denotative	Reflection	internalization	00:45:30
30.	"Look who's drinking the Kool-Aid."	Connotative	Conversation	metaphor	00:46:30
31.	"Andy Sachs, Miranda's new assistant."	Denotative	Workplace	status labeling	00:47:00
32.	"Guard this with your life."	Connotative	Workplace	pressure	00:48:00
33.	"You must wait around..."	Connotative	Workplace	control	00:48:30
34.	"Books are ready!"	Denotative	Workplace	urgency	00:49:00
35.	"You'll be delivering Miranda's dry cleaning..."	Denotative	Workplace	role assignment	00:49:10
36.	"Do not talk to anyone. Do not look at anyone."	Connotative	Workplace	strict control	00:49:30
37.	"You must be invisible."	Connotative	Workplace	identity suppression	00:50:00
38.	"I rushed out... waited for you..."	Denotative	Personal relationship	neglect	00:52:00
39.	"It wasn't such a big deal..."	Connotative	Personal conflict	minimization	00:52:30
40.	"Why didn't you just climb into bed with her..."	Connotative	Personal conflict	accusation	00:53:00
41.	"If you get fired... I will kill you..."	Connotative	Workplace	hyperbole	00:54:00
42.	"Did you fall down and smack your little head...?"	Connotative	Workplace	sarcasm	00:55:00
43.	"You can do anything, right?"	Connotative	Workplace	manipulation	00:55:30
44.	"They'll need the book by then."	Denotative	Workplace	deadline	00:56:00
45.	"If I don't have it by 3, I'm fired."	Denotative	Workplace	consequence	00:57:00
46.	"It's a real party."	Connotative	Workplace	irony	00:58:00
47.	"You shaken off the college boyfriend yet?"	Connotative	Social interaction	manipulation	00:59:00
48.	"You've gotta be kidding."	Denotative	Workplace	disbelief	01:00:00
49.	"Just tell her it can't be done."	Denotative	Workplace	suggestion	01:00:30
50.	"If you don't have the book... don't come back."	Connotative	Workplace	ultimatum	01:01:30
51.	"A million girls would kill for it."	Connotative	Workplace	irony	01:02:00
52.	"Might as well beat her to the punch."	Connotative	Workplace	resistance	01:02:20
53.	"You want this, you better hurry."	Connotative	Workplace	pressure	01:03:30

54.	"You have one hour."	Denotative	Workplace	urgency	01:03:50
55.	"I'm begging you."	Connotative	Workplace	desperation	01:04:30
56.	"You quit, we should celebrate."	Connotative	Personal conflict	misunderstanding	01:05:30
57.	"That's all it is. Just a job."	Denotative	Personal conflict	denial	01:06:00
58.	"I'm the same person..."	Connotative	Identity conflict	identity struggle	01:06:30
59.	"I liked your old clothes."	Connotative	Personal relationship	rejection	01:07:30
60.	"Florals? For spring? Groundbreaking."	Connotative	Workplace	sarcasm	01:08:30
61.	"Anyone have anything I can actually use?"	Connotative	Workplace	evaluation	01:09:30
62.	"I want to make sure... fully prepped..."	Denotative	Workplace	preparation	01:10:00
63.	"I don't see why she needs both of us."	Connotative	Workplace	rivalry	01:11:00
64.	"We have to make sure they all think..."	Connotative	Workplace	image control	01:11:30
65.	"I don't eat anything... then I eat a cube of cheese."	Connotative	Social context	body ideology	01:13:00
66.	"You can go. I've got it."	Denotative	Workplace	trust	01:14:00
67.	"Darling, there you are."	Connotative	Workplace	subtle control	01:15:10
68.	"Come on, darling, let's get something to eat."	Connotative	Workplace	directive control	01:15:40
69.	(Miranda mouths "Thank you")	Connotative	Workplace	softened authority	01:16:10
70.	"Thank God I saved your job."	Connotative	Social interaction	dominance	01:17:00
71.	"If you didn't have that stupid boyfriend..."	Connotative	Social interaction	undermining	01:17:40
72.	"Just one drink."	Connotative	Social interaction	persuasion	01:18:10
73.	"Say hello to the boyfriend for me."	Connotative	Social interaction	mockery	01:18:50
74.	"Turns out I'm not as nice as you thought."	Denotative	Self-reflection	realization	01:19:30
75.	"I have to go..."	Denotative	Social interaction	decision	01:20:00
76.	"I didn't have a choice..."	Denotative	Self-reflection	justification	01:20:40
77.	"Don't worry about it. I'm going to bed."	Connotative	Personal relationship	avoidance	01:21:20
78.	"Yeah. I'm... fine."	Connotative	Personal relationship	concealment	01:21:50
79.	"My personal life is going down the drain."	Denotative	Personal relationship	conflict statement	01:22:20
80.	"Let me know when your whole life goes up in smoke."	Connotative	Workplace	warning	01:23:00
81.	"If you don't go, I'll assume you're not serious..."	Connotative	Workplace	manipulation	01:24:10
82.	"The decision is yours."	Connotative	Workplace	false choice	01:24:30
83.	"That's all."	Connotative	Workplace	authority closure	01:24:50

