

Social Inequality in the Movie “Fantastic Mr. Fox”

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ABSTRACT

This research examined social inequality and the resulting conflicts in the movie "Fantastic Mr. Fox." The objectives were to identify and analyze the portrayal of social inequality within the film using Max Weber's theory of social stratification. Using descriptive qualitative method, the study involved detailed analysis of the movie script to uncover these themes. The findings revealed that the farmers, representing the upper class, oppress the animal community, which symbolizes the lower class. This dynamic led to various conflicts, highlighting the struggles and resistance of the underprivileged against the powerful. Film analysis demonstrated how animated films can reflect real-world social hierarchies. In conclusion, the research provided a deeper understanding of the use of popular media to comment on societal issues and emphasizes the importance of empathy and collective action to address inequality. This study contributes to the field by showcasing the potential of animated films as tools for social commentary and education. This study highlights the capacity of animated films to serve as effective mediums for social critique, urging viewers to recognize and challenge societal inequalities. The findings underscore the necessity for empathy and collective action in addressing systemic oppression.

Keywords: social inequality; class inequality; status inequality; conflict

INTRODUCTION

Social inequality can be defined as an unequal distribution of opportunities, resources, and privileges within society and that individuals are stratified in society based on three dimensions: class, status, and power according to Max Weber's theory on social stratification (Waters & Waters, 2016). While Marx's concept of social stratification focuses primarily on the economic divisions between the bourgeoisie and the proletariat, Weber's theory is more complex, encompassing not only class but also status and power as distinct yet interrelated dimensions of social hierarchy (Panday, 1983). Social inequality in Weber's view is a result of the complex relationships among these variables, offering a comprehensive understanding of how many factors contribute to an individual's place within the social hierarchy. Class inequality is based on economic reasons, defining people's places in the distribution of wealth and resources in society. Status disparity centers around social prestige and acknowledgment, reflecting people's perceived value based on cultural standards. Power inequality involves the

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allocation of influence and authority, making choices and managing resources within society and political systems (Weber, 1978).

Conflict is a clash of opposing interests (Cooper, 2003). This clash can be minor, involving small disagreements or misunderstandings that are quickly resolved. Alternatively, it can be highly severe, involving intense disputes that lead to significant and lasting consequences. Conflict arises when the interests of one-party encounter those of another, whether accidentally or deliberately, and these interests cannot be easily reconciled. Tam (2016) further explains that conflicts can manifest in various forms, ranging from personal disagreements to large-scale disputes, and often involve complex emotional, social, and psychological dimensions. The intensity and nature of the conflict depend on the significance of the needs and desires at stake, as well as the power dynamics between the involved parties.

Literature can be defined as a broad term that encompasses written works in various forms, styles, and genres, including prose, poetry, drama, and academic writing. It serves as a means of communication, entertainment, and education, allowing readers to explore new ideas, emotions, and experiences, and reflects the diverse perspectives, cultures, and experiences of its creators (Wijaya, 2021). Literary works are typically characterized by their careful use of language, literary genre (poetry, prose fiction, or drama), aesthetic appeal, and plenty of weak implicatures (Kennedy, 2007). One of the various literary forms is the movie. A movie is a piece of visual art that uses moving pictures, usually combined with sound and, less frequently, additional sensory stimuli, to recreate experiences, narratives, sensations, beauty, or ambiance (Totawad & Ramrao, 2016). Movies—also called cinema or motion pictures—are a sort of visual communication that tell stories or provide information to viewers through moving images and audio. They are watched on a variety of platforms, including TV, internet streaming services, movie theatres, and theatres, and can be factual, fictitious, or a combination of the two (Rohrbach et al., 2017).

In literature, social inequality is often portrayed through the interactions and conflicts between characters of different classes and race (Marwaha, 2018). Weber's concept divides society into classes, status groups, and parties, highlighting the multifaceted nature of social inequality. Authors use these dynamics to showcase disparities in wealth, prestige, and power. Through compelling narratives, literature examines how these inequalities affect individuals' lives and societal structures. Social inequality can create conflict as characters from different backgrounds clash over access to resources, opportunities, and social recognition (Nofansyah & Panggabean, 2023). These conflicts may involve a clash between opposing interests, ideas, and values, leading to intense struggles that reveal the deeper societal issues at play. By delving into these themes, literature not only mirrors the realities of social inequality but also prompts readers to critically assess the moral and ethical implications of these societal divisions.

