AN ANALYSIS OF HUMAN VALUES IN ZOOTOPIA MOVIE
(A Movie Produced by Walt Disney Animation Studios and Released by Walt Disney Pictures)

A GRADUATING PAPER

Submitted to the Board of Examiners as a partial fulfillment of the requirements for the degree of Sarjana Pendidikan (S.Pd)

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In the name of Allah, the Most Gracious and the Most Merciful

Hereby, the writer declares that this graduating paper is written by writer himself.
This paper does not contain any materials which have been published by other people and it does not cite any other people’s ideal except the information from the references. I give permission to publish this graduating paper on IAIN Salatiga’s e-repository.

This declaration is written with the full concern of the writer.

Salatiga, August 28th 2019

The Writer

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ATTENTIVE COUNSELOR’S NOTE

Case: Mala Ilma Auliya’s Graduation Paper

Dear,

The Dean of Teacher Training and Education Faculty

Assalamu’alaikum Wr. Wb.

After reading and correcting Mala Ilma Auliya’s graduating paper entitled AN ANALYSIS OF HUMAN VALUE IN ZOOTOPIA MOVIE (A MOVIE PRODUCED BY WALT DISNEY ANIMATION STUDIOS AND RELEASED BY WALT DISNEY PICTURES), I have decided and would like to propose that if this paper can be accepted by the teacher training and Education Faculty, I hope this paper can be examined as soon as possible.

Wassalamu’alaikum Wr. Wb

Counselor,

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A GRADUATING PAPER
AN ANALYSIS OF HUMAN VALUES IN ZOOTOPIA MOVIE (A MOVIE PRODUCED BY WALT DISNEY ANIMATION STUDIOS AND RELEASED BY WALT DISNEY PICTURES)
WRITTEN BY:
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Has been brought to the board examiners of English and Education Department of Teacher Training and Education Faculty at State Institute for Islamic Studies (IAIN) Salatiga on September, 12th 2019, and hereby considered to complete the requirements for degree of Sarjana Pendidikan (S.Pd.) in the English and Education.

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Salatiga, September 12th 2019
Dean
MOTTO

There are no Secrets to Success. It is the Result of Preparation, Hard Work, and Learning from Failure.

(Colin Powell)
DEDICATION

This paper is sincerely dedicated to:

1. My lovely families, my father (Marjono), my mother (Siti Suyati), who always pray, guide, and give me support to finish this graduating paper.

2. My beloved grandfather and grandmother (Mbah Parno, Mbah Sugiyati, Mbah Sutimah and mbah Mardi Alm.) who always pray, and give me motivation to finish this graduating paper.

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The writer realizes that this graduating paper will not be able to be finished without supports, guidance, advices, help and encouragement from some people and institution. Therefore, I would like to express special thanks to:

1. Prof. Dr. Zakiyuddin Baidhowy, M.Ag., the Rector of State Institute for Islamic Studies (IAIN) of Salatiga.
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Finally, it has been admitted that nothing in the world is perfect, which is certainly true of this small piece of writing, the writer is fully aware of this, but in the other hand, the writer hopes that this graduating paper will be useful especially for herself and for the reader in general.

Salatiga, August 28th 2019

The Writer

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ABSTRACT


In this study the writer choose “Zootopia” movie, this movie is chosen to analyze the human values as a part of our life. There are three research problems proposed. First, what are the literary elements of the “Zootopia” movie. Second, what are the human values found in the “Zootopia” movie, and third, which human values are the most dominant appearing in “Zootopia” movie. The methodology of the study is descriptive qualitative. It is mean that is does not need statistic approach to explore the material. Qualitative research is a research of which the data written or oral words are descriptive analysed. The primary data is taken from audiovisual (movie) and script from “Zootopia” movie. The secondary data is taken from many literary books and some relevant materials to support and complete the primary data sources. From this analysis, the writer found ten human values in this movie; self-direction, stimulation, hedonism, achievement, power, security, conformity, tradition, benevolence, and universalism. However, the dominant human values in the movie are universalism.

Keyword: Value, Human Value, Movie.
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CURRICULIM VITAE
CHAPTER 1

INTRODUCTION

A. The Background of the Study

Literature is a written communication whether in poetic shape or dramatic or fiction. It always communicates human experiences and employs devices of the narrative. Movie/ movies on the other hand mostly employ the spoken aspects of communication like sounds. Sounds are dominated in movie making. Written and Spoken Communication is a very important source through which human beings gain wisdom throughout their life span. Man gets perfection when he makes use of both these aspects of language communication (Ramrao, 2016:2).

Klarer (2005:1) defines that literature is referred to as the entirety of written expression, with the restriction that not every written document can be categorized as literature in the more exact sense of the word. Literature also includes movie, the movie is a medium that is used to convey the message of literary work on the audiovisual work to the audience. Movie and literature are two different things with a comparable goal to create sublimity in human imagination and understanding. Both movies and literature work hand in hand to boost the progress of human civilization. Movie and literature inspire and enrich each other. They also
ennoble the human mind through action, images, words and replicating the life of human beings.

In this era, watching a movie is a thing that is interesting for many people. With the convenience that is currently offered, making the watching movie very enjoyable because people can watch a movie anywhere and anytime. Besides this convenience, many people have a kind of purpose to watch a movie, such as for a hobby, refreshing, spending their time, getting information and perspective, and trying to understand the other culture. Watching movies can also be used as learning the new language and the new knowledge that includes the values in daily life like a human value.

Humans have the unique capability to define their characteristics, choose their values and found their beliefs. All of these directly influence a person’s activities. People have gone to great distances to demonstrate the rationality of their beliefs, including conflict and sacrificing their own lives. On the other hand, people are not motivated to support or validate the beliefs of another, when those beliefs are divergent to their own.

Value is defined as a principle that promotes well-being or prevents harm. “Another definition is: Values are our guidelines for our success, our paradigm about what is acceptable.” Personal values are defined as: “Emotional beliefs in principles regarded as particularly favorable or important for the individual.” Our values associate emotions with our
experiences and guide our choices, decisions, and actions (Naagarazan, 2006: 2).

The value in the movie with the inspiring themes is the best of all to be seen and be investigated by the writer. One of the inspiring movies is “Zootopia” this is an animated fantasy movie produced in 2016 directed by Walt Disney Animation Studios and released by Walt Disney Pictures. This movie is very interesting to discuss, especially of human values.

B. The Statement of the Problems

To clarify the problems that are going to be analyzed, the statement of the problem is formulated as follows:

1. What are the literary elements of the “Zootopia” movie?
2. What are the human values found in the “Zootopia” movie?
3. Which human values are the most dominant appearing in “Zootopia”?

C. Objectives of the Research

Based on the statement of the problem above, the objectives of the studies are as follow:

1. To know the literary elements of the “Zootopia” movie.
2. To find out the human values in the “Zootopia” movie.
3. To find out the most dominant human values appearing in the “Zootopia” movie.
D. The benefit of The Study

The writer hopes that this research on “An Analysis of human values in Zootopia movie” able to contribute to everyone. The benefits that the writer intends will be distinguished into two benefits as follows:

1. Theoretical benefits

The research will give information about the human values of the “Zootopia” Movie.

2. Practical benefits

a. For researcher

By doing this project, the project will get some experiences and knowledge about human values and the most dominant appearing in the “Zootopia” movie and it will be useful in the future.

b. For Reader

This project hoped can give knowledge about human values and the most dominant appearing in the “Zootopia” movie and more beneficial information to the reader.

c. For the next projector

The next projector can conduct a further project in this field by extending it to other levels, other subjects, and to different settings.
E. Clarification of Key Terms

In this part, there are some terms needs to be defined easier. The definitions of key terms are as follows:

1. Literature

   Literature is referred to as the entirety of written expression, with the restriction that not every written documents can be categorized as literature in the more exact sense of the word (Klarer, 2005: 14). Literature is not a way of perceptive reality but a kind of cooperative perfect dreaming which has gone on throughout history, an expression of those fundamental human desires which have given rise to civilization itself, but which are never fully satisfied there.

2. Value

   A value is defined as a principle that promotes well-being or prevents harm (Naagarazan, 2006:2). A person’s behavior can be influenced by their own actions, such as determining identity, choosing values and building their trust. So that behavior can determine a person's value in his life. People tend to act in harmony with their personal values or what they consider important. People’s values will associate emotions with their experiences. Besides that, values can also guide someone in making choices, decisions and actions in daily life.

3. Human Value

   Human value is a theory about what things in the world are good, desirable, and important. (Debbarma, 2014). Human value is generally
known to be a moral standard of human behaviour. It means human values has moral standard to make something good, desirable, and important. Human values become a benchmark for someone to be a good person. human values can be found from anywhere, almost all elements in life contain human values that can be set by someone. one of them is from the media that they see everyday like shows on television or movies in the cinema.

4. Movie

The movie is a medium of communication with social implications, created within a different social, historical and cultural context. The movie provides information to the audience through a story that attractive and easily understood by the audience. According to Barsam and Monahan (2010: 2), a movie is a story, captured in a set of celluloid strips/films, which are shown on a screen with a certain speed to give the impression of moving.

5. The “Zootopia” Movie

The “Zootopia” is a 3D animation movie produced by Walt Disney Pictures co-directed by Rich Moore, Byron Howard, and Jared Bush. Once it was on, it became popular in the global cinemas and became the typical movie with high box-office receipts and a good reputation in 2016. It was also very popular on the streets and lanes. We can see its great artistic achievements.
The “Zootopia” is a movie tells the story about a city in the modern civilized world where only vegetarian and carnivorous animals of different kinds live in peace. Judy, a young female rabbit in the town with feminine appearance fulfills her dream of going to the big city to seek dreams as a policewoman in her childhood. And then she becomes the partner of Nick Wilde who does not look harmonious and uncovers a major case in the animal world.

The story is simple and clear. Through a series of bizarre and hard growing experiences, she declares her success to “the animal world”. This paper studies the narrative art and the human value of the success of the “Zootopia” movie.

F. Research Methodology

In analyzing the “Zootopia” movie the writer takes a certain procedure as following:

1. Research Object

The main data source is quotations of the “Zootopia” movie related to human values directed by Walt Disney Animation Studios and released by Walt Disney Pictures.

2. Data source

The data source is divided into a primary and secondary source.

a. Primary source

It is a source of original data and basis of research. The primary source is taken from the “Zootopia” movie.
b. Secondary source

It is a data source, which is used to support and complete the primary data. The data is taken from any kinds of books and relevant materials such as books of literature theories, value, and culture. Finding the material from the internet is the other data source.

3. Type of Research

In this research, the writer applies descriptive qualitative research method. In the descriptive qualitative research method, the researcher is uses descriptive data in the form of words written or spoken of people in the “Zootopia” movie.

4. The techniques of Data Collection

The writer collected the data by watching the “Zootopia” movie and tried to find any important details that supported in this study. The writer also conducted library research to get information about human values from this movie.

