

CHAPTER I

INTRODUCTION

This chapter presents the introduction of the research, consisting of the background of the research, statement of problems, research purposes, research significances, definition of key terms, and organization of writing

1.1 Background of Research

As one of the most influential forms of popular media, romance cinema plays a significant role in shaping how emotional relationships are understood, experienced, and represented within society. Films belonging to the romance genre do more than simply entertain audiences through stories of love; they also construct cultural understandings of intimacy, affection, commitment, and interpersonal relationships. Through recurring narrative conventions and emotionally engaging storylines, romance films influence how audiences interpret emotional experiences, negotiate romantic expectations, and understand the complexities of intimate relationships. Romance cinema functions not only as a form of entertainment but also as a cultural medium through which ideas about love, gender, and emotional relationships are continuously produced, reinforced, and negotiated.

Contemporary romance narratives frequently portray love as a complex emotional process shaped by conflict, misunderstanding, resistance, vulnerability, and emotional negotiation. Romantic relationships within these narratives develop through gradual processes in which emotional intimacy emerges from interpersonal struggles and continuous interaction. Female characters often occupy a central position through which emotional tension is explored and articulated. Their emotional experiences become the narrative focus for representing vulnerability, disappointment, trust, forgiveness, and reconciliation. These portrayals create a symbolic space in which women's emotional struggles are represented, interpreted, and given cultural meaning through storytelling.

The emotional conflicts portrayed in romance narratives also resonate with realities experienced by many women within intimate relationships. Women's

expectations for emotional support, mutual understanding, recognition, and psychological fulfillment are not always reciprocated by their partners, often resulting in emotional dissatisfaction, relational tension, and internal conflict. As explained by (Precious, Adeyemi, and Jaiyeoba 2025), women frequently experience emotional conflict when their emotional needs remain unfulfilled or when emotional labor within relationships becomes disproportionately unequal. Romance cinema does not merely depict romantic love but also reflects broader emotional realities surrounding women's experiences in intimate relationships. The emotional struggles represented within romance narratives therefore function both as fictional storytelling and as symbolic representations of emotional conditions experienced by women in everyday life.

Genre and trope are two fundamental concepts that shape how emotional narratives are constructed within romance cinema. Despite its overwhelming commercial success and central position in popular culture, the romance genre is frequently trivialized in literary and cultural studies as shallow, formulaic, or purely escapist entertainment (Wijoto and Yulianeta 2025). Critics often dismiss romantic stories for allegedly relying on predictable plotlines or generating idealized expectations of interpersonal relationships. However, romantic narratives are far more complex than mere sentimental fantasy; they involve intricate structural frameworks, subtle emotional negotiations, and narrative tropes that reflect deeper social, cultural, and psychological dynamics (Wijoto and Yulianeta 2025). Far from being simplistic, romance cinema provides a critical space for exploring human vulnerability, power dynamics, and emotional boundaries, making these two concepts essential for rigorous academic inquiry.

To systematically examine these narrative mechanisms, genre can be understood as a system of conventions, narrative patterns, and audience expectations that guides both the production and interpretation of media texts (Neale 2000). While genre establishes a broader structural framework, tropes function as recurring narrative devices that shape recognizable character dynamics, situations, and patterns of interaction. Because audiences are thoroughly familiar

with these established conventions, filmmakers can construct romance narratives within recognizable frameworks while simultaneously introducing creative variations that reflect evolving cultural and social contexts. Within romance cinema, conventions such as emotional intimacy, interpersonal conflict, separation, reconciliation, and relational transformation become essential narrative components through which romantic development and character growth are meaningfully constructed.

Closely related to genre are tropes, which function as recurring narrative devices or recognizable storytelling patterns that repeatedly appear across different forms of media. Tropes operate as familiar narrative elements that shape audience expectations through recognizable character dynamics, recurring situations, and predictable patterns of interaction (Gala et al. 2020). Because of their repetitive use across literature, film, and television, tropes become culturally recognizable storytelling conventions that allow audiences to anticipate certain emotional developments while simultaneously providing creators with opportunities to reinterpret familiar narrative patterns in innovative ways.

