

A Film Semiotics Study of Representation on Duality Female Character

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ABSTRACT

The abstract Semiotics delves on sign, picture, text, and film scene. The final purpose of this research portrays the duality female representation through film. Descriptive qualitative is used as a research method and observation as the instrument for selecting scenes film as data analysis. Furthermore, the steps on representation go with Roland Barthes' semiotics and the result of this research can be stated (1) denotation, she is being a superpower woman but vulnerable heart (2) connotation, complexity of resilient woman attempt to gain patriarchal (3) myth, society prefer to be more critical by woman who bravely challenge the system than man, illustrating a gender imbalance social acceptance. Duality female representation on this film describes either as the visioner or manipulator and how complicated life of modern woman, she has to balance either strength and weakness, woman is able to create new reality but in other hand she has a risk for losing themselves.

Keywords: *duality, female, representation, semiotics*

1. Introduction

The issue of woman delineation in media business such as film and television are generally interesting to follow. The presence, placement and function of women have emerged as a special attraction since the advent of cinematography. (Sarjiati, 2022) Representation of women in film is considered as old as the film industry itself. Woman's representation in national films is also a topic that continues to be discussed in the global film industry. The appearance of actresses who play female characters in almost every new national film title is discussed, both in popular culture and academic studies. contribution of media in influencing social structures is unyielding as people easily believe that what is presented in the media is truth.(Perkins et al., 2023). The presence of semiotics is essential in films making(Susanti et al., 2022) because it creates deeper and more complex meanings, enriches narratives, builds atmosphere, and conveys social criticism in a subtle but effective manner. By understanding semiotics, both filmmakers and audiences can explore more layers of meaning in a work. help them understand and appreciate films more critically. By understanding how signs and symbols work, audiences can grasp hidden meanings, read subtext in narratives, and understand how visual elements contribute to the story as a whole

Film has long been recognized as an effective medium in conveying persuasive messages, (Hasan et al., 2022) including in fighting for feminist issues (Zhou, 2024). As an audio-visual medium, films are able to arouse emotions and shape audience perceptions through the narratives presented. Films can persuade audiences by conveying messages implicitly and explicitly (Wafa, 2024), so that they have the power and ability to influence their views on certain issues, including feminism.

Furthermore, Film has become one of the most effective media in conveying feminist ideas and ideology (Angelia & Widyaningrum, 2024). As a visual medium, film has the unique ability to create powerful narratives, arouse emotions, and influence people's way of thinking. In the context of feminism, films are often used to break stereotypes, challenge patriarchal norms, and fight for gender equality (Dwi et al., 2024). For example, *Hidden Figures* (2016) shows the struggle of three black women in facing racism and sexism at NASA, while *Wonder Woman* (2017) presents a female superhero who is not only strong, but also full of empathy. Through the use of narrative and visual techniques, these films prove that the art of cinema is either entertainment or powerful tool of persuasion to promote social change and women's empowerment.

Some researchers have been conducted on representation of feminist ideas and ideology. (Ichwan, 2024) discussed about the representation of women in the film "Anna" through Roland Barthes' semiotic analysis. The research results show that the female characters in the film are presented with complexity that reflects the duality of their roles as agents and objects in the film narrative. (Dewayani & Azwar, 2024) their finding described female characters in the film are depicted as having equal power to men, but still within the framework of the ideology of patriarchy and masculinity.

Another research by (Kurnia & Hidayatullah, 2024) talked about the representation of the mother's character in the film "Don't Cry Mama" using semiotic analysis. Result found that the mother's character is presented with a dual role as protector and victim, reflecting the complexity of women's roles in patriarchal culture. (Angelia & Widyaningrum, 2024) Examined the societal, familial, and work discrimination, Jo got challenges on cultural norms and societal expectation. Jo's force her dream of being writer showcase against gender and her desire for independence.