In Wes Anderson's animated film "Fantastic Mr. Fox," Max Weber's social inequality theory are subtly depicted. While not a direct adaptation of Weber's sociological concepts, the film touches on themes of social inequality within the animal community. The characters' interactions, distinct social roles, and varying degrees of influence reflect a nuanced portrayal of social hierarchies, echoing Weber's multidimensional understanding of social stratification. The researchers chose the movie *Fantastic Mr. Fox* not only because the movie has compelling narrative and had received numerous awards and nominations, but also due to its unique depiction of social inequality.

In the past, several studies have been done related to the topic of social inequality and the movie "Fantastic Mr. Fox". The first one is the research entitled "*Consumerism, Aristotle and Fantastic Mr. Fox*" found that consumerism poses significant threats to one's ability to flourish, particularly when it comes to individuals like Mr. Fox who straddle the line between consumer and wild animal (Duncan, 2015). The second research is entitled "*The Identification of Tri Hita Karana Values in Mr. Fox's Characters in Roald Dahl's Fantastic Mr. Fox*"

revealed that Mr. Fox was depicted as clever, cunning, influential, hardworking, helpful, spiritual, and grateful (Praba, 2023). The third research is entitled “*Portrayals of Power in Suzanne Collins’ The Hunger Games and Veronica Roth’s Divergent Novels*” and the result shows Katniss (The Hunger Games) and Tris (Divergent) as the main character, they have power on some points. Some points of the power from those novels have similar portrayals such as Power as Domination in Position, as Domination in Knowledge, Power as Domination in Experience, Power as Domination in Gender, Power as Capacity in Anger, Power as Capacity in Bravery, and Power as Capacity in Disappointed. This research employed the theory from Karlberg to conduct this research (Wandansari & Suryaningtyas, 2022). The fourth research is entitled “*Women Oppression as A Result of Male Domination Represented in Malladi’s Novel The Mango Season*”. The novel’s portrayal of male dominance over women was found in this study because of undermining the novel's binary antagonism, in which males oppose females, the male-female hierarchy is inverted. The research uses Maine's Patriarchy Hypothesis as the main theory (Asturi & Rosyid, 2022). And the fifth research is entitled “*Representasi Kesenjangan Kelas Sosial dalam Film Серебряные Коньки (Serebryanye Konki) ‘Sepatu Luncur Perak’*” established that there are social inequality examples in specific areas such as authority, privilege, and prestige, which the upper-class solely holds. Those characteristics impacted the increase of violence, prejudice, and difference in lifestyle of the lower class. This research employs the representation theory from Stuart Hall (Aulia & Aviandy, 2022).

The topic of social inequality and the conflict formed due to social inequality was chosen as the topic has never been analyzed on the movie Fantastic Mr. Fox. The researchers employed the social stratification theory from Max Weber to analyze the social inequality in the movie “Fantastic Mr. Fox” as the theory has never been used on previous studies about social inequality. By examining the social inequality and the conflict in the movie, the researchers hope to provide new perspectives to the academic community. To encourage more research on the relationship between storytelling and social issues. The results of this study, according to the researchers, should improve our comprehension of social inequality in movies.

METHODOLOGY

This study employed the descriptive qualitative method, focusing on two main subjects of analysis: social inequality and the conflict formed due to social inequality in the movie "Fantastic Mr. Fox." Descriptive qualitative research is a method that aims to describe and interpret phenomena as they naturally occur, without any manipulation or experimental intervention. This approach involves collecting rich, detailed data through methods such as interviews, observations, and content analysis (Koh & Owen, 2000). In this study, the data were specifically taken from the movie script. The analysis proceeded through several steps: first, examining the depiction of social inequality in the movie, and second, analyzing the conflicts that emerge due to this social inequality. The movie script is provided by IMSDb on the following link: <https://imsdb.com/scripts/Fantastic-Mr-Fox.html>

RESULT AND DISCUSSION

The study shows that in the movie “Fantastic Mr. Fox”, the animal community including Mr. Fox, faced a discrimination and a conflict was formed between the farmers and the animal community due to social inequality.

INTERSECTION BETWEEN CLASS & STATUS INEQUALITY

Class and status intersectionality exist within Max Weber's theory of social stratification. Class is primarily determined by one's economic position, their relationship to the means of production and sources of income. According to (Stone, 2015) Weber argued that class alone is not the sole determinant of someone's position in the stratified social hierarchy. Status, which is based on non-economic factors like honor, prestige, and lifestyle, also plays a significant role.

