

## CHAPTER V

### CONCLUSION AND RECOMMENDATIONS

#### 5.1 Conclusion

Asif Kapadia's film *2073* shows that dystopian threats are not just fiction, but a real reflection of today's world. Through visual and audio analysis, this study identifies five main features of dystopia described by Gregory Claeys: First, the threat of existential destruction is depicted through warfare and global disasters that threaten human survival. Second, ecological degradation is shown through barren landscapes and environmental damage caused by human greed and negligence towards nature. Third, technological domination is depicted as a force used to erode individual freedom, normalize discriminatory practices, and ultimately threaten humanity. This is visualized through the oppression of the Uighur ethnic group in Xinjiang, China. Fourth, cultural and moral decline is depicted through the authorities' deliberate attempts to erase collective memory, eliminate knowledge, and destroy cultural heritage to sever humanity's connection to its past. Finally, extreme surveillance justified in the name of global security is reflected in the Israeli-Palestinian conflict, where surveillance technology and military violence are used to justify oppression and strengthen power. All these elements come together to create a dark picture of the future, where fear and power are used to control society. By combining real-world footage with fictional storytelling, *2073* works not only as social criticism but also as a warning for humanity to be more aware of war, environmental damage, and the misuse of technology that could erase freedom and collective history.

## 5.2 Recommendations

Based on the findings of this study, this study recommends that future research pay closer attention to the use of the docudrama format in dystopian works such as 2073. Unlike many dystopian films that rely heavily on fictional world-building, 2073 blends real documentary footage with fictional storytelling, creating a stronger sense of realism and urgency. This approach not only emphasizes the closeness of dystopian threats to present-day issues but also invites audiences to reflect on reality rather than dismiss it as pure imagination. Therefore, future studies could explore how the docudrama style shapes audience perception of dystopia compared to more conventional science-fiction dystopias. Second, since this study primarily focuses on visual and audio elements, further research could analyze audience reception or apply other theoretical frameworks, such as posthumanism or ecocriticism, to deepen our understanding of dystopian narratives. Moreover, examining other docudrama-based films could broaden our understanding of how this hybrid format contributes to both cinematic storytelling and social critique.

