

CHAPTER V

CONCLUSION AND RECOMMENDATION

This section presents the conclusions and recommendations derived from the findings and discussion of the research.

A. Conclusion

This research examines the representation of OCD in the short film O.C.D. through the Multimodal Discourse Analysis (MDA) framework proposed by Kress and van Leeuwen (2006) and investigates the stereotypes produced through such representation using Stuart Hall's theory of representation and stereotyping. Based on the analysis, the findings successfully address the objectives of this research.

First, the findings reveal that the short film O.C.D. represents Obsessive-Compulsive Disorder (OCD) as an invisible psychological burden constructed through four interconnected dimensions: obsession, compulsion, psychological and emotional distress, and social impact. Rather than portraying OCD merely as repetitive behavior, cleanliness, or perfectionism, the film presents the disorder as a complex psychological condition in which intrusive obsessive thoughts trigger compulsive rituals, generate persistent emotional distress, and progressively disrupt social functioning. This representation is constructed through the integration of visual, verbal, and auditory modes, demonstrating that OCD affects cognition, behavior, emotions, and interpersonal relationships simultaneously.

Second, the findings reveal that the representation of OCD produces a stereotype of OCD sufferers as individuals trapped in recurring cycles of

obsession and compulsion. Following Hall's (1997) theory of stereotyping, this stereotype emerges through processes of reduction and splitting, where the complex realities of OCD are simplified into recognizable characteristics and contrasted with socially accepted norms. Through repeated depictions of intrusive thoughts, compulsive rituals, emotional distress, and social withdrawal, the film constructs an image of individuals whose lives are dominated by their disorder. However, the film simultaneously challenges this stereotype by exposing the psychological suffering underlying these behaviors. Through the personification of intrusive thoughts and the portrayal of emotional struggles, the film encourages audiences to understand OCD from a more empathetic perspective rather than through simplistic judgments.

However, this research has a limitation in that the data are limited to seven selected scenes from one short film. As a result, the analysis focuses only on specific visual, verbal, and auditory representations of OCD and may not capture broader variations of mental health representation in other audiovisual media. This limitation may reduce the scope of interpretation, as multimodal communication in real contexts often involves broader social, cultural, and sensory dimensions

B. Recommendation

Based on finding of this research, several recommendations may be proposed for future research and education practice.

In educational practice, ELT are encouraged to utilize this research as a reference to design innovative learning materials that integrate short films like O.C.D. to foster students' critical thinking and cross-modal interpretation skills.

For EFL students, it is highly recommended to engage with these multimodal English texts in the classroom to sharpen their critical reading and visual literacy skills, allowing them to decipher subtle socio-psychological messages that go beyond literal language.

The future researchers are recommended to expand the corpus of audiovisual multimodal studies by applying Multimodal Discourse Analysis (MDA) to a wider variety of psychological issues beyond OCD, or by conducting comparative analyses between Indonesian and Western short films. This is crucial to further develop MDA frameworks in mapping how complex psychological constructs are cross-modally constructed through the interplay of verbal, visual, and auditory resources.