Although there have been many studies examining the representation of women in films, a deeper analysis of how films are used as a persuasive medium to convey feminist messages still has space to be explored. Film as a popular culture (Pratama, 2022) medium has the unique power to influence public opinion through visual narratives, symbols and dialogue that evoke emotions. In the context of feminism, films have function as a reflection of women's struggle against inequality as a means to motivate social change.(Dhungana, 2024)

Negative stereotypes women in film industry (Novianti et al., 2022) are considered on various social factors and assumptions which existed in culture for many years. There are several factors that can form the basis of negative stereotypes. The first factor is cultural and historical traditions. Negative stereotypes about women often arise from cultural traditions in society. For example, patriarchal views on women in limited roles as housewives or sexual objects as part of cultural history. (Suja et al., 2024)

Inventing Anna is one of the films which take a part in feminism. It tells the story of the journey of Anna Delvey, a young woman who manages to deceive the New York elite by building an image of herself as a wealthy socialite, even though in reality she is just a con artist. Anna's ambitious and self-confident character shows a complex duality, between a visionary and a manipulative figure. Through Roland Barthes' semiotic approach, this film can be analyzed as a text full of signs (Nurjanah et al., 2024) that depict the tension between Anna's public and private identities. In this analysis, we will identify the visual, verbal and narrative signs used to form the duality of Anna's character, as well as how social myths, such as the "self-made woman" and capitalism,(Malikussaleh, 2024) are reflected in the film's narrative. Through Barthes' semiotic lens, the duality of Anna Delvey's character not only displays the contrast between truth and lies, but also reflects broader ideologies in contemporary society.

2. Methodology

Qualitative research uses word and image as data research where spoken and written words as well as observations of people's behavior can be used as a data in qualitative. The analytical approach also used in this research in order to dissect scenes and dialogue. Additionally, the researcher uses Roland Barthes' type of semiotic analysis approach to find out the meaning of the signs. (Moleong, 2006).

Observation is used as the instrument of this research. This instrument functions to ensure that the observation process is carried out systematically, objectively and responsibly. In film research, observation instruments can take the form of observation sheets, category guidelines and field notes.

The objective of this research is to find out the representation of character duality in women's character towards the implications of female identity contained in the drama *Inventing Anna*, so the object of this research is scenes, scenes and conversations displayed by the character

Data collection techniques are used as strategic instruments for the continuity of research, because this stage has the aim of obtaining data. The process of collecting data by researchers can be carried out in various settings, various sources, and various methods. Data collection in qualitative research is carried out naturally where data collection techniques are more dominant in observation and documentation.

Analysis and interpretation data in this research is based on the Roland Barthes model of semiotic analysis by looking for denotations, connotations, and myths to obtain data that shows the existence of types, role classifications, and factors causing the representation of women's appearance on the implications of women's identity and to obtain data regarding what happens between the characters in the film *Inventing Anna* so that we can understand the myths in society regarding the representation of women's appearance on the implications of women's identity as depicted in the drama series *Inventing Anna*.

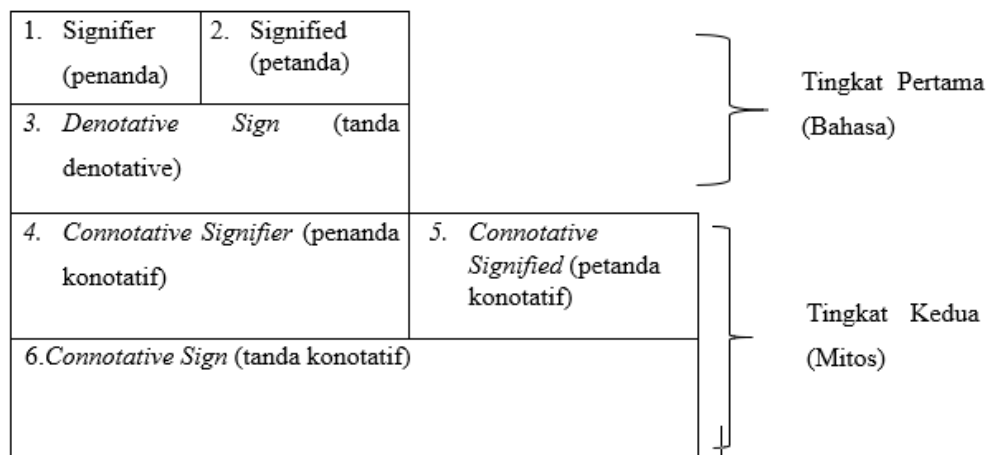


Figure 1. Semiotic Roland Barthe's

Roland Barthes's map description brings the understanding that the signifier and signified are bound to the denotation meaning, as well as the connotation meaning depends on the denotation sign, continuing until the connotation denotes the next sign. (Nurjanah et al., 2024) The process of

meaning does not stop at one point, but will continue to create signs. In Roland Barthes' framework, he calls it a "myth" which acts as an expression and provides justification for the dominant values that prevail in a certain period.(Suparman, 2024)