5. Data Analysis

In the data analysis, the writer tries to analyze the movie to know the content and the message written by the author. The technique of data analysis in this study is descriptive. In conducting analysis, the writer uses some tips as follow:

a. Describing synopsis of the “Zootopia” movie.

b. Extracting the human values from the movie.
c. Concluding based on data analysis.

G. The Outline of the Graduating Paper

The graduating paper is composed of systematically five chapters, and able to clarify as follows. Chapter one is an introduction. It contains the background of the study, the statement of the problems, objectives of the study, benefits of the study, clarification of key terms, review of previous research, research methodology, and the outline of the graduating paper. Chapter two is a theoretical review of the “Zootopia” movie. It consists of the definition of human value, literature, movie, general principles of human value and relation between human value and movie. Chapter three is about the “Zootopia” movie. It consists of the biography of the author, the synopsis of the movie, and the intrinsic elements of the “Zootopia” Movie. Chapter four is data analysis. It deals with data analysis of human values toward movie goers. Chapter five is closure. It contains a conclusion and suggestion. The last part is references, appendixes, and curriculum vitae.
CHAPTER II
THEORETICAL FRAMEWORK

In this chapter, the writer would like to discuss theories necessary to analyze the human value in “Zootopia” Movie.

A. Literature

Literature is a written communication whether in poetic shape or dramatic or fiction. It always communicates human experiences and employs devices of the narrative (Ramrao, 2016). It mean literature is something that is often associated with humans in any form. Humans cannot be separated from communication, whether in written form or in poetic and dramatic forms. Humans prefer to communicate all of their experiences to others using narrative devices, such as stories or others. Therefore, humans cannot be separated from literature in everyday life.

Literature is referred to as the entirety of written expression, with the restriction that not every written document can be categorized as literature in the more exact sense of the word (Klarer, 2005: 14). It mean literature always communicates human experiences and employs devices of narrative. Learning literature can help us understand better life especially environment, culture, and value because literature represents the life, which may occur in social reality. There are many literature products that people can enjoy such as song, novel, poem, and movie.
Bonn (2010:94), literature can be defined as any written or spoken material, but the term most often refers to creative work. Literature includes poetry, drama, fiction and many kinds of nonfiction writing, as well as oral, dramatic, and broadcast compositions, not necessarily preserved written formats, such as films and television programs. Then, literature included some genres and defined as written or spoken material.

B. Value

According to Sharma (2015) the word ‘value’ is derived from the Latin word ‘valeo’ which originally meant strength and also health, and by natural transition, it came to mean being effective and adequate. Value is a combination of three concepts such as ide, quality and supervening. Value can be defined as the principles that quite people life, and have varying importance.

According to Earle (1992: 297) value is a positive quality of anything it is desirable, useful, interesting, good and important; only a few of the terms available for the expression of positive values. Whether values are part of the basic nature of the item or a matter of how humans respond to the thing is controversial. In sociology, values theory is concerned with individual values which are popularly thought a community, and how those values might change below particular conditions. Dissimilar groups of people may hold or prioritize different categories of values influencing social behavior.
According to Naagarazan, (2006:3) Values are the scales we use to weigh our choices for our actions, whether to move towards or away from something. Not all values have the same weight or priority. Some are more important than others and must be satisfied before others can be addressed.

Value is the importance which a good possesses as the Indispensable condition of the wellbeing of a subject. Or more fully: Value is the importance which a good acquires as the recognized condition of something that makes for the wellbeing of a subject, and would not be obtainable without the good (Smart, 1931: 27-28).

According to Smart (1931: 18-19) Value, in the subjective sense, we may call, generally, the importance which a good is considered to possess regarding the wellbeing of a person. Value in the objective sense is a relation of power or capacity between a good and an objective result.

Values are lifestyle priorities. Since values lie behind all the choices we make, it follows they lie at the very core of the life we've created for ourselves through the choices we've made. Thus, through values we express what is important in our life and, when we are true to our values, the lifestyle we live is our expression of these values (Chippendale, 2001).

Values are beliefs linked inextricably to affect. When values are activated, they become infused with feeling. People for whom independence is an important value become aroused if their independence
is threatened, despair when they are helpless to protect it, and are happy when they can enjoy it (Schwartz, 2012).

C. Human Value

Definition of human value

Besides, Debbarma (2014:193) stated that human value is a theory about what things in the world are good, desirable, and important. He also said that human value is generally known to be a moral standard of human behavior. It means human values have a moral standard to make something good, desirable, and important.

Besides, Schwartz (2012d:6), human values have ten types as motivation goals, they are:

1. Self-Direction: Independent thought and action; choosing, creating, exploring.
3. Hedonism: Pleasure and sensuous gratification for oneself.
4. Achievement: Personal success through demonstrating competence according to social standards.
5. Power: Social status and prestige, control or dominance over people and resources.
7. Conformity: Restraint of actions, inclinations, and impulses likely to upset or harm others and violate social expectations or norms.
8. Tradition: Respect, commitment, and acceptance of the customs and ideas that traditional culture or religion provide the self.

9. Benevolence: Preserving and enhancing the welfare of those with whom one is in frequent personal contact (the ‘in-group’).

10. Universalism: Understanding, appreciation, tolerance, and protection for the welfare of all people and nature.

Those categories mean there are many types of human values as motivation goals that can take from watching the movie. The movie is very interesting to discuss, especially about human values. The researcher has taken a cartoon movie for this analysis with the title “Zootopia”. As the title, “Zootopia” is the name of a big city in the movie.

D. Movie

Definition of movie

A movie or motion picture is the only new visual art form created in the 300 years. It is complex, exclusive art, difficult to define, but the element of the movies is instantaneous and universal. Motion pictures are both an art form and medium of mass entertainment, and in the latter capacity, they have a significant impact in a sociological sense. Besides, they have a background rooted in science and technology (Webster, 2004: 305).

The motion picture is in theory at least the most powerful of the visual aid. It combines the picture with movement, color, and sound. The
motion picture has been used for entertainment those who produce them for teaching insist on the entertainment aspect and blunt the teaching impact (Lado, 1964: 201).

According to Barsam and Monahan (2010: 2), a movie is a story, captured in a set of celluloid strips/films, which are shown on a screen with a certain speed to give the impression of moving. Lately, a lot of moviemakers have been shooting their movies digitally, but the main characteristic of movies remains the same, a movie or a film is a motion picture. Movies have been a big part of human life. Barsam and Monahan even stated that calling movies as the most popular art form. Movies have become a big part of humans’ life and culture to the point that it is undeniable to the people, even the most reclusive ones, must have watched a movie at least once in their life.

Based on the explanation above, the writer can conclude that the movie offers a special language of the projected moving image with sound a language that incorporates the characteristics of the graphic, plastic, spatial and narrative arts. It is finally becoming accepted in educational circles and established artists from suitable for study analysis, a research institution of higher learning. The movie study encompasses the examination of motion pictures as a medium of communication, entertainment, and artistic expression.
Literary Elements of the Movie

To understand the meaning of a literary work as a whole it is important to analyze the structure the work the literary elements of the “Zootopia” movie is as the following:

1. Character

Character is the expression of the personality of a human being, and that it reveals itself in one's conduct. In this sense, every human has a character (Naagarazan, 2006: 2).

Character is an important element in literature. Various characters in the story are made by the author's creativity. The author creates the characters according to their tastes: for example, the professions, status, and attitudes. Every character has a different part in the story. The differences make the character have many types. Nurgiyantoro dividing some types of characters in the story are as follows:

1. Major Character

The major character is the most presented in the story. He or she is the most telling character, either as a subject or object of the conflict. Even on particular stories, a major character is always present in every scene and conflict (Nurgiyanto, 2002:176-177).

2. Minor Character

A minor character is a character that appears less often than a major character (Nurgiyanto, 2002:177).

3. Round Character
A round character is a character in fiction portrayed as having complex, multifaceted personality. They change as they experience many problems and conflicts (Nurgiyanto, 2002:183-184).

4. Flat character

A flat character is a simple character that has only one personal quality. The nature and behavior of this character are flat, monotonous, reflecting only one nature (Nurgiyanto, 2002:181).

2. Plot

The plot is the logical interaction of the various thematic elements of a text which lead to a change of the original situation as presented at the outset of the narrative (Klarer, 2005: 14).

The elements of the plot are:

a. Exposition (introduction to the situation)

The exposition or presentation of the initial situation is disturbed by a complication or conflict which produces suspense and eventually leads to a climax, crisis, or turning point (Klarer, 2005: 15).

b. Conflict

Conflict is the basic tension, predicament, or challenge that propels the story’s plot.

c. Climax
The climax is followed by a resolution of the complication (French denouement), with which the text usually ends (Klarer, 2005: 15).

The climax is a major crisis or turning point in the whole action of the plot. It is the point at which the fatal step is taken the essential decision made which results in the action concluding one way or the other (Little, 1970: 84).

d. Resolutions

Resolution is once the basic conflict in a narrative is activated, the opposing forces work against each other, developing the conflict until its resolution. Like all conflicts, it may be resolved in favor of the protagonist, or a draw, or a temporary suspension of hostilities, but it is resolved somehow. The resolution is the end of the conflict in a particular plot (Potter, 1967: 26).

3. Setting

The setting is, the actions of the characters take place at some time, in some place, amid some things, these temporal and spatial surrounding is the setting. A setting can create an atmosphere that will help produce the particular quality and effect of the story.

The term “setting” denotes the location, historical period, and social surroundings in which the action of a text develops.

4. Point of view
People may see through the eyes of a good-like narrator, who may be aloof, or ever-ready with comment. Many people see through the eye of the central character, or a minor one, or several differently-placed and differently biased observers (Little, 1970: 85).

5. Themes

The theme of a work of literature is as we have seen what it has to say it's a basic subject. Our view of the theme of a work as a whole will of some closely related to our view of every part and aspect of it-the style and placement of an item of description on the first page, the handling of a minor character or episode in the middle, the particular language, meaning and feeling of last sentence (Little, 1970: 12).

The theme is the point of the story. Subject to talk, discussion and topic of the entire story that reveals. The theme is the subject of mind built most important to form the main idea, to show every character involved and provide direction so that the reader can understand the content of literary works he made (Potter, 1967: 90).

E. The Synopsis of “Zootopia” Movie

The “Zootopia” is a 3D animation movie produced by Walt Disney Pictures co-directed by Rich Moore, Byron Howard, and Jared Bush. Once it was on, it became popular in the global cinemas and became the typical movie with high box-office receipts and a good reputation in 2016. It was also very popular on the streets and lanes. We can see its great artistic achievements.
The “Zootopia” movie tells the story of a rabbit that has the dream of becoming a policeman in a huge metropolitan city called Zootopia city. It is a metropolis that all inhabitants are mammal predators and prey that coexist with each other. In the city of Zootopia, everyone can be whomever they want regardless of status.

The story in the movie starts with a small rabbit named Judy who has the dream of becoming a policeman in the city of Zootopia. But everyone underestimated his ideals. Judy's parents also suggested that Judy become a successful carrot farmer like her father and mother. But Judy still wants to be a police officer. She was very sure that she would become the first rabbit policeman in a Zootopia city.