84.	"Don't forget to tell Emily."	Connotative	Workplace	indirect command	01:25:10
85.	"I don't care if you go to a hospital..."	Connotative	Workplace	accusation	01:26:10
86.	"Oh please. That's a pathetic excuse."	Connotative	Workplace	judgment	01:26:40
87.	"You sold your soul..."	Connotative	Personal conflict	metaphor	01:27:20
88.	"You don't deserve them."	Connotative	Personal conflict	rejection	01:27:40
89.	"Just go."	Connotative	Personal conflict	dismissal	01:28:10
90.	"I said, go!"	Connotative	Personal conflict	forceful command	01:28:20
91.	"Hey, Miranda Girl."	Connotative	Social interaction	labeling	01:29:10
92.	"Sorry, I'll be too busy working."	Connotative	Social interaction	sarcasm	01:29:40
93.	"This glamour who skulks around..."	Connotative	Social interaction	criticism	01:30:10
94.	"That's your answer for everything lately."	Denotative	Personal conflict	complaint	01:31:00
95.	"You hate Runway. And Miranda."	Denotative	Personal conflict	contradiction	01:31:30
96.	"I wouldn't care if you..."	Connotative	Personal conflict	judgment	01:31:50
97.	"You've become one of them."	Connotative	Personal conflict	identity shift	01:32:10
98.	"Maybe we should take a break."	Denotative	Personal relationship	separation	01:32:40
99.	"I hope you two are very happy together."	Connotative	Personal conflict	sarcasm	01:33:10
100.	"So you're free... perfect."	Connotative	Social interaction	manipulation	01:34:00
101.	"The boyfriend is non plus?"	Connotative	Social interaction	minimization	01:34:30
102.	"...if he decides to rethink the divorce..."	Connotative	Workplace	vulnerability	01:36:00
103.	"At first they're proud to be with a powerful woman..."	Connotative	Workplace	ideology	01:36:40
104.	"It's unfair to the girls..."	Connotative	Workplace	empathy	01:37:00
105.	"Your job."	Denotative	Workplace	reminder	01:37:40
106.	"Okay, so she's tough... but..."	Connotative	Self-reflection	reconsideration	01:38:30
107.	"I can't do this."	Denotative	Self-reflection	refusal	01:39:10
108.	"I barely know you..."	Connotative	Personal conflict	realization	01:39:40
109.	"They're replacing Miranda?"	Denotative	Workplace	realization	01:40:30
110.	"Miranda will be devastated..."	Connotative	Workplace	empathy	01:41:00
111.	"You thought I didn't know."	Connotative	Workplace	authority	01:42:30
112.	"There's no one who can do what I do."	Connotative	Workplace	self-legitimization	01:43:00

113.	"People think success happens to you..."	Connotative	Workplace	ideology	01:43:30
114.	"No. You chose."	Connotative	Personal conflict	accountability	01:44:30
115.	"Nate, you were right..."	Denotative	Personal reflection	realization	01:45:00
116.	"Learned a lot..."	Denotative	Reflection	self-awareness	01:46:30
117.	"Thanks, Emily..."	Denotative	Social interaction	reconciliation	01:47:30

Discussion

Power and Authority

Several utterances (No. 1, 2, 4, 17, 33, 36, 37, 41, 50, 83, and 111) reflect the use of power and authority in workplace interactions. These utterances are categorized as connotative meanings because they imply dominance and hierarchical control rather than literal meaning. For example, the utterance "We could replace you in five minutes" indicates a threat and emphasizes the superior position of the speaker, contributing to the construction of Miranda's dominant character. This finding shows that meaning is not only derived from lexical elements but is also shaped by situational context, particularly power relations between characters. This supports (Leech, 1981) theory that connotative meaning reflects implied and evaluative meanings beyond the literal sense.

