

ABSTRACT

The research purpose is to analyze how the concept of women as *others* operates and found in the modern feminist movie entitled *Zootopia* (2016). According to Simone de Beauvoir on *The Second Sex* that becomes the primary theory in this research, it focuses on how the portrayal of the independent women, in this case, happened in the action-adventure film that is actually never portrayed as fully independent. There is always some factors that make the “incomplete” man concept for women are hard to be separated, especially in an action-adventure film with women protagonist that highlight women struggle and survival through narration which is a form of representing the rejection for the women to become *others* and their refusal to their gender construction. That could become their way to differentiate them from the *others* concept to the essential of becoming *self* as the man addressed by society. This research will analyze several certain frames of scenes in the movie that focuses on the main protagonist represented herself as the heroine of the story that against the women as *others* concept in her society to become the recognized policewoman and her relation with the others male characters, especially with her sidekick. Identifying with qualitative as the methods, the writer identified that aspect above both in narrative aspect and non-narrative aspect (scale comparison, costume, expression of the characters). And the writer's result shows that *Zootopia* as a cartoon movie is usually influenced children for their behavior, it is an unusual fable with the concept. *Zootopia* encourages children especially girl that there are no limitation to their dream. Beauvoir concept of *othering* exist but only as implicit elements to give background and basic on Judy resistance and negotiation towards gender construction.

Keywords: Cartoon, Fable, Feminism, Immanence, Sidekick, Transcendence