Judy joined the police academy. She repeatedly failed the test at the police academy. Judy came home with failure. Judy was not discouraged but continued to study and practice. In the second test, Judy can overcome the obstacles and finally become the first police academy graduate. She became the first rabbit officer in Zootopia police. Everyone at Bunny Burrow is very proud of Judy's achievements, but actually, there is an enormous concern from Judy's parents for this.

The journey starts when Judy goes to the city of Zootopia by riding a train. She was very impressed with all the beauty and diversity of the city of Zootopia. Judy liked everything in Zootopia, she was placed in a room adjacent to noisy neighbors. But Judy still enjoys all that. The next day Judy started the day with great enthusiasm. She went to the police
station and entered the police assignment room. There all assignments were shared by the police chief, but Judy was only assigned to be a parking police officer. Judy was very disappointed with this assignment because she wanted to handle real cases like other police officers.

In one of his shifts, she was manipulated by Nick Wilde, fox fraud. Also, Judy illegally arrested Duke Weaselton on Little Rodentia and was reprimanded by Bogo for the case of commotion, and endangered the lives of mice to stop the criminals who stole moldy onions. Until Mrs. Otterton, an otter arrived and begged for help finding her missing husband, one of the many predators who had recently disappeared. Judy volunteered and agreed to resign if she could not resolve the case within 48 hours. With Nick as a witness to the key to Mr. Otterton, Judy forced him to help him in the investigation with the threat that she would be accused of tax evasion, which she admitted publicly in the recording of Judy's carrot pen.

After getting the license plate number Otterton from Mystic Springs Oasis, Judy and Nick tracked vehicles from the Department of Mammal Vehicles to Mr. Big, an Arctic villain boss in Tundratown. Mr. Big saved their lives after learning that Judy had rescued his daughter before, and told the couple that Mr. Otterton was a florist and had been picked up by his driver Manchas, a black jaguar, to take him to Mr. Big to talk about something important. However, on the way, Otterton suddenly "became savage" returned to the wild and attacked Manchas before escaping.
Judy and Nick found Manchas at his home in the Rainforest District for interrogation. Manchas described the attack on him and mentioned that Otterton had shouted about “night bells”. However, before she could reveal anything else, Manchas suddenly changed his savage and chased the couple, but they managed to escape. Judy asked ZPD for help, but when Bogo and his reinforcements arrived, Manchas was nowhere to be seen. Bogo demanded Judy's resignation, but Nick took a stand, insisting they had 10 more hours to settle the case. With the help of a traffic camera system, they later discover that Manchas was captured by wolves. Judy and Nick find Cliffside Asylum, where the wolf has held back the lost predator (including Mr. Otterton), all of whom have become savage. Judy and Nick thought that all of this was done by Mayor Lionheart, who was finally arrested by the police and replaced by Bellwether to become the new mayor.

After completing the case Judy requested that Nick join the ZPD and become his partner. However, during the press conference, depressed Judy described the condition of savage predators when they returned to their instincts. This seemed to offend Nick, who angrily left his offer. All citizens of Zootopia are disappointed with Judy's statement. From this incident Zootopia became a chaotic and hateful city, there was a demo everywhere. This resulted in Judy feeling very guilty and finally resigning from the ZPD and returning to his village.
When Judy helped sell his parents' carrots, she met Gideon Gray, his childhood friend. Judy realized that "night howlers are toxic flowers that have severe psychotropic effects on mammals. Finally, Judy returns to Zootopia and meets Nick to apologize to him. Nick forgives Judy. The two of them traced the case which eventually found a hidden laboratory room that was made to develop drugs derived from toxic flowers which had been turned into serums for aiming at the target.

Judy and Nick took all the evidence swiftly to bring it to the police in Zootopia as evidence. But the Bellwether blocked them and took evidence. Bellwether explained that she was the mastermind behind the conspiracy of prey-supremacy framing dangerous and savage predators. Bellwether traps Judy and Nick into the trap and then fires the serum towards the nick to make him savage and kills his friend Judy. But Nick and Judy have removed the serum in Bellwether's gun in the form of blueberries. Bogo and ZPD arrive and catch the bellwether. Lionheart denied knowledge of the bellwether plot and explained his imprisonment of wild predators. Finally, all the wild animals were cured and Judy joined ZPD again.

After the case was over, life at Zootopia returned to its former heights and became a harmonious city as before. All live happily and safely in the city. A few months later (about a year after Judy started her work at ZPD), Nick joined ZPD as the first fox officer and Judy's partner.
F. Previous Study

In this chapter, the researcher presents the references for the previous study that were related to this study. The researcher conducts a study that is different from those three previous studies. The first research was conducted by Setiawan (2014) an analysis of moral values as seen in “Rise of the Guardians” Movie. This study aims to analyze the moral values in the “Rise of the Guardians” movie and to reveal the social-cultural background used in the movie. The writer used qualitative research to explain the content of this graduating paper. In this research, he found that moral values in the “Rise of the Guardian” movie are about responsibility, honesty, love, and affection, strongly believe, enthusiasm, Bravery, Goodhearted, loyalty, peace-loving, perseverance, sacrificing for others, sincerity and self-confidence. The first previous study only focused on moral values reflected in the film “Rise of the Guardians” while this study focused on the human values contained in the movie “Zootopia”

The next research was about the human values of the main characters in the “Chappie” movie written by Nuraeni (2017). In her study presents human values as an element of fiction that was applied in a film called Chappie. This analysis focuses on discovering the values of how the main characters appear in the film and influences the characterization of the main characters in the “Chappie” film. This research method is a qualitative descriptive method and library research to obtain data. The writer concludes that Chappie is a Science Fiction movie with the
humanist idea, especially about the human value that is possessed by a robot. From the second previous research, the researcher believes that this research is different from the second previous research. The second previous study only focused on human values in characters reflected in the “Chappie” movie, while this study only focused on the human values contained in the movie “Zootopia”.

The last previous research was conducted about the Educational Values of the Movie. Aisah (2015) has researched the analysis of educational value in the “NIM’s Island” movie. There are two research problems proposed. First, what are the educational values of the movie and second how to integrate the educational values seen in the “NIM’s Island movie” in children's education. The methodology of the study is a qualitative study. The data source is divided into a primary and secondary source. The primary data is taken from audiovisual (movie) and the script from “NIM’s Island” movie. The secondary data is taken from many literary books and some relevant materials to support and complete the primary data sources. The result of this study is there are some educational values in the “NIM’s Island” movie, for example: never give up, self-confidence, friendly and be polite, love, forgiveness, optimism, help each other and responsible as human society. The third previous study is different from this study because the third study focuses on the analysis of educational values of NIM’s Island movie whereas this study focuses to
find the human values in “Zootopia” Movie. Thus, this research is different from those previous researches.
CHAPTER III

RESEARCH METHOD

In this chapter, the researcher would like to explain the methodology of this research. This chapter mainly contains aspects of the type of the study, Research Instrument, Forms, Contexts, and Source of Data, Techniques of Data Collection and Techniques of Data Analysis.

A. Type of the Study

This study was conducted using the descriptive-qualitative method. Qualitative research is a type of research that produces findings that cannot be achieved using statistical procedures or through other quantifications. Qualitative research can be used to examine community life, history, behavior, organizational functionalization, social movements or kinship relations (Corbin, 1997).

Qualitative research is frequently premised on the idea that the theory and the methods will emerge during the course of the research, and will not be specified at the beginning. Qualitative research is an umbrella term that covers a variety of approaches to social research drawing on disciplines such as sociology, social anthropology and social psychology (Denscombe, 2007).

One of the strengths of qualitative research is the way it can provide rich and detailed descriptions of the phenomenon it is investigating. This study is about the descriptive qualitative method
because it described and analyzed the phenomena of the study in the narrative description. Therefore, it was not simply analyzing and describing the data but also interpreting the data to get more understanding about the human value in the “Zootopia” movie by Walt Disney Pictures.

B. Research Instruments

In the qualitative study, the researcher is the main instrument. Qualitative researcher empathize and identify with the people they study in order to understand how those people see things. Qualitative research is inductive. Qualitative researcher develops concepts, insights, and understandings from patterns in the data rather than collecting data to assess preconceived models, hypotheses, or theories. The position of researcher in qualitative research is quite complicated (Taylor, 2016).

Therefore, the researcher in this study had his roles in all the steps: planning the research, collecting the data, analyzing the data, and drawing a conclusion. However, a data-sheet was also needed as a secondary instrument in conducting this study about the human value in the “Zootopia” movie by Walt Disney Pictures.

C. Forms, Contexts, and Source of the Data

This study used a qualitative method. The data of this study were in the form of utterances that contain human values in a movie entitled “Zotopia” by Walt Disney Pictures. However, the data source is divided into a primary and secondary source. The primary source is taken from the
“Zootopia” movie. The secondary source is taken from any kind of books and relevant materials such as books of literature theories, value, and culture. Finding the material from the internet is the other data source. The dominant data of this study were the utterances of quotations of the “Zootopia” movie related to human values.

D. Techniques of Data Collections

Denscombe (2007: 274) states that qualitative data need to be prepared and organized before they can be analyzed. The processes of data collection were as follows.

1. The researcher downloaded the “Zootopia” movie by Walt Disney Pictures.
2. The researcher watched the “Zootopia” movie by Walt Disney Pictures.
3. The researcher looked for the script of the “Zootopia” movie by Walt Disney Pictures.
4. The researcher watched the movie again and read the transcript of the dialogue to check whether what was spoken is the same as what was written.
5. The researcher collected the data from the script which reflects the phenomena of human values. The researcher put all the data into a data sheet.
E. Techniques of Data Analysis

According to Vanderstoep and Johnston (2009: 258), the results of qualitative studies are presented in “Data Analysis”. The procedures of data analysis in this study were as follows:

1. The researcher identified the raw data to categorize them into the types and functions of human value.
2. The researcher analyzed the pursued data to answer the problem formulation.
3. The researcher checked the accuracy of the analyzed data by checking the trustworthiness.
4. The researcher made the conclusion based on the findings.
CHAPTER IV

FINDINGS AND DISCUSSION

In this chapter, the writer would like to tell about the intrinsic element of the “Zootopia” movie, the human values in this movie and the most dominant human values in the “Zootopia” movie.

A. Intrinsic Element of the “Zootopia” Movie

To understand the meaning of a literary work as a whole, it is important to analyze intrinsic elements of the movie “Zootopia” as the following:

1. Theme

The theme of this movie is perseverance. It happens when Judy dreams of making the world a better place by becoming a cop. Although she faced constant criticism, her determination allowed her to bring peace to Zootopia city and become a stellar cop.

2. Point of view

The writer can find the point of view from the “Zootopia” movie, which is told through a third-person limited point of view. The narrator only explains Judy’s thoughts and feelings throughout the movie.

3. Character and characterization in the “Zootopia” movie

a) The major character in the “Zootopia” movie

1. Officer Judy Hopps

Officer Judy Hopps is a female rabbit. She is the daughter of Bonnie and Stu Hopps and is a member of the Hopps family. Her
personality is energetic, heroic, brave, optimistic, intelligent, ambitious, enthusiastic, loyal, selfless, and caring.