3. Result and Discussion

3.1. Result

3.1.1 Representation of Duality Character Anna Sorokin, The Visioner VS Manipulator

Character traits are the overall appearance of the characteristics or soul of a character in the drama story. These characters were created by the playwright and realized in their appearance by actresses who play these characters. In the film "Inventing Anna", the traits of the female characters, especially the characters Anna Sorokin (or Anna Delvey). It can be identified through the interactions, behavior and dialogue they show in the story. From the film, it can be shown on each episode to reflect the duality character of Anna Sorokin below:

Table 1. Visioner Character on film *Inventing Anna*

Episode	Time (Minutes)	Visioner character
2	20-25	Anna present to Alan Reed for her ADF, Anna Delvey Foundation
3	40	Anna convincing Alan Reed to give 40 million loans for her foundation
5	10-15	Discussing her foundation to architects
6	25-30	She booked fancy dinner to promote her foundation
9	50-55	She defended on her foundation despite of legal consequences

Table 2. Manipulator Character on film *Inventing Anna*

Episode	Time (Minutes)	Manipulator Character
1	12-18	Anna spoke to the hotel staff and used the excuse of a delayed bank transfer to stay at the 12 George Hotel.
	32-36	Anna claimed that she needed a "VIP private room" and had the staff treat her like the most important guest, without paying anything.
2	15-20	She presented her foundation with illegal document.
	40-45	She forced Alan to give her loan immediately.
3	25-30	Anna asked Rachel to take her to an exclusive event, using Rachel's connections to increase her status.
	40-43	Anna uses Kacy to help her attend high-end fitness classes and events without paying.
4	18-22	Anna promised to architecture if they join to her foundation.
	35-38	Anna continued to tell fake promises to her architecture team to get work results without having to pay.
6	15-20	Anna will pay all expanses to Maroko.
	30-35	When Anna's credit card fails, she convinces Rachel to use her personal credit card to pay for luxury accommodation and amenities.

9	25-30 50-55	Anna spoke with her lawyer and asked that she defended to the fullest, even though the evidence showed she was lying. In court, Anna tried to appeal to the judge and jury with an emotional narrative that she is a visionary with big dreams.
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Inventing Anna film, the character Anna Delvey or Anna Sorokin represents duality through visual and verbal signs that are full of contradictions. For example, his luxurious clothes denotatively indicate high social status, but connotatively become a symbol of manipulation to create the illusion of power. In the narrative, Anna becomes a representation of the myth of capitalism where success is not always based on substance, but often on appearance and perception. In this way, Anna becomes a sign of modern ideology: (Susanti et al., 2022) a woman who breaks social boundaries, albeit through means that conflict with ethical norms.

3.1.2 A film semiotics Roland Barther

Describing the representation of duality character from *Inventing Anna*, A film semiotic Roland Barther, connotation, denotation, and myth are expressed body language, costume, and character.

3.1.2.1 Body Language

The human body is a physical structure that includes visible and invisible dimensions, such as thoughts, feelings, and instincts. Even though it is part of the individual, the body is often an object of power, especially in the context of women's bodies. The concept of beauty in women is not static and depends on the cultural context in which they live, developments over time, and the influence of mass media. One aspect that is often taken into consideration is a woman's body shape. Women with thin and slim bodies are often considered more attractive than women with fuller bodies. Mass media plays a strategic role as a means of conveying information, education, entertainment, and also as a tool of social control. In the context of the representation of women's beauty, mass media has a very significant role.

Representations of women's beauty in films reflect beauty standards set and promoted through mass media. The media has a role in forming and spreading the ideal concept of beauty through messages conveyed in various media products. These ideal concepts are then accepted and reconstructed by society as part of reality. This film also depicts the lives of modern women who are willing to do anything to gain public recognition for their beauty, including working hard to beautify themselves. Apart from that, *Inventing Anna* also shows social values that can reflect everyday life, such as how a person forms and maintains their self-image and presentation, as well as how they treat people in their social life.