While class and economic resources can impact someone's ascribed status, the reverse is also true - one's status can open or close doors of opportunity that impact their potential class trajectories. Class and status are interrelated but distinct contributing factors to inequality. An individual's overall social standing is shaped by the interplay and intersection of both their economic class and their non-economic status within society (Brennan, 2020).

In the world of "Fantastic Mr. Fox", a stark status inequality exists between the animal characters and the human farmers that intersects with their respective class positions. The animals, regardless of whether they are resourceful like Mr. Fox or simple like the other wildlife, exist in a subordinate status group based solely on their species as non-humans. This ascribed status carries connotations of being uncivilized, primitive "pests" in the eyes of the human farmers. According to Weber, this status dynamic then interfaces with divergent class relations - the animals lack ownership over the means of production (the fertile lands) which are monopolized by the landed gentry farmers like Boggis, Bunce, and Bean. While the farmers' economic class power affords them property and resources, their human status cements their supremacy and justification for militant defense of their spoils from the "inferior" animals. The animal community experiences compounding inequalities, where their lower status corresponds with deprivations in economic class opportunity. For example, the character Badger, whose job is a lawyer can attain a higher-class position in society, but due to its status as an animal, Badger may not possess the privilege and opportunity as much as the humans, and same goes to all the animals.

The first illustration that encapsulates the disadvantages faced by the animals due to their lower-class position and diminished societal status can be seen in the following dialogue:

Fox and Mrs. Fox: dart through a hole under a painted fence; race along a thin trail next to a garage; crawl beneath a window where a blonde woman serves an early dinner, dealing hamburgers like playing cards to three little, blond children; creep past a doghouse where a golden retriever sleeps with an airline sleeping mask over his eyes; and shimmer over a doorway outside a workshop where a blond, bearded farmer hacks into a stump with a hatchet, completely pulverizing it into sawdust. They arrive in front of a wooden shed. Fox whistles sharply with a half-chirp and performs a rapid reverse—flip with a flourish.

Fox lifts a loose board. He looks to Mrs. Fox and puts his finger to his lips for her to be quiet. She shrugs impatiently. They duck inside.

They come back out. Each holds a dead, bloody pigeon in his/her teeth. They start to run away. Fox looks up above them. He stops. He frowns. He takes the pigeon out of his mouth and says curiously, pointing toward the sky:

FOX

What's that? I think that's a fox—trap! Look at this.

MRS. FOX

Get away from there.

FOX

Is it spring—loaded? Yeah. . .

(pointing to different spots) I guess if you come from over there, and you're standing at the door to the squab shack, this little gadget probably triggers the

(gesturing to Mrs. Fox) Move out of the way, darling. That's right where it's going to land.

Mrs. Fox runs back to Fox and tugs at his arm.

MRS. FOX

Come on! Stop it! Let's go!

Fox pulls on a little, hanging wire. A chain unrolls rapidly from a pulley, and a steel cage falls slap down on top of them. A small tag on the base of it says Badoit et Fils. Fox and Mrs. Fox stand motionless, side by side, in disbelief.

The squab farm scene showcases the stark class and status divides between the human farmers and the wildlife animals. The farm itself, full of coops housing livestock poultry, represents the productive means and resources entirely owned by the human agricultural class. As landed proprietors, the farmers possess economic capital, fertile property, and total control over food sources that the animals lack access to. This economic supremacy is reinforced by societal norms that grant higher status to humans over lower-status animals.

Mr. and Mrs. Fox's cunning poultry heist highlights the economic disadvantages driving the animal community's desperation. Their expert thievery to capture the plump fowl exposes their deprivation and need to illicitly obtain sustenance from the farmers' abundant farm. Yet it simultaneously defies the farmers' proprietary dominion over plant and animal stocks meant for human consumption alone. The outraged retaliation from the squab farmers stems not just from monetary losses, but from perceived violations of their entitled status prerogatives by subordinate animal trespassers. Their ensuing construction of deadly fox traps highlights their willingness to lethally retaliate and enforce their hierarchical status boundaries when challenged by the animals. The vicious retaliation, meant to reassert dominance by any means necessary, reveals the lengths the human's higher status will go to violently preserve their economic and status advantages over the animals. The second case of social inequality is as follows:

KYLIE

*What's the master escape plan?
Fox hesitates, confused. A gunshot fire from among the
chicken houses. Fox shouts to Kylie:*