In addition, power and authority are represented through commanding expressions and intimidating language used by characters in the workplace environment. Utterances such as "Do not talk to anyone. Do not look at anyone" and "You must be invisible" demonstrate strict control and reinforce hierarchical relationships between employees and superiors. These expressions show how language functions as a tool of authority to regulate behavior and maintain professional discipline. The use of imperative expressions also creates psychological pressure that influences how characters interact with one another.

Furthermore, the dominance of Miranda's character throughout the movie strengthens the representation of authority in communication. Her utterances frequently contain implied threats, criticism, and commands that position her as the central figure of power within the workplace. Through these interactions, the audience can understand how connotative meaning contributes to character construction and social hierarchy. Therefore, meaning in these utterances is closely connected to context, social status, and interpersonal relationships within the film.

Sarcasm and Irony

Several utterances (No. 3, 11, 26, 42, 46, 51, 60, 92, and 99) demonstrate the use of sarcasm and irony. These expressions convey meanings that differ from their literal interpretation and are often used to criticize or mock others. For instance, the utterance "Florals? For spring? Groundbreaking." implies criticism rather than admiration, creating a tense and critical workplace atmosphere. The interpretation of such expressions depends heavily on contextual factors, including tone, character attitude, and social interaction. This finding aligns with (Leech, 1981) view that connotative meaning involves emotional and evaluative associations shaped by context.

Moreover, sarcastic utterances in the movie frequently function as indirect criticism. Instead of expressing dissatisfaction directly, characters use irony to mock or belittle others in a subtle way. This type of communication reflects the competitive and toxic environment portrayed in the fashion industry. Through sarcasm, the speaker is able to

express superiority while simultaneously maintaining social distance and authority over others.

Additionally, irony in the movie contributes to humor while also revealing hidden emotional tension between characters. Expressions that appear positive on the surface often contain negative intentions underneath. As a result, the audience must interpret meaning through contextual understanding rather than literal interpretation alone. This demonstrates that meaning construction in the movie relies not only on lexical meaning but also on pragmatic and contextual elements that shape audience interpretation.

Identity and Transformation

Several utterances (No. 12, 13, 14, 22, 23, 58, 74, 97, and 106) reflect identity and character transformation. These utterances indicate changes in self-perception, ambition, and social identity. For example, "I know this could be a big break for me" represents ambition, while "I'm the same person..." reflects identity struggle. The interpretation of these meanings is influenced by the character's development and situational context throughout the movie. This suggests that meaning is dynamically constructed through interaction and experience, which is consistent with (Leech, 1981) perspective that meaning is influenced by context and individual interpretation.

The transformation of Andy's character is one of the most significant aspects of the movie. At the beginning of the story, Andy is portrayed as someone who rejects the values of the fashion industry. However, as the story develops, her appearance, attitude, and communication style gradually change due to workplace influence and social pressure. This transformation is reflected through utterances that indicate ambition, adaptation, and internal conflict.

Furthermore, identity conflict becomes more visible when Andy begins to question whether she is still the same person as before. Expressions related to self-awareness and emotional struggle show that identity is not fixed but continuously shaped by social interaction and experience. Through these utterances, the movie portrays how meaning construction is closely related to personal development and contextual influence within social environments.

Social Interaction and Conflict

Some utterances (No. 38, 39, 40, 56, 57, 77, 78, 88, 90, and 96) represent social interaction and interpersonal conflict. These utterances reflect emotional tension, misunderstanding, and relationship breakdown. For instance, "It wasn't such a big deal..." minimizes conflict, while "Why didn't you just climb into bed with her..." implies accusation. In these cases, meaning is shaped by emotional context and the relationship between speakers. This demonstrates that interpretation extends beyond literal meaning and relies on situational context, supporting (Leech, 1981) theory that meaning is influenced by speaker intention and context.