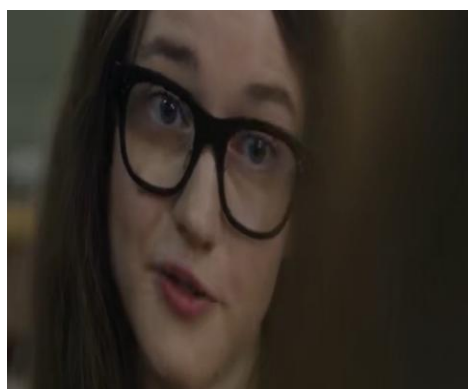


Figure 2 Facial expression while she underestimates

The scene when Anna is having her first interview in the VIP room in prison in episode 1, Anna says she irons her own clothes so that she still looks good even though she is in prison while smiling crookedly which seems to belittle the interviewer, namely Vivian, because according to her, Vivian looks very simple with the clothes she is wearing. and that for Anna was an appearance she didn't like. This is supported by a narrative that reads: "I'm in prison, but I'm dressed well here, not like your simple appearance."

The narrative above says that Anna is someone who easily underestimates other people and feels that she is the one who looks the best, even though she is in prison. Anna said this with a calm tone of voice, a flat facial expression, and a crooked smile that showed that she really underestimated Vivian in the interview. This indicates that Anna is very confident with herself and easily underestimates other people during the interview.

3.1.2.1.1 Body Language Analysis with Connotation, Denotation, myth

- a) The denotation is "Did you take the white Rikers bus here?" referring to the buses that transport prisoners from Rikers Island prison. This sentence was said with a cynical smile, showing Anna's dismissive attitude towards Vivian. Perhaps because Vivian is skeptical and supports the truth about the case, Anna tries to emphasize Vivian's mistakes or shortcomings in this scene.
- b) The connotation in the form of Anna's sentence refers to the belief that Vivian comes from a lower social class or is not as privileged as herself. His cynical smile is telling dismissive attitude, believing that Vivian is not suitable or important to him. Her attempts to emphasize Vivian's shortcomings demonstrate a desire to maintain her own image and show that she is better than others.
- c) The myth found is that this scene can strengthen myths about differences in social class and status which are often shown through dismissive attitudes towards other people. Anna's behavior also reflects the myth about the arrogant attitude and arrogance of the wealthy or elite in society, and her efforts to maintain her self-image and status by denigrating Vivian can also strengthen this myth.



Figure 3. Her facial expression of admiring

There is a scene of Anna at a Fashion Show in episode 2. Anna wears glamorous clothes with her head tilted upwards and a straight posture which attracts the attention of Val, her friend and a Fashion Enthusiast. This is supported by a monologue narrative from Val which reads:

Val (monologue): "You can see the way he tilts his head up which gives the impression of arrogance and also from his straight posture which reflects high self-confidence." In the scene, Anna is at a fashion show. Anna wears glamorous clothes which attract the attention of Val, her friend and a Fashion Enthusiast.

3.1.2.1.2 Body Language Analysis with Connotation, Denotation, myth

- a) The denotation of this scene is that in a luxurious dress that is elegant and high quality, Anna looks stunning. With charming natural make-up, her facial makeup is perfect. Her appearance is sweetened with accessories such as handbags and branded jewelry.
- b) The connotation of this scene is that Anna's appearance at the Fashion Show is proof of high social status, wealth and a luxurious lifestyle. The choice of clothing and accessories shows a high fashion sense, self-confidence, and a desire to be noticed.
- c) The myth found in this scene is the myth that clothing and accessories indicate social status and wealth is reinforced by this scene. Additionally, she stated that women must appear beautiful and glamorous to gain attention and social acceptance.

3.1.2.2 Costume

Costume refers to the way a person dresses or the style of clothing worn in contexts such as theatrical performances, social events such as masquerade balls, or in film productions, where costumes may reflect economic status or a particular era. Clothing is a textile product that has been planned and sewn in such a way that it can be worn to cover a person's body, provide protection, and provide warmth. Various types of clothing include kebayas, sarongs, shirts, and pajamas, each of which has its own function and characteristics. Costumes have the ability to influence the audience because often a character in a film or show will attract the audience's visual attention first before paying attention to audio elements such as monologues, dialogue, and music. Therefore, the visual appearance of a character can create a strong first impression on the audience, helping to better understand the character the actress is playing.