Among the various tropes employed within romance narratives, the enemies-to-lovers trope has become one of the most recognizable and enduring narrative patterns in contemporary romance cinema. The enemies-to-lovers trope constructs romantic development through prolonged interpersonal conflict, emotional resistance, misunderstanding, and gradual emotional transformation. Relationships within this trope commonly begin through hostility, rivalry, or mutual dislike before developing into emotional closeness through continuous negotiation, vulnerability, and emotional recognition. Within this framework, conflict functions as the central narrative process through which intimacy, trust, and emotional connection gradually emerge.

Anyone But You (2023) by Will Gluck is particularly significant because it represents the resurgence of the romantic comedy genre in contemporary Hollywood after a period in which large-scale theatrical romantic comedies had become relatively uncommon. The film achieved considerable commercial success

and attracted widespread public attention, demonstrating that contemporary audiences continue to respond positively to narratives centered on emotional conflict and romantic negotiation. Its popularity suggests that the enemies-to-lovers trope remains culturally relevant, making the film an appropriate object for examining how contemporary romance cinema constructs female emotional conflict through established yet evolving narrative conventions.

Recent studies further demonstrate that contemporary romance narratives continue to preserve these conventional narrative structures while simultaneously adapting them to reflect changing social and emotional realities. (Jusrianti, Rasiah, and Arman 2024), in their analysis of *Redeeming Love* (2022) argue that the film maintains conventional romance formulas including the first encounter, interpersonal conflict, romantic development, and a happy ending—while also introducing narrative innovations through a heroine characterized by emotional trauma and resistance and a hero whose persistence gradually transforms into emotional understanding rather than relentless pursuit. Their findings suggest that contemporary romance films continue to employ familiar romance conventions while adapting these structures to represent changing emotional and social realities. Emotional conflict and interpersonal negotiation remain important mechanisms through which romantic relationships develop. Contemporary romance narratives therefore present emotional resistance, vulnerability, and reconciliation as meaningful stages in the construction of intimacy. Similarly (Ni Putu Dila Maharani Putri, Made Subur 2025) analyze the moral messages conveyed in the script of *Anyone But You* (2023) by Will Gluck. Their study identifies several ethical values, including honesty, forgiveness, learning from mistakes, loyalty and commitment, and appreciation of individual differences, as important foundations for healthy romantic relationships. While the study contributes to understanding the film from a moral perspective, its primary concern lies in identifying ethical messages conveyed through character interactions and dialogue. It does not examine how female emotional conflict is narratively constructed, developed, and resolved throughout the enemies-to-lovers storyline. (Ayomi 2025) analyzed the use of slang words by the male and female main characters in *Anyone But You* (2023). Using

Allan and Burridge's theory of slang, the study identified four categories of slang—fresh and creative, clipping, flippant, and imitative—and found that Ben used slang more frequently than Bea. The findings suggest that Bea tends to employ emotionally expressive slang, whereas Ben more often uses slang associated with masculine identity and social positioning. Although the study contributes to understanding the linguistic characteristics of the film's dialogue, it focuses primarily on sociolinguistic aspects of language use and gender differences. It does not examine how the narrative constructs female emotional conflict or how emotional tension develops through the enemies-to-lovers trope.

This persistence of emotional conflict within contemporary romance narratives closely corresponds to (Radway 1991) conception of romance fiction. According to (Radway 1991), romance narratives are fundamentally structured around the heroine's emotional journey toward recognition, trust, and emotional fulfillment. These narratives emphasize the gradual resolution of emotional misunderstanding, vulnerability, and interpersonal conflict experienced by the heroine. The development of romance depends on the transformation of emotional insecurity into emotional validation, allowing intimacy and mutual understanding to emerge.

This emphasis on emotional conflict closely corresponds to Janice A. Radway's conception of romance as a narrative centered on the heroine's emotional experience. In *Reading the Romance*, (Radway 1991) argues that romance narratives should not be understood merely as stories about falling in love or achieving romantic relationships. Instead, they function as cultural texts that place the heroine's emotional needs, struggles, and eventual fulfillment at the center of the narrative. Unlike conventional interpretations that define romance solely through the union of two lovers, Radway emphasizes that the emotional journey experienced by the heroine constitutes the primary organizing principle of the romance narrative. The progression of the story therefore depends less on external romantic events than on the heroine's gradual movement from emotional insecurity and misrecognition toward emotional validation, trust, and mutual understanding.