1.1 Energetic

Jody Hopps is energetic. It can be seen when Judy talked to her parents by jumping around and was very excited in answering her parents’ questions.

1.2 Heroic

Judy Hopps: *Kindly return my friend's tickets.*
(Performed 00:04:34-00:04:37)

Judy Hopps is heroic. It can be seen when Judy helps her friend named Sharla. In the scene, Gideon Gray is taking Sharla’s ticket, but Judy comes and takes it back. With difficulty Judy seized the ticket from Gideon Gray until Judy was injured. Finally Judy was able to get the ticket back and give it back to Sharla.
1.3 Brave

Judy Hopps: You don't scare me, Gideon! (Performed 00:04:51-00:04:55)

Judy is a brave. It can be seen when facing Gideon Gray. With his courage he said that he was not afraid of Gideon Gray even though he was a fox. Gideon Gray tried to scare Judy by mocking and pushing her to the ground. But Judy remained firm and brave against Gideon Gray's behavior and responded with a kick on Gideon Gray's face.

1.4 Optimistic

Judy Hopps: And I can make the world a better place, I am going to be...a police officer! (Performed 00:02:28-00:03:38)

Judy is optimistic. It can be seen when Judy has ideals as a policeman while he is just a rabbit. He remains optimistic to
reach his goals even though many people underestimate these ideals.

1.5 Intelligent

Judy is intelligent. It can be seen when Judy take the police academy test. With his intelligence he can conquer all the challenges in the academy test.

1.6 Ambitious

Young Judy Hopps: Well, he was right about one thing: *I don't know when to quit!* (performed 00:05:45-00:05:48)

Judy is ambitious. It can be seen when Judy is very ambitious to be a cop. In addition he is also ambitious in solving cases that occur in the city of Zootopia. He is very ambitious in everything and always does various ways to solve everything.
1.7 Enthusiastic

Judy is Enthusiastic. It can be seen when Judy was enthusiastic in handling the Otterton case that disappeared without a trace. Together with Nick he tried hard to find Mr. Otterton. In various ways he did in solving the case.

1.8 Loyal

Judy Hopps: I was ignorant and irresponsible and small-minded. But predators shouldn't suffer because of my mistakes. I have to fix this. But I can’t do it without you. And after we’re done, you can hate me, and... and that'll be fine, because I was a horrible friend, and I hurt you, and you... and you can walk away knowing that you were right all along - I really am just a dumb bunny. (performed 01:20:25-01:21:14)

Judy is loyalty. It can be seen when Judy returned to Nick and apologized for his mistake in speaking. He is very loyal to his work partner, Nick Wild.
1.9 Selfless

Judy Hopps: *I will find him.*

Mrs. Otterton: *Oh, thank you! Bless you, bless you little bunny! Take this, find my Emmitt. Bring him home to me and my babies, please.*

*(Performed 00:32:28-00:32:44)*

Judy is selfless. It can be seen when Judy is not selfish. But still increasing the interests of others by trying to solve all problems and help others. It was seen when he helped Mrs. Otterton who was looking for her husband. Despite the enormous risk, he still took the opportunity.

1.10 Caring

Judy is caring. It was seen when Judy was chasing a thief, but she saw a rat that was in danger of being hit by a large donut, but Judy saved her and said that her hair was good.
2. Nick Wilde

Nick Wilde is a male red fox. He is the son of Mrs. Wilde. He is shifty and cunning. But he has good-hearted, and he is intelligent. It can be seen in the scene as shown below:

2.1 Shifty

Nick Wilde: Pawpsicles! Get your pawpsicles. (performed 00:22:47-00:23:05)

Nick Wilde is Shifty. It can be seen when nick worked with his friends to buy jumbo-pop with the aim of making them go back to being Pawpsicle and selling it to little guinea pigs.

2.2 Cunning

Nick Wilde: Thank you so much. Thank you. Oh no, are you kidding me? I don't have my wallet! I'd lose my head if it weren't attached to my neck. That's the truth. Oh boy, I'm sorry, pal. Gotta be about the
worst birthday ever. Please don't be mad at me. Thanks anyway.

**Judy Hopps**: Keep the change. *(Performed 00:20:23-00:20:50)*

Nick Wild is very cunning. He has many ways to fulfill all his desires. It was seen when Nick tricked Judy when he was at a jumbo pop shop, he claimed not to bring money to buy jumbo pop for his children. So Judy took out money from her pocket and paid jumbo pop for her friend Nick.

2.3 Good-hearted and Intelligent

**Chief Bogo**: What did you say, fox?
**Nick Wilde**: Sorry, what I said was "NOOOO!" She will not be giving you that badge. Look, you gave her a... a clown vest, a three-wheeled joke-mobile, and two days to solve a case you guys haven't cracked in two weeks? Yeah, it's no wonder she needed to get help from a fox. None of you guys were gonna help her, were you? Here's the thing, chief. You gave her the 48 hours, so technically we still have... ten left to find our Mr. Otterton, and that is exactly what we're gonna do. So, if you'll excuse us, we have a very big lead to follow, and a case to crack. Good day.

**Nick Wilde**: Officer Hopps.
**Judy Hopps**: Thank you *(performed 00:56:52-00:58:00)*
Nick Wilde has a good hearted and he is intelligent. It can be seen when Nick is with Judy. He helped Judy to solve the case that was being handled by Judy. Nick also defended Judy when he was threatened with dismissal from Zootopia.

3. Chief Bogo

Chief Bogo is a male Cape buffalo. He is the chief of the Zootopia Police Department. He is gruff and intimidating. It can be seen in the scene as shown below:

Chief Bogo: And finally our first bunny: Officer Hopps... parking duty. Dismissed.
Judy Hopps: Parking duty? Chief? Chief Bogo? Sir, you said there were fourteen missing mammal cases.
Chief Bogo: So?
Judy Hopps: So I can handle one. You probably forgot, but I was top of my class at the academy.
Chief Bogo: Didn't forget. Just don't care. (Performed 00:15:59-00:16:24)

3.1 Gruff

Chief Bogo is Gruff. It can be seen when Chief Bogo entered the police station with a very rude and strict attitude.
3.2 Intimidating

Chief Bogo is intimidating. It can be seen when Chief Bogo scares Judy Hopps, who will dismiss Judy as a police officer if he can't break the Otterton case within 48 hours.

b) A minor character in the “Zootopia” movie

1. Bonnie and Stu Hopps

Bonnie and Stu Hopps are a rabbit couple from Disney's 2016 animated feature “Zootopia” movie. They are the parents of Judy Hopps and her 275 brothers and sister. Bonnie and Stu Hopps personalities are supportive, caring, and protective.

Bonnie Hopps: We're proud of you, Judy.
Stu Hopps: Yup, and scared too.
Bonnie Hopps: Yes.
Stu Hopps: Really, it's a - it's kind of a proud-scared combo. I mean, Zootopia, so far away, such a big city.
Judy Hopps: Guys, I've been working for this my whole life.
Bonnie Hopps: We know, and we're just a little excited for you but terrified.
Judy Hopps: The only thing we have to fear is fear itself.
Stu Hopps: And also bears. We have born to fear too, say nothing of lions and wolves. (Performed 00:08:13-00:08:35)
1.1 Supportive

Bonnie and Stu Hopps are always supporting their daughter. It was seen when his son named Judy performed on Carrot Day. Bonnie and Stu Hopps came and supervised Judy on the stage.

1.2 Caring

Bonnie and Stu Hopps are Caring. It can be seen when Judy is leaving for zootopia. They both care very much with Judy. They were very heavy in releasing Judy to go to zootopia.

1.3 Protective.

Bonnie and Stu Hopps are protecting their daughters. It can be seen when they try to give things that can protect him from dangerous things when Judy was in a big city, namely Zootopia.

2. Mayor Theodore Lionheart

Mayor Theodore Lionheart is a male lion. He is the longstanding mayor of Zootopia. He is a noble and inspiring leader. He focused on keeping his citizens and makes the city safe. It can be seen in the scene as shown below:
2.1 Noble

Major Theodore Lionheart is a noble. It can be seen when he is on stage and conveys his joy at Judy for being the first rabbit graduate to become a policeman and work in the city of Zootopia. Major Theodore Lionheart is a nobleman in the city of Zootopia. He became a mayor who was highly respected and respected by the people of Zootopia.

2.2 Inspiring leader

Major Theodore Lionheart is inspiring leader. That can be seen when he hid all the crazed animals in a certain room. That he did to keep the city of Zootopia safe and under control. He tried to find out what caused the animals to turn wild. In addition he also tried to protect all the people of Zootopia by not allowing bad things to happen to the city of Zootopia.

3. Officer Benjamin Clawhauser

Officer Benjamin Clawhauser is a male cheetah in the Zootopia movie. He is a member of the Zootopia Police Department,
working as a radio dispatcher and secretary. His personalities are cheerful, and happy. It can be seen in the scene as shown below:

Benjamin Clawhauser : Mmmm mmm!
Judy Hopps : Excuse me!
Benjamin Clawhauser : Hm?
Judy Hopps : Down here! Hi!
Benjamin Clawhauser : O.M. Goodness... They did hire a bunny. What!? I gotta tell you, you are even cuter than I thought you’d be!
Judy Hopps : Ooh, uh, you probably didn't know, but a bunny can call another bunny cute, but when other animals do it, it's a little...
Benjamin Clawhauser : I am so sorry! Me, Benjamin Clawhauser, the guy everyone thinks is just a flabby, donut-loving cop stereotyping you, oh...
Judy Hopps : That's okay. (Performed 00:13:40-00:14:11)

3.1 Cheerful

Officer Benjamin Clawhauser is very cheerful. It can be seen when he was walked with Judy. He always smiled at
everyone and never discriminated against any animal. He is very happy to eat donuts and soft words so everyone knows him with a cheerful figure.

3.2 Happy

Benjamin Clawhauser is Happy. It can be seen when he gets a donut in his leg. He looked very happy when Judy told him that there was still one donut on his neck. He really likes donuts and he is always happy on various occasions. She also likes someone who greets her gently.

4. Gazelle

Gazella is a female gazelle and a famous Zootopi pop star, as well as a predator rights activist. Despite being a pop idol, she is very humble, kind, and loves singing. She cares for equality and loves Zootopia because she believes it is a place where people are equals regardless of whether they are predators or prey. It can be seen in the scene as shown below:

Gazelle: Zootopia is a unique place. It's a crazy, beautiful diverse city where we celebrate our
differences. This is not the Zootopia I know. The Zootopia I know is better than this. We don't just blindly assign blame. We don't know why these attacks keep happening, but it is irresponsible to label all predators as savages.

Mrs. Otterton: That's not my Emmitt.

Gazelle: We cannot let fear divide us. Please, give me back the Zootopia I love. (performed 01:14:06-01:14:50)

4.1 Very humble

Gazella is very humble. It can be seen when Gazela became the first face of Zootopia and welcomed the newcomers.