Figure 4, Fancy dress on charity event

Anna's scene in episode 3 is at Nora's charity party, in this scene shows that Anna creates a very luxurious impression by dressing glamorously and also by giving compliments to Nora to make a good impression. Anna also wore earrings and a blazer with floral patterns to give a luxurious impression to the event.

3.1.2.2.1 Costume Analysis with Connotation, Denotation, myth

- a) The denotation of this scene is that Anna is wearing earrings that look luxurious and a blazer with a floral pattern. Anna is at an important social event in the background of the scene.
- b) The connotation of this scene is that Anna is wearing luxurious earrings and a blazer with a floral pattern. Anna is at an important social event in the background of the scene.
- c) The myth found that luxurious and tasteful appearance shows social status and wealth is reinforced by this scene. Additionally, the understanding that establishing positive relationships and valuing respected friends is important is also apparent. Additionally, this scene addresses the myth that attendance at prestigious charity or social events is a way to demonstrate success and an elite lifestyle.



Figure 5 Anna's costume in court

episode 3 shows that Anna enters courtroom using clothes rented from a stylist. In this scene, there is no narration, but only visuals with a soundtrack as background sound. The scene above shows Anna entering the courtroom, non-verbally, wearing glamorous clothes while posing as if walking in a fashion show to get the attention of the Judge and Jury, as well as the media covering the trial. This shows that even in the courtroom he forces himself to rent clothes from a stylist to still luxurious.

3.1.2.2.2 Costume Analysis with Connotation, Denotation, myth

- a) The denotation of this scene is that Anna walks into the courtroom wearing clothes that look luxurious and glamorous. And Anna walks in a certain pose that reminds her of a fashion show.
- b) The connotation of this scene is that even at the trial, Anna's glamorous clothes reflect an image of success and class. Her gait, which resembles a fashion event, shows her efforts to attract attention and project strong confidence. Certain positions indicate a desire to control how people

perceive them and create the desired impression. Because the story only uses a soundtrack, Anna's appearance is the center of attention.

- c) The myth found in this scene is that even in formal situations such as trials, this scene can strengthen the myth that a luxurious and glamorous outer appearance is a sign of success and high social status.

3.1.2.3 Character



Figure 5 pretending as a rich woman

In this scene in episode 1, Anna started the mode by pretending to be rich since she completed an internship at a fashion magazine in France, then moved to New York. Anna's dishonest nature shown in this scene shows that she wants to be seen as a rich heiress and make people believe what she says is true and convincing. Anna represents herself as the daughter of a German aristocrat, heiress of around 60 million Euros. In reality, Anna was born into an ordinary working class, and in fact she was not German but Russian. In this scene.

there is a monologue from Anna which says "My father inherited me about 60 million Euros. I also come from a rich family from Germany." The expressions in this dialogue show Anna's dishonest nature in admitting that she is the heiress of a very rich family from Germany. Even though in reality he came from ordinary circles in Russia.

3.1.2.3.1 Character Analysis with Connotation, Denotation, myth

- a) The denotation of this scene is that Anna looks like a young woman who has a luxurious lifestyle, works in the fashion industry, and is in an environment full of rich people in New York. He dresses elegantly, speaks with confidence, and interacts with influential individuals. Literally, he looked like someone from the upper class, perhaps a rich heiress. In this scene, the connotation of Anna's appearance and attitude emphasizes the duality between reality and illusion. Although he presents himself as part of the social elite, the reality behind this is a carefully orchestrated lie.
- b) Other connotations could include the impression that he is manipulative and cunning, using his outward appearance to deceive and exploit others to achieve his goals.
- c) The myth found is the idea that wealth and social status can be built or faked through appearance and behavior. In popular culture, there is a myth that people who appear rich and

influential automatically gain power and trust from others. Anna exploits this myth by pretending to be someone of wealth and high status, so that others automatically trust and respect her. This myth also underscores the reality that in certain societies, appearances can be more important than truth or integrity.



Figure 6 Anna arguing with her lawyer

The scene above in episode 9 shows Anna still being bothersome to her lawyer Todd. This is supported by a narrative that reads:

Todd: "Why the clothes, Anna?" Anna: "Gross"

Todd: "Wear this"

Anna: "Find me a new one" Todd: "Don't do this again"

Anna: "Find me some new clothes and I'm willing to testify" Todd: "Okay, Anna, listen..."