According to (Radway 1991), the heroine's emotional conflict originates when her emotional needs are misunderstood, ignored, or inadequately fulfilled by the hero. This misrecognition creates psychological tension that prevents emotional intimacy from developing immediately. Consequently, conflict becomes a necessary narrative condition rather than a temporary interruption within the romantic relationship. Feelings such as disappointment, anger, mistrust, fear, emotional withdrawal, and resistance emerge because the heroine struggles to protect herself from further emotional harm while simultaneously desiring emotional connection. Through this perspective, romance narratives portray emotional conflict not as evidence of relational failure but as an essential stage through which intimacy can gradually be established.

Radway further explains that romance narratives consistently position the heroine as an active emotional subject within the development of the relationship. Experiences of misunderstanding, rejection, disappointment, or emotional neglect contribute to the heroine's emotional growth throughout the narrative. She negotiates conflicting emotions, balances vulnerability with self-protection, questions her emotional expectations, and gradually develops the ability to trust another person.

Another important contribution of Radway's theory lies in her argument that romance fiction symbolically validates women's emotional experiences. She argues that women are often expected to provide emotional care, empathy, patience, and understanding within intimate relationships while receiving comparatively less emotional recognition in return. As a result, women's emotional needs frequently remain invisible within everyday social relationships. Romance narratives respond to this condition by creating fictional worlds in which the heroine's emotions become fully acknowledged. Through narrative resolution, the hero eventually recognizes the heroine's emotional needs, accepts responsibility for previous misunderstandings, and offers the emotional reassurance necessary to establish mutual intimacy. In this sense, romance narratives symbolically fulfill emotional

recognition that women may not consistently experience in everyday life.

Radway argues that readers engage with romance fiction because these narratives provide symbolic resolutions to emotional frustrations experienced within patriarchal social structures. Women identify with heroines who experience emotional neglect, misunderstanding, or relational inequality because these situations reflect broader emotional realities surrounding gendered relationships. The reconciliation between heroine and hero symbolizes emotional recognition, mutual respect, and interpersonal equality.

Radway's perspective is particularly relevant to the present study because it conceptualizes emotional conflict as the central mechanism driving romance narratives. Instead of treating conflict as an external obstacle delaying romantic union, Radway interprets emotional tension as the narrative process through which the heroine's emotional needs gradually become recognized and fulfilled. This understanding provides an appropriate theoretical framework for examining contemporary romance films, especially those employing the enemies-to-lovers trope, in which emotional resistance, misunderstanding, and gradual emotional disclosure constitute the primary stages of relationship development. Radway's theory enables the present research to examine not only how female emotional conflict is represented within the narrative but also how such conflict contributes to the heroine's emotional transformation and eventual emotional fulfillment.

Building upon Radway's framework, female emotional conflict may therefore be understood as the internal and interpersonal tension experienced by women when their emotional expectations, desires, and needs are not reciprocated within intimate relationships. This conflict extends beyond simple disagreement or dissatisfaction, encompassing continuous emotional negotiation between vulnerability and self-protection, intimacy and emotional distance, dependence and autonomy. Contemporary gender studies likewise suggest that women frequently experience disproportionate emotional labor within relationships, as they are often expected to regulate not only their own emotions but also those of their partners.

Such unequal emotional responsibilities intensify psychological pressure and contribute to prolonged emotional conflict within intimate relationships (Kielek-Rataj et al.2020).

Female emotional conflict should be understood not merely as an individual psychological experience but also as a cultural and narrative phenomenon. Popular romance narratives repeatedly depict women negotiating emotional expectations, relational power, trust, forgiveness, and emotional reciprocity. These recurring representations demonstrate that emotional conflict functions as a meaningful narrative process through which female subjectivity, emotional agency, and relational identity are explored. Within this perspective, romance narratives become symbolic spaces where women's emotional experiences are represented, interpreted, and ultimately validated through the narrative movement toward emotional recognition and mutual understanding.

The enemies-to-lovers trope represents one of the most enduring narrative patterns within the romance genre because it places emotional conflict at the center of romantic development. The enemies-to-lovers trope constructs intimacy through sustained antagonism, misunderstanding, emotional resistance, and gradual reconciliation. The protagonists initially perceive one another as rivals, adversaries, or emotionally incompatible individuals before developing trust, empathy, and romantic affection. Romantic intimacy emerges through an extended process of emotional negotiation that emphasizes character transformation and relational development.