4.2 Kind

Gazella is kind. It can be seen when Gazella feels uncomfortable with the state of Zootopia, which she loves so much, becomes chaotic. He gently and kindly said a few sentences that can touch someone's heart. She always does good to anyone and tries to cheer up everyone in Zootopia.

4.3 Loves singing

Gazella loves singing. It can be seen when Gazella is seen singing a song called "try everything". She sings very beautiful and nice. He is a famous singer in the city of Zootopia and became a public figure, it was proven when his video was displayed on a large billboard in the corner of the city. At the end of the film also seen Gazella dancing with her beauty while singing the song "Try everything".
c) Round Character in the “Zootopia” movie

1. Dawn Bellwether

Dawn Bellwether is a diminutive female sheep and the hidden main antagonist of Zootopia. She is the former assistant mayor of the city of Zootopia. She is meek, nice, and friendly. But, she is a deceptive and cunningly diabolical mastermind. She is ruthless and power-hungry, perfectly willing to kill anyone who gets in her way or simply refuses to agree with her beliefs. It can be seen in the scene as shown below:


Judy Hopps : Thank you, ma'am! (performed 00:33:26-00:33:34)

Judy Hopps : So that's it? Prey fears predators and you stay in power?

Dawn Bellwether : Yeah, pretty much.
Judy Hopps: It won't work!
Dawn Bellwether: Fear always works! And I'll dart every predator in Zootopia to keep it that way.
(performed 01:31:26-01:31:39)

1.1 Meek

Dawn Bellwether is a meek. It can be seen when she talks to Judy when she surrenders the police symbol. With a very soft voice he gave Judy a moment. He also seemed to often show his gentle attitude to others.

1.2 Nice

Dawn Bellwether is a nice. It can be seen when Dawn Bellwether gave Judy the opportunity to handle the case from Mr. Otterton. He is very kind to Mr. wife Otterton and tried to help her find her husband. Dawn Bellwether gave good attention to Judy, so Judy felt that Dawn Bellwether was very good.

1.3 Ruthless

Dawn Bellwether is a ruthless. It can be seen when Dawn Bellwether ordered his men to arrest Judy and Nick who were carrying evidence of a crime. After Judy and Nick fell in a hole and couldn't go anywhere, he fired a potion that could make Nick go crazy and kill his own friend that is Judy.

1.4 Power-hungry

Dawn Bellwether has a power hungry. It can be seen when Judy knows that the mastermind of all evil is Down Bellwether. He
showed his anger because Judy was reluctant to submit evidence to him. He felt dislike if someone would destroy all the plans he had compiled to make the city of Zootopia destroyed.

2. Mr. Big

Mr. Big is an old male Arctic shrew. He is the father of Fru Fru. He is also the leader of his mafia. Mr. Big has a very honor-based personality, finding respect to be a central tenet. He is fairly merciless and will not hesitate in punishing those who have disrespected him or his family, but he will treat like family those who do good to him, such as Emmitt Otterton or Judy Hopps. It can be seen in the scene as shown below:

![Mr. Big](image)

**Mr. Big**: I trusted you, Nicky. I welcomed you into my home. We broke bread together. Grandmama made you a cannoli. And how did you repay my generosity? With a rug. Made from the butt of a skunk. A skunk butt rug. You disrespected me. You disrespected my Grandmama, whom I buried in that skunk butt rug. I told you never to show your face here again, but here you are. Snoopin...
this.... What are you, a performer? What's with the costume? (Performed 00:48:38-00:49:12)

From the above discussion it can be seen that Mr. Big has very high authority. He has great power and has a very big and frightening son. He has full authority to punish or release anyone he wants. In some scenes he is also very kind to people who are kind and respectful of him. And will be very evil and heartless to people who have hurt him.

3. Gideon Grey

Gideon Grey is a red fox that resides in Bunny burrow. Formerly, a young Gideon Grey is mocking, brutal, rude, and arrogant. Currently, he is very kind when he grows up. It can be seen in the scene as shown below:

Gideon Grey: *Gimme your tickets right now, or I'm gonna kick your meek little sheep butt!*

Sharla: *Ow! Cut it out, Gideon!*

Gideon Grey: *Baaa, baaa! What are you gonna do, cry?* (Performed 00:04:16-00:04:25)
Gideon Grey: Hey, Judy. I'd just like to say, I'm sorry for the way I behaved in my youth. I-I had a lot of self-doubts and it manifested itself in the form of unchecked rage and aggression. I was a major jerk.

Judy Hopps: Well, I know a thing or two about being a jerk. (Performed 01:18:16-01:18:32)

3.1 Mocking

Gideon Gray is a kid who likes to mock his friend. Including mocking Judy. It was seen when Judy said that she wanted to be a policeman then Gideon Gray loudly ridiculed her and said that she would not become a policeman.

3.2 Brutal

Gideon Gray is brutal. It can be seen when Gideon Gray injured Judy. With a cruel, he pushed Judy to the point of falling and mencakatnya to hurt.

3.3 Arrogant

Gideon is so arrogant. That can be seen when he frighten Judy. He was very arrogant because he felt so strong and invincible. He felt hebat because he was a fox.
3.4 Kind

Gideon Gray also has a good day. It was seen when he had grown into a man and had a profession as a cake deliveryman.

He realized all his childhood mistakes against Judy. and he apologized for all the mistakes he had made to Judy.

4. Renato Manchas

Renato Manchas is a male black jaguar. He lives in a house in the Rainforest District and works for Tundratown Limo Service. His personalities are kind, and paranoid. It can be seen in the scene as shown below:

```
Judy Hopps : What happened?
Renato Manchas : He was an animal. Down on all fours. He was a savage!
Renato Manchas : There was no warning. He just kept yelling about the Night Howlers. Over and over, the Night Howlers! (Performed 00:52:17-00:52:47)
Renato Manchas : Okay.
          [Manchas closes the door and starts to unlock it]
Judy Hopps : Clever fox.
Judy Hopps : Mr. Manchas? [Judy opens the door and sees Manchas hunched over on the floor, twitching and convulsing horribly] (Performed 00:53:08-00:53:20)
```
4.1 kind

Renato Manchas is a kind. It was seen when he wanted to open the door for Judy and Nick and answer his question about Mr. Otterton.

4.2 paranoid

Renato Manchas seemed to turn crazy when he wanted to move in for Judy and Nick. Suddenly he turned wild and attacked Judy and Nick and chased him until they fell into a cliff.

5. Flat Character in the “Zootopia” Movie

1. Fru Fru

Fru Fru is a female Arctic shrew and the daughter of Mr. Big, the wife of her husband and the future mother of Judy in Zootopia. Her personality is a good-hearted. It can be seen in the scene as shown below:

![Image](image.png)

<table>
<thead>
<tr>
<th>Fru Fru</th>
<th>Oh, Daddy! It's time for our dance! Uh! What did we say? No icing anyone at my wedding!</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mr. Big</td>
<td>I have to, baby, daddy has to. Ice 'em!</td>
</tr>
<tr>
<td>Nick Wilde</td>
<td>No, no, no!</td>
</tr>
<tr>
<td>Fru Fru</td>
<td>Wait. Wait! She's the bunny that saved my life yesterday! From that giant donut!</td>
</tr>
<tr>
<td>Mr. Big</td>
<td>This bunny?</td>
</tr>
<tr>
<td>Fru Fru</td>
<td>Yeah! Hi!</td>
</tr>
</tbody>
</table>
Judy Hopps: Hi. I love your dress!
Fru Fru: Aw... Thank you! (Performed 00:49:49-00:50:15)

In the scene, it seems that Fru is a good character. This was shown when she tried to repay Judy's kindness for helping her from the big Donut that almost happened to her. She has a very kind heart because she forbade her father to freeze anyone on his wedding day.

6. Mrs. Otterton

Mrs. Otterton is a female North American river otter. She is the wife of Emmitt Otterton and the mother of their two unnamed children. Mrs. Otterton is a gentle yet emotive otter, feeling an extreme amount of sadness and concern, originally for the missing stars of her husband, Emmit, though later about his savage status. It can be seen in the scene as shown below:

Mrs. Otterton: My husband has been missing for ten days. His name is Emmitt Otterton.
Chief Bogo: Yes, I know.
Mrs. Otterton: He's a florist. We have two beautiful children. He would never just disappear.
Chief Bogo: Ma'am, our detectives are very busy.
Mrs. Otterton: Please! There's gotta be somebody to find my Emmitt.
Chief Bogo: Mrs. Otterton...
Judy Hopps: I will find him.
Mrs. Otterton: Oh, thank you! Bless you, bless your little bunny! Take this, find my Emmitt. Bring him home to me and my babies, please. (Performed 00:32:09-00:32:42)

Mrs. Otterton is a gentle and kind person. It was seen when he felt sad when he and his family lost Mr. Otterton. She really hopes that her husband can return safely with the help of the police on duty. Her softness was also seen when she hugged Judy because she felt happy with Judy's good intentions to find her husband.

2. Yax

Yax: Hmm?
Judy: Hello! My name is...
Yax: Ohhh, y' know, I'm gonna hit the pause button right there, 'cause we're all good on bunny scout cookies.

Judy Hopps: Uh, noooo. I'm Officer Hopps, ZPD. I'm looking for a missing mammal; Emmitt Otterton, right here, who may have frequented this establishment?

Yax: Yeah, old Emmitt! I haven't seen him in a couple of weeks. But hey, you should talk to his yoga instructor. I'd be happy to take you back. (Performed 00:37:36-00:38:09)
He is a male yak in *Zootopia*. He is the owner of The Mystic Spring Oasis. Yax is modest. He seems to be smart, unknowingly giving Judy the information to help solve the case even though he gave Nangi all the credit.

3. Nangi

---

**Yax**: Hey, Nangi! These dudes have some questions about Emmitt the Otter.

**Nangi**: Who?

**Yax**: Uh, Emmitt Otterton. Been coming to your yoga class for, like, six years.

**Nangi**: I have no memory of this beaver.

**Hopps**: He's an otter, actually.

**Yax**: He was here a couple of Wednesdays ago, remember?

**Nangi**: No.

**Yax**: Yeah, he was wearing a green cable-knit sweater vest and a new pair of corduroy slacks. Oh, and a Paisley tie, sweet Windsor knot. Real tight. Remember that, Nangi?

**Nangi**: No.

**Yax**: Yeah, and we both walked him out, and he got into this big old white car with silver trim. Needed a tune-up, the third cylinder wasn't firing. Remember that, Nangi?

**Nangi**: Nope. *(Performed 00:39:02-00:39:41)*

Nangi is a female Indian elephant. She is a yoga instructor at The Mystic Spring Oasis. Nangi appears to be very apathetic,
especially in her conversation with Yax, Judy Hopps, and Nick Wilde.