The narrative above explains that Anna is still arguing about clothes with Todd after the trial process has gone through. Anna emphasized that she didn't want to wear the clothes Todd gave her just because she thought they were dirty. This illustrates Anna's attitude which makes it difficult for Todd because she is still concerned about clothes, when Anna should be focused on the trial matters.

3.1.2.3.2 Character Analysis with Connotation, Denotation, myth

- a) The denotation of this scene is that Anna is seen rejecting the clothes given by Todd after the trial. He complained that the clothes were dirty and not up to his standards. Todd, who is her attorney, looks frustrated that Anna cares more about her appearance than focusing on the outcome of the trial.
- b) The connotation of this scene is that Anna's rejection of clothes that she considers dirty indicates her perfectionist nature and obsession with appearance. This also reflects Anna's unconventional priorities and disrupts the legal process. He prefers to focus on superficial things such as clothes, which emphasizes his narcissistic personality and desire to always appear perfect in the eyes of others, even in critical situations. This could be seen as a sign

that Anna uses her appearance as a tool to maintain her identity and power, even in times of distress.

- c) The myth found in this scene is the idea that outer appearance is very important, even in situations that should prioritize the substance or core of the problem. In certain cultures, especially those obsessed with image and social status, appearance is often considered a reflection of a person's self-worth. Anna embodies this myth by showing that for her, maintaining a perfect image is more important than focusing on legal issues that are actually much more pressing. This myth underscores the social pressure on women to always appear perfect, even when faced with high-risk situations.

Based on the overall representation of women's appearance styles in the film "Inventing Anna", the characters around Anna Sorokin have a credulous attitude towards her claims as a rich heiress and the motives behind her actions especially towards her business partners and close friends. At first, she believed what Anna said and the attitude she showed. However, you end up seeing him as someone who is suspicious or dishonest, so you become wary or don't fully believe what he says or what Anna claims. This skeptical approach to Anna Sorokin can be reflected in the interactions between the characters.

In the series, where it may attempt to uncover the truth behind Anna's false identity and the motives behind her actions. Thus, skepticism. Another characteristic of Anna Sorokin in this film is high self-confidence. Anna displays great self-confidence in her appearance and interactions with others. He believes that he can get what he wants and is able to deceive others. Another characteristic of Anna in this film is manipulative, Anna continues to show a manipulative nature using cunning and deceit to deceive other people and achieve her goals. Big ambitions, Anna displays big ambitions to live in luxury and mix with the rich people in New York City.

3.2 Discussion

3.2.1 Female duality character and their proposition

The TV series Inventing Anna is a television series that tells the true story of a phenomenal character named Anna Sorokin, which focuses on how the figure of Anna Sorokin became the center of attention in New York City throughout the world, so this story was produced and broadcast by Netflix.

This film shows modern women who are ready to do anything to gain recognition for their beauty, even going to great lengths to improve their appearance. Apart from that, Inventing Anna also highlights social values that reflect everyday life, such as how individuals form and maintain their self-image and presentation, as well as how they interact with other people in their social circle. (El Fellak & Ennam, 2024). Anna is someone who has high self-confidence, proven by the results of body analysis which shows her self-confidence in each episode, balanced with glamorous costumes or clothes to prove to society that she comes from an upper class.

"Inventing Anna" has great potential to influence the self-perception of viewers, especially women. Anna Sorokin's character, with her high self-confidence and ability to deceive others, could be a source of inspiration for some viewers. Anna Sorokin's story highlights how easily people can be deceived by the image one constructs. This raises questions about trust and skepticism in society (Surahman, 2020), as well as the importance of examining information carefully before believing it. Overall, the presence of the character Anna Sorokin in "Inventing Anna" raises various questions and debates about values and norms in society, and triggers reflection on how society assesses and understands individual behavior in social life.

The woman in focus in "Inventing Anna" is Anna Sorokin, also known by the pseudonym Anna Delvey. Anna Sorokin is a Russian immigrant who claims to be the heiress of a wealthy German family. Using this fake identity, she entered socialite circles in New York City with the aim of establishing a

charitable foundation called the Anna Delvey Foundation. Along the way, Anna Sorokin carried out various acts of fraud against important people in socialite circles to obtain the necessary funds.