The enemies-to-lovers trope is characterized by the gradual transformation of antagonistic relationships into romantic partnerships through repeated interpersonal interactions. Conflict functions as the principal mechanism that structures this transformation because emotional intimacy only becomes possible after both characters confront misunderstandings, reassess their perceptions, and acknowledge each other's emotional vulnerabilities. Rather than simply delaying romantic fulfillment, conflict becomes the narrative process through which

emotional barriers are dismantled and mutual understanding is established.

Within this narrative framework, the female protagonist frequently occupies a position of emotional self-protection. Her hostility, sarcasm, defensiveness, or emotional withdrawal rarely emerge without cause; instead, these reactions often reflect previous experiences of disappointment, insecurity, mistrust, or emotional misrecognition. As the relationship develops, the heroine gradually learns to reassess her assumptions, negotiate her emotional boundaries, and become increasingly open to emotional intimacy. Thus, the progression from antagonism to affection reflects an internal emotional transformation rather than merely a change in romantic status.

This narrative process closely corresponds with (Radway 1991) conception of romance narratives as stories centered upon the heroine's emotional development. According to Radway, emotional fulfillment becomes possible only after the heroine's emotional needs are finally recognized and validated by the hero. The enemies-to-lovers trope illustrates this process particularly well because emotional recognition is deliberately postponed until both characters have confronted misunderstanding, vulnerability, and interpersonal conflict. The narrative therefore emphasizes not only the formation of a romantic relationship but also the emotional growth that enables such a relationship to become meaningful.

From this perspective, emotional conflict should not be interpreted simply as an obstacle preventing romance. Instead, conflict becomes the narrative condition through which emotional intimacy acquires significance. Without misunderstanding, resistance, and emotional negotiation, the eventual reconciliation between the protagonists would possess little emotional impact. The prolonged emotional tension characteristic of the enemies-to-lovers trope therefore allows audiences to witness the gradual transformation of both characters while simultaneously highlighting the heroine's emotional experiences as the central focus of the narrative.

Contemporary romance films increasingly employ this trope because it offers opportunities to portray complex emotional relationships rather than

idealized romantic fantasies. Its narratives increasingly present female characters as emotionally autonomous individuals who question, resist, and negotiate romantic relationships before accepting emotional intimacy. These narratives emphasize emotional agency, interpersonal communication, and psychological development alongside romantic attraction.

Palmer (2021) argues that the enemies-to-lovers trope should therefore be understood as more than a conventional romantic formula. The trope functions as a representational framework through which emotional resistance, delayed recognition, and relational negotiation become central narrative mechanisms. Initial hostility, repeated confrontation, and emotional misunderstanding are sustained throughout the narrative not merely to increase dramatic tension but to facilitate the gradual development of mutual trust and emotional reciprocity. Through this process, emotional conflict becomes inseparable from romantic development itself. Palmer emphasizes that emotional resistance within enemies-to-lovers narratives frequently operates as a form of self-preservation rooted in previous emotional experiences. Female protagonists often resist intimacy because emotional vulnerability exposes them to the possibility of rejection, disappointment, or emotional harm. Their reluctance to trust reflects an attempt to protect emotional well-being while gradually negotiating the possibility of meaningful relationships. As emotional understanding develops, this resistance gradually diminishes, allowing emotional intimacy to emerge through reciprocal recognition and communication.

These observations reinforce Radway's argument that romance narratives are fundamentally concerned with emotional recognition as a central element of romantic development. Emotional fulfillment is achieved only when the heroine's fears, insecurities, and emotional needs are genuinely acknowledged by the hero. Within this framework, the enemies-to-lovers trope provides an appropriate narrative context for examining female emotional conflict because it foregrounds emotional misunderstanding, vulnerability, resistance, and eventual emotional

validation throughout the narrative progression.

The significance of female emotional representation has likewise been acknowledged within contemporary film studies. (Qiao 2024), in an analysis of the Chinese film *YOLO* (2024), demonstrates that women's emotional struggles constitute an important dimension of cinematic storytelling. The study argues that female protagonists are increasingly portrayed through narratives emphasizing emotional resistance, self-discovery, resilience, and personal transformation alongside personal and relational experiences. Although *YOLO* belongs to a different genre from romantic comedy, its findings reinforce the importance of examining women's emotional experiences as central narrative concerns. Emotional conflict therefore extends beyond romance itself, becoming an important means through which female subjectivity and identity are represented within contemporary cinema.