4. Officer McHorn

Officer McHorn: *This is Officer McHorn, we got a 10-31.*
Judy Hopps: *I got dibs! Officer Hopps, I am in pursuit! Woot woot!*
Judy Hopps: *You! Freeze*
Officer McHorn: *Hey! Meter maid! Wait for the real cops!*  
(Performed 00:28:53-00:29:19)

Officer McHorn is a male rhinoceros. He is a police officer working at the Zootopia Police Department. Her personality is serious.

5. Duke Weaselton

Duke Weaselton is a male weasel. He is snide and greedy. It can be seen in the scene as shown below:
Judy Hopps: *Oh! Yes. Yes! Don’t worry, sir, I got this! Stop! Stop in the name of the law!*

Duke Weaselton: *Catch me if ya’ can, cottontail! Coming through!* *(Performed 00:28:32-00:28:45)*

5.1 Snide

Duke Weaselton is a snide. It can be seen when Duke Weaselton is stealing a bag in Mr. Pig. with his alacrity he ran away carrying the bag. But seen behind there Judy was chasing him. Running fast, he taunted Judy and challenged her to catch her. He is a very agile thief and likes to insult others with insinuating remarks.

5.2 Greedy

Duke Weaselton is a greedy. He has a very greedy and greedy character. It can be seen when he was stealing a bag inside Mr. Pig. With greed that he justifies any means to enrich themselves.

6. Kevin and Raymond

Kevin and Raymond are a male polar bear in *Zootopia*. They are Mr. Big's bodyguards and a member of
the Tundratown mafia. Their personalities are gruff and heavy-handed. It is seen when Kevin and Raymond abduct Judy Hopps and Nick Wild after the latter two sneaks into limousine owned by Mr. Big. It can be seen in the scene as shown below:

7. Flash Slothmore

Flash Slothmore is a male three-tod sloth. He works in the Department of Mammal Vehicles. His personalities are soft-spoken, and professional. It is seen when Flash speaks quite professionally, which makes him sound more intelligent than he looks. He has well social. It is seen when the flash seems to be well acquainted with Nick.

Flash Slothmore : What... do...
Judy Hopps : No...!
Flash Slothmore : ...you call...
Judy Hopps : A three humped camel? Pregnant!
Flash Slothmore : ...a three...
Judy Hopps : Okay! Great! We got it! Please just...
Flash Slothmore : ...humped...
Flash Slothmore : Here...
Judy Hopps : Yes! Yeah, yeah, yeah, hurry.
Flash Slothmore : ...you...
Judy Hopps : Thank you! 2-9-T-H-D-0-3...
Flash Slothmore : ...go. (Performed 00:43:52-00:44:20)
7.1 Soft-spoken

Flash Slothmore is a sloth. He spoke and moved very slowly. That can be seen when Judy tried to find the car plate that had brought Mr. Otterton. All officers are a sloth. Judy was furious with Flash because it was very slow. Even though he only had 48 hours to solve the case.

7.2 Professionally

Flash Slothmore is a professionally. He works really well but is slow. He always serves all the customer who come to find the motorcycle plate. He was very reliable at that, so he could help Judy to find the license plate he was looking for.

4. Plot

The elements of the plot in the “Zootopia” movie are:

a. Exposition (introduction to the situation)

Judy Hopps wants to be a police officer since she was a kid. She successfully graduated from Zootopia police Academy and moved to the Zootopia.

b. Conflict

She got a task as a meter reader but she refuses to. Suddenly, she volunteers to find the missing otter but she needs to solve the case in 48 hours to crack the case. She had a partner an artist fox named Nick Wilde even though it will make the job harder.
c. Climax

Judy solves the problem and knows that the mayor was the masterminds of the case and he been jailed. Dawn Bellwether became the new mayor of Zootopia. At a press conference, Judy said that animals went savage because of their natural predator and they need to be aware of the predator. Zootopia became chaos due to her statement and she felt bad about it so she turns in her badge and leaves.

d. Resolutions

The doctors found a cure for the infected predator. Judy concludes that the slogan of "Anyone Can Be Anything" turns out that real life's a little bit more complicated because they all have their limits and all animals make mistakes. Nick joins the police force and becomes Judy’s partner.

5. Setting

a. Setting of Place

There are many places that the writer can find in the “Zootopia” movie. The place where the story of “Zootopia” movie takes place as the following:

1. Bunny Burrow
2. Zootopia News Network
3. The Mystic Spring Oasis
4. Zootopia Police Department
5. Tundratown
6. Sahara Square
7. Rainforest District
8. Savanna Central

b. Setting of time
1. Carrot days
2. The 15th years later from carrot days
3. First day in Zootopia city
4. The second day when Judy become a parking duty
5. Two days to find Emmitt
6. The night where a concert by Gazelle is performed

B. Human Values as seen in “Zootopia” Movie

There are many types of human values as discussed in chapter 2 that human values have ten types as motivation goals, they are self-direction, stimulation, hedonism, achievement, power, security, conformity, tradition, benevolence, and universalism. Those categories mean there are many types of human values as motivation goals.

The human values of “Zootopia” movie appear in the scenes as shown through types of human values, that is:

1. Self-Direction

A type from human values that appear in the “Zootopia” movie is self-direction. The definition goal of the type is independent thought and action-choosing, creating, exploring. This type showed when Judy and
her parents talked about Judy’s ideals after the show. It was contained in scene 2 as shown below:

<table>
<thead>
<tr>
<th>Stu Hopps</th>
<th>See? That’s the beauty of complacency, Jude. If you don’t try anything new, you’ll never fail!</th>
</tr>
</thead>
<tbody>
<tr>
<td>Young Judy Hopps</td>
<td>I like trying.</td>
</tr>
<tr>
<td>Bonnie Hopps</td>
<td>What your father means, hun, is that it’s gonna be difficult, impossible even, for you to become a police officer.</td>
</tr>
<tr>
<td>Stu Hopps</td>
<td>Right! There’s never been a bunny cop.</td>
</tr>
<tr>
<td>Bonnie Hopps</td>
<td>No.</td>
</tr>
<tr>
<td>Stu Hopps</td>
<td>Bunnies don’t do that.</td>
</tr>
<tr>
<td>Bonnie Hopps</td>
<td>Never!</td>
</tr>
<tr>
<td>Stu Hopps</td>
<td>Never.</td>
</tr>
<tr>
<td>Young Judy Hopps</td>
<td>Oh... Then I guess I’ll have to be the first one! Because I am gonna make the world a better place! (Performed 00:03:12-00:03:45)</td>
</tr>
</tbody>
</table>

From the above quote it appears that Judy’s parents are persuading Judy not to aspire to become a police officer. Judy's parents suggested becoming a farmer. Judy Hopps wants to be police but her parents disagree with Judy’s choice. Judy is a child who has a strong desire, she prefers to think and act independently in determining his goals. His parents agreed that Judy would become a successful carrot farmer. But she prefers to become a police officer rather than having to be a carrot
farmer like his parents and other rabbits. She still convinced her parents that she would be the first rabbit to become a policeman.

2. Stimulation

The second type is stimulation. It is the type of human values that appears in the “Zootopia” movie. The definition goal of the type is excitement, novelty, and challenge in life. Stimulation values derive from the organismic need for variety and stimulation to maintain an optimal, positive, rather than threatening, level of activation (Berlyne, 1960).

The stimulation in the “Zootopia” movie is when Judy Hopps is only assigned to be parking officers and not to become real police officers. It made her feel unfair and underestimated. It was a new challenge for Judy to prove that Chief Bogo’s decision was wrong. She tried to explain that she was the best graduate of the police academy, and she shouldn't be assigned to be a parking attendant. While there are still a lot of unfinished tasks to find some animals that mysteriously disappeared. But Judy's defense was not accepted by Chief Bogo. She remained in her job as a parking attendant and was assigned to get 100 tickets a day. Because they feel slighted finally she wants to prove that she can get 200 tickets before noon. This human value was contained in scene 7 as shown below:
Chief Bogo: Finally; we have fourteen missing mammal cases - all predators - from a giant polar bear to a teensy little otter, and City Hall is right up my tail to find them! This is priority number one. Assignments, Officers Grizzoli, Fangmeyer, Delgado: your teams take missing mammals from the Rainforest District. Officers McHorn, Rhinowitz, Wolfard: your teams take Sahara Square. Officers Higgins, Snarlov, Trunkaby: Tundratown. And finally our first bunny: Officer Hopps... parking duty. Dismissed.

Judy Hopps: Parking duty? Chief? Chief Bogo? Sir, you said there were fourteen missing mammal cases.

Chief Bogo: So?

Judy Hopps: So I can handle one. You probably forgot, but I was top of my class at the academy.

Chief Bogo: Didn’t forget. Just don’t care.

Judy Hopps: Sir, I’m not just some token bunny.

Chief Bogo: Well then, writing one hundred tickets a day should be easy.

Judy Hopps: A hundred tickets, I’m not gonna write a hundred tickets. I’m gonna write two-hundred tickets! Before noon! (Performed 00:15:26-00:16:42)

From the quote above, it appears the value of life in the form of stimulation. That’s because Judy felt that he should be given the job of a real police officer but Mr. Bogo instead only gave him the job of being a parking attendant. That made Judy compelled to prove that Mr. Bogo is wrong. He wants to prove that the task of getting 100
tickets in a day is easy. In fact he was motivated to get 200 tickets before noon.

3. Hedonism

The third type is hedonism. It is the type of human values that appears in the “Zootopia” movie. The definition goal of the type is pleasure or sensuous gratification for oneself. Hedonism values derive from organismic needs and the pleasure associated with satisfying them.

Human value in this type is shown in the “Zootopia” movie when Nick Wild and Finnick make their fun by selling Pawpsickle ice cream that they make from the big "jumbo-pop" ice cream. It can be seen in scene 10 as shown below:

Judy Hopps: Hey! All right, Slick Nick, you're under arrest.
Nick Wilde: Really, for what?
Judy Hopps: Gee, I don’t know. How about selling food without a permit, transporting undeclared commerce across borough lines, false advertising...
Nick Wilde: Permit, receipt of declared commerce, and I did not falsely advertise anything, Take care.
Judy Hopps: You told that mouse the pawpsicle sticks were redwood!
Nick Wilde: That’s right. Redwood. With a space in the middle. Redwood. You can’t touch me,
From the above quotation, we can see the value of life in the form of Hedonism. Because of their intelligence, they melt the jumbo-pop ice cream and reprint it into smaller pawpsickle ice cream. Then they sell the ice cream to hamster employees who are resting at work. Not only that, Nick and Finnick also collected used ice cream sticks and sold them to mice saying that it was redwood. Nick and Finnick got the money from selling Pawpsickle ice cream and sticks.

The explanation above is an example of hedonism that is looking for impressions and sensual satisfaction for themselves. Nick and Finnick are partners who assume that people will be happy by seeking as much happiness as possible and avoiding painful feelings.