FOX

*Follow me again!
Fox and Kylie run back across the barnyard, past the beagles
as they begin to wake up and stagger around. Farmhands
appear, loading shotguns and running into the confusion. Fox
and Kylie race by, unnoticed, among them. They dart into the
house through a flap in the back door. The lights are out in
the kitchen. They take a moment, breathing hard in the
darkness. Kylie shakes his head in disbelief.*

The heist on Boggis' farm takes the conflicts between the humans and animals to a new level. By stealing Boggis' chickens, Mr. Fox isn't just seeking food, but openly defying Boggis' ownership over the farm's resources. Recruiting an accomplice like Kylie the opossum shows the unity of the underprivileged animal community against the farmer upper-class. Boggis represents the arrogance and disrespect farmers have towards lesser animal trespassers. His vicious security with armed men and pulling a gun on the unarmed Kylie reveals the oppressive violence he'll use to protect his property and powerful status.

However, Mr. Fox's careful planning and outwitting of Boggis' forces exposes the resourcefulness of the underclass community. Despite Boggis' superior weapons and men, Mr. Fox's clever tactics and psychological tricks allow him to steal the valuable chickens and undermine Boggis' reputation as untouchable. The success proves the scorned animals' ability to overcome the farmers' enforced hierarchy through unity and smarts. While Boggis is furious at the violation of his property rights, the deeper blow is to his arrogant status as the naturally superior ruler. Mr. Fox's wilderness cunning challenges human presences of civilized dominance, foreshadowing the underdogs overcoming brute force through ingenuity.

The bold robbery of Boggis' farm emboldened Mr. Fox to conduct even more daring thefts from Bunce and Bean. To the farmers, these repeated crimes represented not just financial losses, but an unacceptable challenge to their position as the powerful landowning class by lowly pests. Boggis, Bunce, and Bean joined forces dedicated to destroying the Fox family's home an extreme escalation shifting the conflict from economic to a battle over controlling the territory itself. After failing to scare Mr. Fox through violence, the arrogant farmers now aimed to permanently remove the defiant underclass from their lands. This set the stage for an explosive confrontation between the oppressive human rulers and the disadvantaged but rebellious animals fighting for basic needs, resources, and survival. The next case of inequality is when the narrative is at its climax and when the animal community feels like there is no coming out of the situation alive, the dialogue is as follows:

Three yellow and black, murderous, brutal bulldozer digging-tractors with Malloy Consolidated painted on the sides of them. They make a terrible, high-pitched growling noise and spit black grease and smoke.

Boggis, Bunce, and Bean stand among the tractors nodding giddily to each other. They scramble into the drivers' seats and begin ripping into the hillside. Bunce sits on a dictionary to see over the dashboard.

BEAN

I'm not going home until we smoke this son-of-a-cuss out his hole, string him up on a clothesline, and fly him like a kite. Boggis, how many men have you got working on your farm?

BOGGIS

Thirty-five.

BEAN

Bunce?

BUNCE

Thirty-six.

BEAN

And I've got thirty-seven. That's 108 men altogether. Now what do I got here? Two quitters -- or are you staying with?

CUT TO:

That night. A helicopter with a Bean, inc. decal on the side of it circles the crater scanning the dark terrain with a searchlight. There are tents, trucks, and 108 men gathered around the perimeter. They sit on bricks and logs and are armed with bats, pistols, rifles, shotguns, bows and arrows, and hatchets.

Flood Dialogue:

A wild deluge smashes into the room flooding the flint-mine and tunnels with a blasting current that sweeps everyone and everything away chaotically.

CUT TO:

The entire party of well-dressed animals and their plates, furniture, chickens, etc. shooting down the tunnel with the rushing waters. Fox, helpless, holding his breath, looks to the others underwater: Badger shakes his head in disgust. Rabbit makes a fierce grimace; Mole bares his teeth ferociously, Beaver rants angrily with bubbles coming out off his mouth; and Kylie stares ahead vacantly, holding his nose.

Even though the farmers have already resorted to extreme measures like digging, bombing, flooding with cider, and trapping Mr. Fox and the other animals, they remain relentless in their pursuit. This relentless aggression by the farmers is not just about capturing a cunning animal but is emblematic of the lengths to which those in power will go to maintain their dominance and control. The farmers, representing the upper class with their wealth and resources, are determined to eliminate what they perceive as a threat to their authority and possessions, showcasing a stark disparity in class and status.