In addition, interpersonal conflict in the movie often occurs because of differences in values, priorities, and expectations between characters. Andy's growing involvement in the fashion industry creates tension in her personal relationships, particularly with her friends and boyfriend. These conflicts are expressed through emotionally charged utterances that imply disappointment, jealousy, and frustration. The audience can understand these emotions through contextual interpretation rather than literal meaning alone.

Moreover, social interaction in the movie illustrates how communication can both strengthen and damage relationships. Some utterances function to maintain social

connection, while others create emotional distance between characters. This shows that language is not merely used to exchange information but also to express emotions, attitudes, and interpersonal dynamics. Therefore, meaning construction in social interaction depends heavily on context, speaker intention, and emotional background.

Ideology and Values

Several utterances (No. 6, 7, 28, 65, 103, and 113) reflect ideological perspectives and social values related to fashion and identity. These utterances convey beliefs and attitudes rather than literal meanings. For example, "Fashion is not about utility" represents an ideological perspective that positions fashion as a symbol of identity. This reflects broader messages in the film regarding identity and ambition. The interpretation of such meanings depends on the wider social and cultural context of the fashion industry. This finding shows that meaning construction is influenced by both lexical meaning and contextual factors, in line with (Leech, 1981) view that connotative meaning reflects cultural and ideological associations.

Additionally, the movie portrays fashion not only as clothing but also as a representation of status, power, and self-expression. Characters within the fashion industry perceive appearance as an important social value that determines acceptance and professionalism. This ideology influences how characters judge themselves and others throughout the story. As a result, language related to fashion often contains implied meanings connected to prestige and social identity.

Furthermore, ideological values in the movie also reveal the tension between personal authenticity and professional ambition. Some characters prioritize success and status, while others value honesty and personal relationships. These contrasting perspectives create conflicts that shape the narrative and character development. Therefore, meaning construction in the movie reflects broader social ideologies regarding work, success, identity, and social expectations.

Overall Interpretation

Overall, the findings indicate that meaning in the movie is constructed through the interaction between lexical meaning and situational context. While denotative meaning provides literal interpretation, connotative meaning conveys deeper meanings related to power, identity, and social interaction. Therefore, the audience's interpretation of the movie is shaped not only by the words themselves but also by the context in which they are used.

The findings also show that connotative meaning appears more frequently than denotative meaning in the movie dialogues. This indicates that characters often communicate indirectly to express emotions, authority, criticism, and ideology. Through the use of connotative expressions, the movie creates more complex and emotionally engaging interactions that require contextual interpretation from the audience.

In conclusion, meaning construction in *The Devil Wears Prada* reflects the important relationship between language, context, and social interaction. The interpretation of meaning depends on situational factors such as power relations, emotional conditions, and cultural values represented in the movie. Therefore, the study confirms that understanding meaning in communication requires not only lexical analysis but also contextual interpretation to reveal implied meanings within discourse.

Conclusion

Based on the findings and discussion, it can be concluded that the dialogues in *The Devil Wears Prada* contain both denotative and connotative meanings, with connotative meaning being more dominant. The analysis shows that meaning is constructed through both literal and implied expressions, including elements such as power, sarcasm, identity, social interaction, and ideology. These findings indicate that language in the movie is used not only to convey information but also to express deeper meanings that are context-dependent. Furthermore, the construction of meaning is strongly influenced by situational context, including character relationships and social interaction. This suggests that the audience's interpretation of the movie depends not only on lexical meaning but also on contextual factors that shape how dialogue is understood. Therefore, meaning in the movie is dynamically constructed through the interaction between language and context. This study contributes to semantic studies by highlighting the importance of integrating semantic analysis with contextual interpretation in understanding meaning construction in audiovisual media.

However, this study has several limitations. It focuses only on one movie script and a limited number of utterances, which may not fully represent broader patterns of meaning construction in different contexts or genres. In addition, the analysis is limited to a semantic perspective and does not incorporate other linguistic approaches that may provide a more comprehensive understanding.

Based on these limitations, future research is recommended to explore semantic analysis in different movie genres or other forms of media to gain a broader understanding of meaning construction. Further studies are also encouraged to combine semantic analysis with other approaches, such as pragmatics or discourse analysis. In addition, future research may involve a larger dataset or comparative analysis across multiple films to produce more generalizable findings.

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