

## CHAPTER V

### CONCLUSION AND RECOMMENDATION

This chapter demonstrates that *Zootopia* systematically visualizes the operation of Althusser ISA and RSA through institutions, spatial design, character positioning and media representation. By examining from the lens of Verstraten's rhythm, focalization, space and frequency, the analysis shows that the film does not merely portray social dynamics but actively constructs an ideological view where hierarchy of species-based segregation are normalized and breaks through ideology of meritocracy. Such formal strategies illuminate how ideology is encoded not only through narrative content but also through the film's aesthetic organization of time, space, and perspective.

#### 5.1 Conclusion

The ISA, particularly the school, the police academy and the media function in the film to produce subjects who internalize dominant social values. Judy's unwavering belief in meritocracy is framed as personal conviction despite the structural inequalities embedded within the system. Meanwhile, the RSA operates through spatial discipline, policing, confinement and coercive control that is actually mobilized to maintain group-based hierarchy. Together, their actions reveal how coercive force and ideological representation reinforce each other, making inequality appear rational, necessary and even protective.

Overall, the chapter's analysis shows that *Zootopia* has progressive message of meritocracy harmony that is contradicted or challenged by the film's own structural reproduction of segregation, disciplinary control and fear-based control. The film ultimately exposes how deeply ideology is embedded not only in institutions but also in cinematic form itself.

## 5.2 Recommendation

Based on the findings of the previous chapter, several recommendations can be proposed for further study and for border scholar application. First one, critical pedagogy and media literacy. The previous chapter's findings underscore the need for stronger media literacy education that helps viewers recognize ideological operations within seemingly neutral. A media literacy approach can help to find whether *Zootopia* citizens can identify bias, recognize exaggeration and critically respond to fear-based narratives. This can be especially relevant in educational settings where films like *Zootopia* are used to discuss diversity.

Second, future research may shift from ideology to examine how animated films construct social perspectives through symbolic representation. Though one of the previous studies used Saussure Semiotics to compare whether the characters in the film fit most of the animal stereotype or not. However, in this sense, researchers can investigate how *Zootopia* encodes biological differences into social hierarchies and how visual cues reinforce implicit biases and how these representations shape audience understanding about minor-major relations