Taken together, the perspectives offered by (Radway 1991), Palmer (2021), and (Qiao 2024) suggest that emotional conflict should be understood not simply as a dramatic device but as the narrative foundation through which female subjectivity is constructed. Romance narratives employing the enemies-to-lovers trope provide a particularly rich context for examining this process because they consistently portray women negotiating emotional vulnerability, interpersonal misunderstanding, and relational trust before achieving emotional fulfillment. These theoretical perspectives therefore establish an appropriate conceptual foundation for analyzing how female emotional conflict is represented within contemporary romance films.

Against this theoretical background, *Anyone But You* (2023), directed by Will Gluck, provides a compelling case for examining how female emotional conflict is represented through the enemies-to-lovers trope. Adapted loosely from William Shakespeare's *Much Ado About Nothing*, the film recontextualizes the classic narrative of verbal conflict and romantic misunderstanding within a contemporary romantic comedy.

The film maintains the genre's conventional promise of a happy ending while exploring the protagonists' emotional misunderstandings, interpersonal tensions, and gradual emotional transformation before reconciliation is achieved.

Anyone But You (2023) by Will Gluck is also noteworthy because it is loosely adapted from William Shakespeare's *Much Ado About Nothing* (William 2012), one of the most influential romantic comedies in English literature. The film reinterprets the dynamic relationship between Beatrice and Benedick through contemporary settings while preserving the central narrative pattern of mutual hostility, witty verbal exchanges, misunderstanding, and eventual emotional reconciliation. In Shakespeare's play, the protagonists initially engage in continuous verbal conflict and emotional resistance before gradually acknowledging their affection for one another, establishing a narrative structure that closely resembles the modern enemies-to-lovers trope. The adaptation therefore demonstrates how this narrative pattern has remained relevant across different historical and cultural contexts, allowing contemporary romance films such as *Anyone But You* by Will Gluck to reinterpret classical literary themes for modern audiences.

The film constructs intimacy through continuous emotional negotiation. Following an initially promising romantic encounter, the relationship between Bea and Ben deteriorates because of misunderstanding, disappointment, and incorrect assumptions regarding one another's intentions.

Among the two protagonists, Bea occupies the central emotional perspective through which much of the narrative conflict unfolds. Bea is portrayed as a woman negotiating conflicting emotional desires, personal insecurities, and relational expectations. Her emotional responses—including defensiveness, sarcasm, avoidance, frustration, and emotional withdrawal—reflect an ongoing struggle between protecting herself from emotional disappointment and allowing herself to become emotionally vulnerable again. These emotional reactions are portrayed as consequences of perceived emotional misrecognition that shape Bea's emotional development throughout the narrative.

Viewed through Radway's theoretical perspective, Bea's characterization closely resembles the heroine described in *Reading the Romance*. Her emotional resistance emerges because her emotional expectations remain unmet, while her gradual willingness to trust Ben develops only after emotional recognition is established. Throughout the narrative, emotional fulfillment is achieved not because romantic attraction suddenly appears but because misunderstanding, emotional distance, and interpersonal conflict are progressively resolved through communication and mutual recognition. This progression illustrates Radway's argument that romance narratives are fundamentally organized around the heroine's emotional journey toward recognition rather than around romance alone.

Furthermore, the film demonstrates how emotional conflict functions simultaneously as both narrative structure and character development. Every misunderstanding, confrontation, and emotionally charged interaction contributes not only to advancing the plot but also to revealing the protagonists' emotional vulnerabilities. Rather than interrupting the romantic storyline, conflict becomes the principal mechanism through which emotional intimacy gradually develops. This narrative strategy reinforces recent discussions of contemporary romantic comedy, which argue that emotional conflict and gradual interpersonal negotiation constitute the primary mechanisms through which believable romantic relationships are developed (de la Pava Vélez 2021).

From a broader perspective, *Anyone But You* by Will Gluck also reflects contemporary representations of romantic relationships that increasingly emphasize communication, emotional maturity, and psychological development instead of idealized romance alone. Modern audiences are presented with protagonists whose emotional struggles appear more realistic because they involve insecurity, fear of rejection, emotional self-protection, and difficulties in expressing vulnerability. These characteristics distinguish contemporary romance films from earlier romantic narratives in which emotional conflict frequently served only as a temporary obstacle before an inevitable reconciliation. Instead, emotional conflict itself becomes a meaningful representation of contemporary relational experiences.

