

CHAPTER V

CONCLUSION AND SUGGESTIONS

This chapter presents the conclusion of the study and several suggestions based on the findings and discussion presented in the previous chapter. The conclusions are drawn from the qualitative analysis of the film *Anora* using Roland Barthes' semiotic framework, while the suggestions are addressed to future researchers and readers who are interested in similar studies.

5.1 Conclusion

This study analyzed the construction of women's narratives and the representation of gender in the film *Anora* using Roland Barthes' semiotic theory. The analysis focused on visual elements, dialogue, character positioning, and narrative structure through the concepts of denotation, connotation, and myth.

Based on the findings, the first research problem shows that women's narratives in *Anora* are constructed through visual spectacle, economic negotiation, spatial movement, and changes in character position. At the denotative level, the film presents Ani as a nightclub worker who becomes involved in a romantic relationship with a wealthy man. However, at the connotative level, elements such as lighting, costume, setting, and dialogue reveal that the relationship is strongly influenced by economic exchange and class differences. At the mythic level, the film appears to present a "*Cinderella*" story at first, but later challenges this myth by showing that marriage does not automatically lead to empowerment or social equality.

Regarding the second research problem, gender in *Anora* is represented as a social construction shaped by power and economic systems. Male characters are mostly positioned as financially powerful and dominant in space, while Ani's position is often negotiated and sometimes restricted. Scenes such as the ATM negotiation and the restraint scene show how gender relations are influenced by economic authority and control. In the final scene, the absence of romantic reconciliation challenges the common belief that women achieve happiness through marriage.

Overall, this study concludes that *Anora* does not simply tell a romantic story, but also questions myths about love, social mobility, and female empowerment. Through semiotic analysis, the film reveals that gender and romance are shaped by cultural and economic structures rather than natural or purely emotional factors.

5.2 Suggestions

Based on the results of this study, several suggestions are offered:

1. For Future Researchers

Future researchers may use other theories, such as feminist film theory or gender theory, to analyze *Anora* or similar films. Combining semiotics with other approaches may provide a deeper understanding of gender representation in cinema.

2. For Students of Literature and Film Studies

Students are encouraged to analyze films not only from the storyline but also from visual and cinematic elements. Lighting, costume, camera angle, setting, and dialogue all function as signs that produce meaning.

3. For Further Research Development

This study only analyzed selected scenes. Future research may examine the entire film in more detail or compare *Anora* with other films that portray sex workers or cross-class relationships to see broader patterns of gender representation.

In conclusion, this research shows that film can function as a system of signs that construct and shape cultural meanings. By applying semiotic theory, viewers can better understand how gender and ideology are represented in cinematic narratives.