This relentless pursuit clearly illustrates the dynamics of class and status inequality, highlighting the oppressive behavior directed towards those in the lower class. The animals, led by Mr. Fox, symbolize the marginalized groups who are forced to endure the harsh and often unjust actions of those in power. Despite being overwhelmed and pushed to the brink, the animals' struggle against the farmers' unyielding oppression underscores the broader theme of social inequality and the harsh realities faced by the less privileged. This ongoing conflict in "Fantastic Mr. Fox" serves as a poignant commentary on how societal hierarchies can perpetuate oppression and maintain the status quo.

*Fox, Kylie, Ash, and Kristofferson come around the side of the building. They run to their motorcycle, outside the courtyard doors. They freeze.
The front gates to the compound are closed and bolted. Bean's helicopter waits on top of the vegetable garden with its rotary-blades whirling. Boggis, Bunce, and Bean stand in front of Bean Annex with their weapons drawn.
Fox sees his tail around Bean's collar. His eyes narrow. His jaw sets. He says to himself with growing emotion:*

FOX

*Your tractors uprooted my tree. Your
posse hunted my family. Your gunmen
kidnapped my nephew. Your rat insulted me
wife -- and you shot off my tail.
I'm not leaving here without that necktie.*

BEAN

Kill them!

*Boggis, Bunce, and Bean and their workers begin
shooting at Mr. Fox, Kylie, Ash, and Kristofferson*

*The courtyard doors smash apart and the rabid beagle tears
out into the vegetable garden growling, foaming, and
thrashing crazily. The farmers shriek and scream and run
around, panicking, with their guns blazing.
Fox, Kylie, Ash, and Kristofferson jump onto their
motorcycle. The beagle rips the tail from Bean's neck, shreds
it, chews it up, and swallows it. Fox deflates for an
instant, then recovers. He looks to Ash on the back of the
motorcycle, behind him, with his hands around Fox's waist. He
says with the deepest affection and respect:*

FOX

*Ash, that was pure, wild animal
craziness. You're an athlete.
Ash swallows. He beams. He sits up straighter.*

As for the ending scene, social inequality becomes even more obvious and escalated. The oppressive behavior from the farmers and the humans turns more dangerous and malicious, highlighting the deep-seated class and status disparities. Despite the dire situation, Mr. Fox's cleverness and leadership enable the animal community to navigate these heightened threats.

Ash's surprising decision to release the rabid dog made Mr. Fox and the others able to get out of the near-death situation alive. The animals band together, pooling their strengths and resources to rescue Kristofferson, who was captured by the farmers. This unity and cooperation are crucial not only for Kristofferson's rescue but also for ensuring the survival of the entire animal community.

In the end, the animals manage to outwit the farmers and overcome the imminent dangers posed by the humans. They discovered an abundant food supply by finding a way to the supermarket, ensuring they would never go hungry again. Additionally, they found a new home and formed a stronger family unit, creating new bonds between the animals. This newfound solidarity and resourcefulness not only secured their survival but also strengthened their sense of community and belonging. Through their collective efforts, the ending underscores the theme that while social inequality and oppression are pervasive and formidable, solidarity and intelligence can empower marginalized groups to resist and triumph over adversity. The animals' successful collaboration serves as a powerful reminder of the resilience and strength that can emerge from unity in the face of systemic injustice.

CONFLICT FORMED DUE TO SOCIAL INEQUALITY

The central conflict that propels the narrative of *Fantastic Mr. Fox* is firmly rooted in the intersecting class and status inequalities that exist between the human farmers and the animal community. The farmers, led by Boggis, Bunce, and Bean, represent the privileged upper-class - they own the fertile lands, lucrative agricultural operations, and plentiful resources that the woodlanders lack access to. This economic dominance is compounded by their elite human status that justifies their perceived superiority over the subordinate animal classes. In contrast, Mr. Fox and his kind are marked by material deprivation, resorting to criminal efforts like raiding farms to obtain basic sustenance excluded from the farmers' bounties. Their underclass position is reinforced by society's norms that brand them as pests.

This uneven playing field of disproportionate resource distribution and societal standings breeds an escalating clash. Mr. Fox's audacious thievery to provide for his community violates the landowners' proprietary domains, provoking outrage as the farmers seek to reestablish control over the defiant subordinates through increasingly hostile and militarized retaliation. What begins as economic transgressions metastasizes into an existential struggle, as the animals' usurpation of the farmers' assets symbolizes an intolerable challenge to the established hierarchy itself. The vicious conflict emerges not from mere criminal deviance, but from the irreconcilable fissures between the haves and have-nots fighting over precious resources and social power. Inequality breeds desperate acts which breed violent reassertions of dominance in a cycle of intensifying hostilities.