For this reason, *Anyone But You* by Will Gluck provides a particularly appropriate object for investigating female emotional conflict within contemporary romance cinema. The film combines a widely recognized romance trope with nuanced emotional characterization, allowing the representation of women's emotional struggles to be examined through both narrative structure and character interaction. By focusing on Bea's emotional experiences throughout the progression of the enemies-to-lovers narrative, the present study seeks to understand how female emotional conflict is constructed, sustained, and ultimately resolved within contemporary romantic storytelling.

Since its release, *Anyone But You* (2023) by Will Gluck has attracted considerable academic attention, yet existing studies have primarily examined aspects outside the narrative construction of female emotional conflict. Previous research has explored linguistic variation, moral values, adaptation, and general narrative conventions, demonstrating the film's relevance as an object of interdisciplinary study. Nevertheless, relatively little attention has been devoted to understanding how emotional conflict is narratively produced through the enemies-to-lovers trope or how such conflict reflects broader representations of women's emotional experiences within contemporary romance narratives. This limitation indicates the need for a more focused narrative analysis grounded in romance theory, particularly the theoretical perspective developed by Janice A. Radway.

These previous studies contribute valuable insights into romance films and *Anyone But You* (2023) by Will Gluck; however, several important research gaps remain. First, existing studies predominantly emphasize external aspects of the narrative, including romance formulas, linguistic features, moral values, and gender representation, while paying comparatively little attention to the construction of female emotional conflict as the central narrative process. Emotional conflict is often acknowledged as one element of the story, yet it is rarely examined as the mechanism that drives narrative progression and character transformation.

Second, previous research generally analyzes emotional conflict from psychological, moral, or thematic perspectives rather than from the perspective of

narrative structure. Consequently, little attention has been given to how emotional conflict is systematically produced through recurring narrative conventions and storytelling patterns. As Radway (1991) argues, romance narratives organize women's emotional experiences through narrative structures that move from emotional deprivation toward recognition and fulfillment. However, this structural dimension remains underexplored in studies of contemporary romance films.

Third, although several scholars have discussed the enemies-to-lovers trope as a popular convention in romance narratives, most discussions treat the trope primarily as a storytelling formula or a source of audience appeal. Existing studies rarely investigate how the trope functions as a representational framework through which female emotional conflict is gradually developed, negotiated, and ultimately resolved. Consequently, the relationship between narrative trope and female emotional experience remains insufficiently theorized.

Fourth, studies specifically examining *Anyone But You* (2023) by Will Gluck focus on linguistic variation, moral messages, or character interactions without investigating how Bea's emotional conflict is constructed throughout the narrative. While these studies acknowledge emotional openness, vulnerability, and relationship development, they do not explain how the film employs recurring narrative stages including hostility, misunderstanding, emotional resistance, forced proximity, and gradual emotional recognition to represent the heroine's emotional journey.

Finally, very few studies integrate genre theory, trope analysis, and Radway's feminist theory of romance within a single analytical framework. Most previous studies employ only one theoretical perspective, resulting in fragmented interpretations of romance narratives. The relationship between genre conventions, the enemies-to-lovers trope, and female emotional conflict therefore remains insufficiently explained, particularly in contemporary romantic comedy films.

Based on these gaps, this research examines *Anyone But You* (2023) by Will Gluck through Janice A. Radway's theory of romance by analyzing how the enemies-to-lovers trope represents female emotional conflict throughout the

narrative. This study positions emotional conflict as the central narrative mechanism through which the heroine negotiates vulnerability, emotional resistance, and interpersonal recognition throughout the process of romantic development. By integrating genre theory, trope analysis, and Radway's feminist perspective, this research seeks to contribute to the understanding of how contemporary romance films construct women's emotional experiences through recurring narrative patterns.

1.2 Research Questions

Based on the background above, the research questions are formulated as follows:

1. How is emotional conflict presented in the female main character in the film *Anyone But You* (2023) by Will Gluck?
2. How does the enemies-to-lovers narrative structure represent emotional conflict of the female main characters in the film?

1.3 Research Purposes

Based on the research questions, this study aims to:

1. Describe and analyze the representation of emotional conflict in the female main character in *Anyone But You* (2023) by Will Gluck.
2. Describe how the enemies-to-lovers narrative structure represents emotional conflict in the female main characters.