Anna Sorokin is described as intelligent, charismatic and ambitious, but also manipulative and dishonest. He uses his charm to charm and manipulate those around him to achieve his goals. However, behind this impression, there are complex layers of Anna Sorokin's personality that need to be revealed through deeper observation of her character. Through a strong performance from Julia Garner as Anna Sorokin, "Inventing Anna" explores the identity and motivations underlying Anna's behavior, making her an interesting character for the audience to explore and understand. but even so, this can have a negative impact on women's identity in the eyes of society. This may also give rise to negative prejudices in society.

The film *Inventing Anna* displays a rich and complex representation of women's appearance styles, especially in the context of power, social status and identity. The performance style in this film functions not only as an aesthetic element but also as a deep narrative tool for depicting character and social dynamics. Following are several things that were obtained after carrying out a semiotic analysis of the film *Inventing Anna*.

3.2.2. Impact on female identity construction

Excessive focus on Anna's external appearance can result in a narrowing of the concept of female identity, which only pays attention to physical aspects and appearance. This has the potential to exclude other dimensions of women's identity, such as intellect, talent, personality and achievement, which should also be recognized as an integral part of women's identity. The luxurious appearance that is often associated with high social status in Anna's case can trigger the perception that a woman's identity is largely determined by material wealth and the social class she lives in. As a result, there may be a spread of stereotypes and discrimination against women who come from different social backgrounds, causing injustice in social assessment and treatment. (Dai, 2023)

Anna Sorokin's story highlights society's gendered expectations of women, especially in terms of appearance, success, and self-image. The implication is that women are often expected to meet high standards in terms of beauty, social status, and accomplishments, and the presence of characters (Hasan et al., 2022) like Anna Sorokin highlights the pressure women may experience to meet these expectations. Thus, the presence of the character Anna Sorokin in "Inventing Anna" can trigger reflection on how women's identities are constructed, influenced, and understood in society, as well as raising questions about gender expectations, the influence of social media, power and manipulation, and autonomy and independence. (Nurmuzdalifah et al., 2023)

Anna Sorokin uses fashion and style to create an image as a rich and influential heiress. Luxurious clothes, designer bags and expensive accessories are Anna's main weapons to deceive the people around her. Style her appearance reflects the false identity created, showing how fashion can be used as a tool of social manipulation. (Syaepu & Sauki, 2021) Anna Sorokin's success in manipulation proved to be able to achieve what she wanted to achieve

3.3.3 Describing Denotation, Connotation, and Myth

Denotation, she is being a superpower woman but vulnerable hearth connotation, complexity of resilient woman attempts to gain patriarchal myth, society prefer to be more critical by woman who bravely challenge the system than man, illustrating a gender imbalance social acceptance.

4. Conclusion

"*Inventing Anna*" tells the true story of Anna Sorokin, a figure who is in the public spotlight in New York and around the world. The series highlights how Anna Sorokin achieved fame with high self-

confidence and a glamorous appearance, as well as exploring social values around self-image, social interaction, and the importance of examining information carefully before believing it. However, excessive focus on Anna's external appearance can lead to a narrowing of the conception of female identity, which should include other dimensions such as intellect, talent, personality, and achievements.

The body can be considered as a sign with denotative (literal) and connotative (cultural or subjective) meaning, according to Barthes. Anna Delvey's character's body, including body shape, movements, posture, and facial expressions, can be seen as signs that have certain meanings during the film's scenes. Barthes also discusses myths, namely the way culture expresses and rationalizes dominant values in society. The representation of Anna's body can be linked to several societal myths about power, femininity, or beauty.

Barthes saw costumes as a hierarchy of symbols that have denotations and connotations. In the film, the costumes worn by Anna Delvey, such as luxurious dresses, branded accessories, and make-up, can be seen as signs that contain certain meanings related to social status, fashion taste, or the identity she wants to project. Barthes also discusses modern mythology, in which everyday things such as clothing or accessories serve as conveyers of certain myths or ideologies. Anna's costume can be associated with legends of wealth, elite lifestyles, or societal standards of beauty.

Barthes also discussed non-verbal signs, such as gestures, facial expressions, and individual behavior, in his theory. Anna Delvey's traits and behavior, such as self-confidence, ambition, or disdain for others, can be seen as a sign that has denotation and connotation. Apart from that, Anna's characteristics can also be linked to myths or ideologies about gender stereotypes, the construction of female identity, and society's perception of success.

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