Despite the escalating hostilities, the narrative ultimately showcases the resilience and ingenuity of the animal community in overcoming entrenched social inequalities. As the farmers intensify their aggressive tactics, Mr. Fox and his allies are forced to dig deeper, both literally and figuratively, to survive. The animals' collaboration and resourcefulness stand in stark contrast to the farmers' brute force and single-minded pursuit of control. In the climax, Mr. Fox's cunning and the animals' unity led to their eventual triumph as they discover a pathway to an unlimited food supply through the local supermarket, securing sustainable means of survival independent of the farmers' resources. They also find a new home, creating a stronger sense of family and solidarity within their community. This resolution underscores a significant theme: the possibility of overcoming systemic oppression through intelligence, solidarity, and perseverance. The animals' victory represents a hopeful message that even in the face of profound social inequality, marginalized groups can find ways to thrive and build a better future together.

The past study entitled "*Portrayals of Power in Suzanne Collins' The Hunger Games and Veronica Roth's Divergent Novels: A Comparative Study*" by Wandansari (2022) shows parallels between that research and this research regarding social inequality. Both studies explore how power dynamics and social stratification shape the interactions and conflicts among characters. In Wandansari's research, power is analyzed through domination and capacity in the context of dystopian societies, highlighting the oppressive behaviors of those in power. Similarly, in "Fantastic Mr. Fox," the oppressive actions of the farmers towards the animal community due to social inequality reflect the complex interplay of class and status as theorized by Max Weber.

Compared to past studies related to the topic of social inequality such as the research entitled "*Women Oppression as A Result of Male Domination Represented in Malladi's Novel The Mango Season*" by Asturi & Rosyid (2022) that analyzes about gender inequality cases where women are oppressed by men in everyday life and employed Maine's Patriarchy Hypothesis as the key theory, the research entitled "*Portrayals of Power in Suzanne Collins' The Hunger Games and Veronica Roth's Divergent Novels*" by Wandansari & Suryaningtyas (2022) that employed the Karlberg's theory of power to analyze the social inequality cases in the movie, and the research entitled "*Representasi Kesenjangan Kelas Sosial dalam Film Серебряные Коньки (Serebryanye Konki) 'Sepatu Luncur Perak'*" that employed the representation theory from Stuart Hall to study the social inequality in specific areas such as authority, privilege, and prestige, which the upper-class solely holds by Aulia & Aviandy (2022). This research used Max Weber's social stratification theory to analyze the social inequality in the movie "Fantastic Mr. Fox", which has never been used on studies related to the topic of social inequality. Previous studies such as "*Consumerism, Aristotle and Fantastic Mr. Fox*" by Duncan (2015) and "*The Identification of Tri Hita Karana Values in Mr. Fox's Characters in Roald Dahl's Fantastic Mr. Fox*" by Praba (2023) have not analyzed the social inequality depicted in this film, making this research unique in its approach. By examining the intersections of class and status through Weber's theoretical lens, this study offers a fresh perspective on the social dynamics and conflicts within the movie, contributing to a deeper understanding of how animated films can serve as platforms for social commentary.

CONCLUSION AND RECOMMENDATION

This research explored social inequality and resulting conflicts in the movie "Fantastic Mr. Fox" using a descriptive qualitative method. The study found that the film effectively portrays class, status, and power inequalities through its characters, highlighting the oppression of the animal community by the more privileged farmers. This dynamic illustrates real-world social hierarchies and the struggles of the underprivileged. The research advances the understanding of how animated films can reflect societal issues, offering insights into social structures and power dynamics. Future research could further investigate character symbolism and compare these portrayals with other literary and cinematic works.

Based on the findings, it is recommended that "Fantastic Mr. Fox" be used as an educational tool to discuss social inequality and class dynamics. Its engaging format can facilitate discussions on these important topics. Filmmakers are encouraged to incorporate themes of social justice in their works to raise awareness and inspire change. Future studies should analyze a broader range of films to identify common strategies for depicting social inequality and assess their impact on audiences. Collaborative research involving sociologists, educators, and media experts could further explore the role of entertainment in promoting social consciousness and equity.

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