1.4 Significance of the Study

The results of this study can provide both theoretical and practical contributions to the development of popular literature studies, research on female emotional conflict, and the understanding of contemporary romantic narratives. Through an analysis of the film *Anyone But You* (2023) by Will Gluck as a popular narrative text, this research seeks to offer a deeper understanding of how popular media can represent emotional and relational values that resonate with everyday experiences of women. The outline of this research is as follows:

1.4.1 Theoretical Significance

Theoretically, this study can contribute to the field of English literature,

particularly popular literature and cultural studies, by strengthening the analysis of romance films as cultural texts. By applying Janice A. Radway's theory of romance, this study emphasizes how contemporary romance narratives represent female emotional conflict, struggle, and resistance rather than merely idealized romantic fulfilment. This research broadens scholarly perspectives on the enemies-to-lovers narrative by positioning emotional conflict as a meaningful representational element within romance storytelling.

This study contributes to gender studies by examining how female emotional experiences are constructed and negotiated within popular narratives. The findings are expected to support the understanding that popular romance films function as sites of cultural meaning where women's emotional conflicts are symbolically expressed and resolved through narrative conventions.

1.4.2 Practical Significance

Practically, the results of this study can:

1. Provide insight for students, readers, and audiences into how contemporary romance films, such as *Anyone But You* (2023) by Will Gluck, represent female emotional conflict through narrative structure and character interaction.
2. Serve as a reference for educators and literary researchers in using popular romance films as analytical materials for discussions on gender representation, emotional conflict, and narrative strategies in popular literature.
3. Offer consideration for future researchers who are interested in examining representations of women's emotional struggles in popular narratives, particularly within contemporary romance cinema.

1.4.3 Researcher Significance

For the researcher, this study provides valuable academic experience in conducting literary and cultural analysis of popular romance films. It enhances the researcher's ability to apply theoretical frameworks, particularly Janice A. Radway's theory of romance, in examining representations of female emotional conflict and narrative development within contemporary romance narratives.

1.5 Organization of Writing

In compiling this study, the researcher provides a systematic description of the writing to explain the content of each chapter. This research consists of five chapters, namely introduction, theoretical framework, research method, findings and discussions, and conclusions and suggestions.

Chapter I (Introduction) presents the general overview of the research. It consists of several components, including the background of the research, statement of problems, research purposes, research significances, and definition of key terms. This chapter explains the focus of the study, which is the representation of female emotional conflict through the enemies-to-lovers narrative trope in *Anyone But You* (2023) by Will Gluck.

Chapter II (Theoretical Framework) discusses the theories that support this research. This chapter provides explanations of the main concepts used in the study, including narrative trope, enemies-to-lovers trope, female emotional conflict, and Janice A. Radway's theory of romance. These theories are used as the foundation to analyze how emotional conflict is constructed and represented in the film.

Chapter III (Research Method) explains the methodology used in this study. This chapter discusses the research paradigm, research approach, and research design applied in analyzing the data. The study employs an interpretive qualitative paradigm with a qualitative descriptive approach and narrative analysis method. This chapter also describes the source of data, which is the film *Anyone But You* (2023) by Will Gluck, as well as the sample of data consisting of selected scenes and dialogues that represent female emotional conflict. Furthermore, this chapter explains the techniques of data collection, including repeated viewing, note-taking, and documentation of relevant scenes, and the techniques of data analysis used to interpret how emotional conflict is constructed and developed throughout the narrative.

Chapter IV (Findings and Discussions) presents the results of the analysis and provides detailed discussions of the findings. This chapter focuses on answering the research questions by examining how female emotional conflict is represented

in the film and how the enemies-to-lovers narrative structure constructs and sustains that conflict. The analysis is conducted through selected scenes and dialogues that illustrate emotional tension, miscommunication, resistance, vulnerability, and gradual emotional openness. This chapter also discusses how character interactions and narrative progression contribute to the development of the relationship between the main characters, highlighting emotional conflict as a central element rather than merely a narrative obstacle.

Chapter V (Conclusions and Suggestions) provides the conclusions of the research based on the findings and discussions. This chapter summarizes the main results of the study and presents suggestions for future researchers who are interested in analyzing narrative tropes, female emotional conflict, and contemporary romance films.