4. Achievement

The fourth type is stimulation. It is the type of human values that appears in the “Zootopia” movie. The definition goal of the type is a personal success through demonstrating competence according to social standards. Competent performance that generates resources is necessary for individuals to survive and for groups and institutions to reach their objectives. As defined here, achievement values emphasize demonstrating competence in terms of prevailing cultural standards, thereby obtaining social approval.
The achievement type in the film “Zootopia” is when Judy Hopps wants to realize her ideals as a police officer. This human value was contained in scene 4 as shown below:

**Theodore Lionheart**: As mayor of Zootopia, I am proud to announce that my mammal inclusion initiative has produced its first police academy graduate. Valedictorian of her class, ZPD’s very first rabbit officer, Judy Hopps!

**Stu Hopps**: Oh, gosh!

**Theodore Lionheart**: Ahem, Assistant Mayor Bellwether, her badge.

**Dawn Bellwether**: Oh, yes, right!

**Theodore Lionheart**: Thank you.

**Hopps sibling**: Yay, Judy!

**Theodore Lionheart**: Judy, it is my great privilege to officially assign you to the heart of Zootopia, precinct one, city center.

**Dawn Bellwether**: Congratulations, Officer Hopps.

**Judy Hopps**: I won’t let you down. This has been my dream since I was a kid. (performed 00:07:17-00:08:06)

From the above quote it appears that Judy Hopps decided to attend the police academy. With hard work and not giving up easily, finally, Judy Hopps can overcome all the obstacles and conquer challenges like Tundratown, Sahara Square, Rainforest District. At the announcement of the graduation of the police academy by the mayor of Zootopia, Judy Hopps was declared to qualify to be the first rabbit officer of the
Zootopia police. Judy Hopps was assigned to the Zootopia city in the police station one. It was a joy for Judy Hopps because she could achieve his goals. It became a personal success for Judy after struggling at the police academy by conquering various obstacles that existed with extraordinary hard work. It was a proud achievement for Judy and her parents. Judy is also a very proud figure for the citizens of Bunny's burrow.

5. Power

The next type of human value is power. It is the type of human values that appears in the “Zootopia” movie. The definition goal of this type is social status and prestige, control or dominance over people and resources.

Dialogue or scenes in the “Zootopia” movie that relates to the power type is shown when Judy has a position as a police officer assigned in the Zootopia city. This human value was contained in scene 12 as shown below:

Frantic Pig  :  What are you talking about?! My shop! It was just robbed! Look, he’s getting away! Well, are you a cop or not?
From the quote above, it appears the value of life in the form of Power. At that time she was in a small car for parking attendants, she was frustrated because the day she passed was very upset her. Suddenly there was a shopkeeper named Frantic Pig asking for help so Judy chase and catch the thief who stole the bag in his shop. Judy swiftly then jumped out of her car and hurried after the thief with enthusiasm while shouting several threats. It shows that there is a value of power possessed by Judy, namely being a police officer. With her position as a policeman, she has more social status than the others. She has self-domination over others such as catching thieves or securing urban areas.

6. Security

The next type is security. It is the type of human values that appears in the “Zootopia” movie. The definition goal of this type is safety, harmony, and stability of society, of relationships, and self. Human value in this type is shown in the movie when Major Lionheart tries to maintain the security and stability of the community from the
threat of animal riots which suddenly become wild and uncontrollable. It can be seen in scene 27 as shown below:

From the quote above, it appears the value of life in the form of security. Lionheart as mayor in Zootopia tried to find the cause of some animals become wild suddenly by asking the doctors to help him investigate. During the research, Lionheart hid all of these cases and incidents for the benefit of the Zootopia community.

7. Conformity

Conformity is a restraint of actions, inclinations, and impulses likely to upset or harm others and violate social expectations or norms. This type showed when Benjamin Clawhauser packed all the items to
move to the record at the bottom. It can be seen in scene 30 as shown below:

![Scene 30](image)

**Judy Hopps:** Clawhauser? What are you doing?
**Benjamin Clawhauser:** Um... They thought it would be better if a predator, such as myself, wasn't the first face that you see when you walk into the ZPD.

**Judy Hopps:** What?
**Benjamin Clawhauser:** They're gonna move me to records. It's downstairs. It's by the boiler.  
(Performed 01:15:08-01:15:30)

From the quote above, Benjamin Clawhauser was one of the police officers on duty at the Front office who served as a receptionist at the ZPD office. But after a misunderstanding that occurred due to Judy's speech that resulted in all citizens of Zootopia's fear of predatory animals. Because Benjamin Clawhauser is a Cheetah that is biologically a wild animal, she must be moved in the banknotes. This was done so that everyone could visit the ZPD office without any fear of seeing a predator animal in the front office.

That is an example of the value of life that falls into the type of conformity. What was shown by Clawhauser in curbing his actions as the first face on the ZPD is likely to make Zootopia residents afraid to visit
the ZPD police station. He did not want if it would harm and violate the expectations of others who visited the ZPD.

8. Tradition

Tradition is the types of human values that include the respect, commitment, and acceptance of the customs and ideas that traditional culture or religion provide the self. It can be seen in scene 2 as shown below:

![Scene 2](image)

Stu Hopps: Or, uh, heck, you know, if you wanna talk about making the world a better place, no better way to do it than becoming a carrot farmer.

Bonnie Hopps: Yes! Your dad, me, your two-hundred seventy-five brothers and sisters, we're changing the world.

Stu Hopps: Yeah.

Bonnie Hopps: One carrot at a time.

Stu Hopps: Amen to that. Carrot farming is a noble profession.

Bonnie Hopps: Mm-hm. Just putting the seeds on the ground.

Stu Hopps: Ahh. And one with the soil, just getting covered in dirt.

Bonnie Hopps: You get it, honey. Yeah, but it's great to have dreams.

Stu Hopps: Yeah, just as long as you don't believe in them too much. Where'd the heck she go?

(Performed 00:03:46-00:04:15)
This type showed when Judy and her parents walked out of the show and talked about her desire to become a police officer because they wanted to make the world a better place. But her parents explained that by becoming a farmer she could make the world a better place too. His mother, father and other rabbits can change the world by becoming a farmer. That’s because the tradition of the rabbit family is to become a carrot farmer. The example of the value of life in the form of tradition. The tradition of the rabbit grandmother was to become a carrot farmer. It is a habit and idea provided by the culture or tradition of a rabbit's family

9. Benevolence

Benevolence is the type of human value that has means preserving and enhancing the welfare of those with whom one is in frequent personal contact (the ‘in-group’). This type show when Judy asked Nick Wilde to work as a partner for all the goodness of nick who has helped him to solve problems and find missing animals. Judy Hopps gave the registration form to Nick and hoped that Nick would fill it in to register as a member of ZPD. Nick smiled happily because he felt had friends who cared about him. It can be seen in scene 28 as shown below:
**Judy Hopps**: You should be up there with me. We did this together.

**Nick Wilde**: Well, am I a cop? No. No, I am not.

**Judy Hopps**: Hm. Funny you should say that. Because, well, I've been thinking... it would be nice to have a partner. Here, in case you need something to write with. (Performed 01:09:49-01:10:14)

It shows that there is a human value in the form of virtue. Namely by maintaining and improving the welfare of people who are often associated with someone. Judy has a good goal which is to provide an opportunity for a fox that is underestimated by others to become a police partner in the ZPD. By becoming a police officer, Judy was sure that Nick would improve his life and have a better job than before.

10. Universalism.

The last type is universalism. It is the type of human values that appears in the “Zootopia” movie. The definition goal of this type is understanding, appreciation, tolerance, and protection for the welfare of all people and nature. This type can be seen when everything is better than before. After all of the predators that become predatory can be cured. In the scene, Judy said many things related to universalism. It can be seen in scene 38 as shown below:
Mrs. Otterton: Emmitt? Oh, Emmitt! Thank you.

Judy Hopps: When I was a kid, I thought Zootopia was this perfect place, where everyone got along and anyone could be anything. Turns out, real life is a little bit more complicated than a slogan on a bumper sticker. Real-life is messy. We all have limitations, we all make mistakes, which means - hey, glass half full! - we all have a lot in common. And the more we try to understand one another, the more exceptional each of us will be. But we have to try. So no matter what type of animal you are; from the biggest elephant to our first fox, I implore you - try. Try to make the world a better place. Look inside yourself and recognize that change starts with you. It starts with me. It starts with all of us. (Performed 01:33:14-01:34:37)

From this conversation it can be concluded that in the “Zootopia” movie contained values in the form of universalism. The conversation above began when Judy said that real life is more complicated and chaotic than we think. Therefore we must have a high tolerance. We must respect each other's differences to create a harmonious life among each other. Indeed everyone can be anyone and can make the world a better place by respecting each other’s differences.

Judy also explained that everyone has something in common, that is, they have made mistakes. It is because we all have limits in life. We must always try new things regardless of, who we are and where we come from. The more we want to try to understand each other the more extraordinary we become.
C. The Most Dominant Human Values in the “Zootopia” movie

In the “Zootopia” movie, the most dominant human values in this movie are universalism. Some scene that explains universalism in the movie, such as;

Firstly, was seen in the scene when Judy was awarded as the first rabbit police officer who successfully graduated from the police academy. Previously she had attended the police academy twice, the first of which she had failed to overcome obstacles. But she was not discouraged and continued to practice. Finally, in the second test, she was able to pass the challenges well. She got an award from the mayor of Zootopia when on stage. Also, Judy received awards from all Bunny burrow residents in the form of extraordinary support and excitement. (Performed 00:07:17-00:08:17)

Secondly, was seen in the scene when everyone in Zootopia city has a very high tolerance and mutual respect for differences. So that life can be created peacefully and side by side. All mammals live in harmony regardless of their background. Predatory animals and non-predatory animals live side by side in Zootopia. In the city of Zootopia, everyone can be whatever they want. Therefore many people dream of being able to go to Zootopia city like Judy Hopps. (Performed 01:14:06-01:14:51)

Thirdly, it was seen when created protection for the welfare of all people in the Zootopia city created by the performance of several elements, such as police, government and other communities. In the Zootopia city has the task of protecting each other animals. Everyone lives in harmony and is
safe. There is a Police that has to maintain the security and order of the Zootopia community and to provide protection, protection, and service to the community. (Performed 00:12:01-00:13:41)

Fourthly, when the first time Benjamin meets Judy, he said Judy is cuteness, Judy tolerance for his opinion that said a rabbit is cute, although Judy dislikes what Benjamin said when everything is better than before. After all of the predators that become predatory can be cured. This shows that there is a universalism value in the form of tolerance to all animals. It is important to respect the opinions of others and receive input from others as well. (Performed 00:13:41-00:14:28)

The last was seen when Judy said many things related to universalism. Judy said that real life is more complicated and chaotic than we think. Therefore we must have a high tolerance. We must respect each other's differences to create a harmonious life among each other. Indeed everyone can be anyone and can make the world a better place by respecting each other's differences. (Performed 01:33:14-01:34:37)
CHAPTER V

CLOSURE

A. Conclusion

In this chapter, the writer is going to conclude human values expressed in the “Zootopia” movie. From this analysis, the writer found ten human values in this movie; self-direction, stimulation, hedonism, achievement, power, security, conformity, tradition, benevolence, and universalism. However, the dominant human values in the movie are universalism.

