

CHAPTER V

CONCLUSION

Several intrinsic elements work together to construct the film's focus on marginalized lives in Los Angeles. Five identified major characters are: Sin-Dee Rella, the impulsive Latina trans sex worker searching the neighborhoods for her lover and his cheater, Alexandra, the black trans sex worker who is patient and idealistic, Dinah, the white cis sex worker that Sin-Dee's boyfriend strayed with, Razmik the closeted Armenian taxi driver, and Chester, Sin-Dee's manipulative boyfriend and pimp. The one-day plot structure tightens the narrative and reinforces urgency. Frequently appearing locations, such as the streets, taxi cabs, and Donut Time are situated on real Los Angeles streets, primarily around Santa Monica Boulevard, an area long associated with the trans and sex worker communities. This put the narrative in everyday spaces of Los Angeles. Themes of survival, loyalty, identity, and dignity emerge from these elements.

Identified extrinsic elements show that space in *Tangerine* (2015) is produced through daily routines, city regulations, and meaning-filled experiences. Spatial practices reveal how marginalized groups organize movement, labor, and survival through repetition and practical knowledge within fixed urban routes. Representations of space expose how infrastructure, commercial systems, and regulation predefine access and behavior before bodies enter them by positioning marginalized subjects inside controlled frameworks. Representational spaces emerge where these constraints are inhabited, resisted, or endured, as characters turn streets, vehicles, and temporary places into sites of meaning shaped by

exposure, familiarity, and survival needs. The entirety of these demonstrates Los Angeles as an urban space continuously produced through unequal power relations, where marginalized groups do not escape spatial control but persist within it through practice and adaptation.

These findings are crucial, because they position *Tangerine* (2015) as more than just a social realist depiction of marginalized life. This film offers a spatial critique of the city of Los Angeles by showing how inequality is sustained through everyday environments. This research gives a spotlight to the unequal distribution of dignity, security, and belonging, and the ongoing negotiation of these. This perspective contributes to film studies by linking representation to spatial dynamics.

This research is not without limitations. The interpretation relies only on analysis of *Tangerine* (2015) without incorporating audience reception or production perspectives. Additionally, the research focuses on a single film, which limits the scope of the research.

Future studies could expand further through a comparison of *Tangerine* (2015) with many more films that center marginalized communities, specifically those set in different cities or cultural contexts. Analyzing how viewers interpret these spaces could introduce other dimensions to discussions of representation and visibility.