The movie is a media that have an important influence on giving information and as a tool to deliver messages to the audience or people. The massages can be positive or negative depending on the audience, because of movie show to the audience by visualization. Human value is the values that express ideas about how life is. There is a constant debate about this which values constitute a good life.

B. Suggestion

At the end of the research, the writer would like to give some suggestion as follow:

1. For the reader

The researcher hopes that this research can improve the reader's knowledge about human values, especially in the movie. Values are very important for humans. With the movie, we can easily catch the
human value. Usually watching a movie can give our inspiration, morals, education, and motivation. The writer hopes that movie goers can see the positive side and take it to imply the reader's life.

2. For another researcher

The researcher hopes that this research helps other researchers understand human values. This research will probably be very useful for future guidelines. The researcher who studies these human values can take this graduation paper to be the reference.
REFERENCE


Virtual References

APPENDICES
SCRIPT OF “ZOOTOPIA” MOVIE

Scene 1: The Carrot Days Talent Show

**Young Judy Hopps**: Fear, treachery, blood lust. Thousands of years ago, these were the forces that ruled our world. A world where prey were scared of predators. And predators had an uncontrollable, biological urge to maim and maul, and...

**Young Judy Hopps**: Ahh! Blood, blood, blood And... death!

**Young Judy Hopps**: Back then, the world was divided in two - vicious predators But over time, we evolved and looked beyond our primitive savage ways. [The boxes pull up and Judy and Jaguar are in white robes as well. Sharla pops a noisemaker and Judy and Jaguar hold paws] Now, predator and prey live in harmony and every young mammal has multitudinous opportunities.

**Sharla**: Yeah, I don't have to cower in a herd anymore. [takes off white clothing, revealing an astronaut outfit and puts on a helmet] Instead, I can be an astronaut! [The crowd applauds as Bobby plays a slide whistle indicating alien music.]

**Jaguar**: [slightly monotone from nervousness] I don't have to be a lonely hunter anymore. [takes off robe-clothing, revealing a nice suit and tie, and takes out a pen, his voice becomes more confident.] Today I can hunt for tax exemptions; I'm gonna be an actuary! [The crowd applauds again as Bobby plays the piano.]

**Young Judy Hopps**: And I can make the world a better place, I am going to... [Bobby turns on a radio and moves his head side to side with the beat of the police music that is heard, and Judy tears off the clothing revealing a police officer's uniform] ...a police officer!

[Bonnie and Stu look shocked and glance at each other in worry.]

**Young Gideon Grey**: [laughs, nudging Travis, who is eating peanuts] Bunny cop! That is the most stupidest thing I ever heard.

**Young Judy Hopps**: [puts on a police officer's hat] It may seem impossible to small minds - I'm looking at you, Gideon Grey - [Gideon glares at her; the jungle backdrop curtain on the stage rises, revealing a colorful painted mural of Zootopia behind it. Sharla and Jaguar hold up a banner reading "where anyone can be anything"; Bobby plays the piano in the background] but, just two-hundred and eleven miles away stands the great city of Zootopia, where our ancestors first joined together in peace and declared that anyone can be anything! [Judy bows. Bobby plays the final notes on a keyboard. The audience applauds. Stu closes the camcorder and he and Bonnie look at each other in worry] Thank you and good night!

Scene 2: Judy Confronts Gideon

[The scene changes to outside in Bunnyburrow at the Carrot Days Festival. Judy is seen skipping beside her parents as they walk out of the auditorium.]

**Stu Hopps**: Judy, you ever wonder how your mom and me got to be so darn happy?

**Young Judy Hopps**: [enthusiastic] Nope!

**Stu Hopps**: Well, we gave up on our dreams and we settled, right, Bon?
Bonnie Hopps: Oh, yes, that's right, Stu. We settled hard.
Stu Hopps: See? That's the beauty of complacency, Jude. If you don't try anything new, you'll never fail!
Young Judy Hopps: I like trying, actually. [jumps on a line of hay and skips]
Bonnie Hopps: What your father means, hun, is that it's gonna be difficult, impossible even, for you to become a police officer.
Stu Hopps: Right! There's never been a bunny cop.
Bonnie Hopps: No.
Stu Hopps: Bunnies don't do that.
Bonnie Hopps: Never!
Stu Hopps: Never.
Young Judy Hopps: [disappointed] Oh... [enthusiasm picks up again] Then I guess I'll have to be the first one! Because I [runs to a stand, flips off of it and lands, striking a pose] am gonna make the world a better place!
Stu Hopps: [laughs nervously] Or, uh, heck, you know, if you wanna talk about making the world a better place, no better way to do it than becoming a carrot farmer.
Bonnie Hopps: Yes! Your dad, me, your two-hundred seventy-five brothers and sisters, we're changing the world.
Stu Hopps: Yeah.
Bonnie Hopps: One carrot at a time.
Stu Hopps: Amen to that. Carrot farming is a noble profession. [as Bonnie and Stu are talking, Judy sees Sharla, Gareth, and a rabbit girl with tickets walking off; Gideon and Travis are close by and they follow them.]
Bonnie Hopps: Mm-hm. Just putting the seeds on the ground.
Stu Hopps: Ahh. And one with the soil, just getting covered in dirt. [Judy follows her friends and foes.]
Bonnie Hopps: You get it, honey. Yeah, but it's great to have dreams.
Stu Hopps: Yeah, just as long as you don't believe in them too much. [They both turn to look at her but then realize that Judy is no longer present.] Where'd the heck she go?
[Judy peeks from behind a tree and sees Gideon and Travis cornering the children.]
Young Gideon Grey: Gimme your tickets right now, or I'm gonna kick your meek little sheep butt! [hits Sharla's head]
Sharla: Ow! Cut it out, Gideon!
Young Gideon Grey: Baaa, baaa! [takes the tickets] What are you gonna do, cry?
Young Judy Hopps: [steps forward] Hey! You heard her, cut it out.
Young Gideon Grey: [sarcastically] Nice costume, loser! What crazy world are you livin' in where you think a bunny could be a cop?
Young Judy Hopps: [unfazed] Kindly return my friend's tickets.
Young Gideon Grey: [taps his overalls pocket] Come and get 'em! But watch out, 'cause I'm a fox, and like you said in your dumb little stage play, us predators used to eat prey! And our killer instinct's still in our duh-nuh.
Travis: Uh, I'm pretty much sure it's pronounced D-N-A.
Young Gideon Grey: [irritated and he swats at Travis] Don't tell me what I know, Travis!
Young Judy Hopps: You don't scare me, Gideon! [Gideon pushes Judy hard to the ground, knocking her hat off; the children scream in shock and run behind a tree]
Young Gideon Grey: Scared now? [Judy's face shows fear as her eyes water and her nose twitches]
Travis: [laughing] Look at her nose twitch! She is scared!
Young Gideon Grey: Cry little baby bunny, cry! [Then, Judy kicks Gideon hard in the face, shocking everyone else. Gideon feels his lip.] Aww, you don't know when to quit, do you? [Gideon unsheathes his claws. Judy gasps in fear, and Gideon growls, then slashes Judy across the cheek, causing her friends to scream in horror. Judy's cheek shows three claw marks on it. Judy feels her cheek and gasps, her face full of fear. Gideon shoves Judy's face into the dirt] I want you to remember this moment the next time you think you will ever be anything more than just a stupid, carrot-farming dumb bunny!
[Gideon and Travis leave high-fiving each other and laughing. The children rush to Judy.]
Gareth: That looks bad!
Sharla: Are you okay, Judy?
Young Judy Hopps: Yeah, yeah. I'm okay. [holds up tickets] Here you go.
Sharla: Wow! You got our tickets!
Gareth: You're awesome, Judy.
Sharla: Yeah! That Gideon Grey doesn't know what he's talkin' 'bout!
Young Judy Hopps: Well, he was right about one thing: [Judy picks up her officer hat off the ground and puts it back on, as determination spreads rapidly across her face.] I don't know when to quit!

Scene 3: The Zootopia Police Academy
[Scene changes to the Zootopia Police Academy where Judy, grown up, is with other much larger animals. The caption shows 15 Years Later...]
Major Friedkin: Listen up, cadets! Zootopia has twelve unique ecosystems within its city limits. Tundratown! Sahara Square! Rainforest District - to name a few! You're gonna have to master all of them before you hit the streets or guess what? [looks at Judy] You'll be dead! [Judy shows a surprised look.]
Major Friedkin: Scorching sandstorm! [the cadets make their way across through the Sahara Square section; Judy struggles, and the sand covers her completely; her tail sticks out.] You're dead, bunny bumpkin.
[The cadets cross through monkey bars in the Rainforest District section.]
Major Friedkin: One-thousand-foot fall!
Judy Hopps: Whoa! [Judy loses her grip and falls face flat in the mud.]
Major Friedkin: You're dead, carrot face!
Major Friedkin: Frigid ice-wall! [Judy tries to climb the iceberg wall, but slides off and falls in the icy water. She emerges, freezing.] You're dead, farm girl!
Major Friedkin: Enormous criminal! [Judy fights a rhino, but gets knocked back.] You're dead! [Scenes show Judy covered in tar in a tire, her ears caught in a police cruiser door, and falling off the vines.] Dead, dead, dead!
Judy, exhausted, goes up to a large toilet stall, hops up on the toilet seat, slips, and falls in, making water spill.

Judy Hopps: Whoa!

Major Friedkin: [from stall right next to Judy's] Filthy toilet! You're dead, fluff-butt! [Scene changes to Judy outside at dusk.] Just quit and go home, fuzzy bunny.

Stu Hopps: [faded] There's never been a bunny cop.

Bonnie Hopps: [faded] Never!

Stu Hopps: [faded] Never.

Young Gideon Grey: [faded] ...just a stupid, carrot-farming dumb bunny!

Eventually, however, Judy returns and does personal training by doing pull-ups on her bunk bed with an open book in front of her. She then has returned to the Academy and hopped over two of her fellow cadets to hop over the iceberg, much to the impression of the Major. Then in the ring, she dodges the rhino's punches, pulls back against the ropes and kicks the rhino's hand making him punch himself, knocking his mouth guard and falls down.

Scene 4: Judy's Graduation Ceremony

[The scene changes to a ceremony where Mayor Lionheart stands at a podium with Assistant Mayor Bellwether next to him.]

Leodore Lionheart: As mayor of Zootopia, I am proud to announce that my mammal inclusion initiative has produced its first police academy graduate. Valedictorian of her class, ZPD's very first rabbit officer, Judy Hopps! [Judy in full police uniform, walks up with confidence as her family cheers for her.]

Stu Hopps: [cries] Oh, gosh!

Leodore Lionheart: Ahem, Assistant Mayor Bellwether next to him.

Dawn Bellwether: [frantically looks for the badge] Oh, yes, right!

Leodore Lionheart: Thank you.

Hopps sibling: Yay, Judy! [Bellwether places the badge on Judy's uniform.]

Leodore Lionheart: Judy, it is my great privilege to officially assign you to the heart of Zootopia, precinct one, city center. [Judy lets out a squeal of excitement. Judy's brothers and sisters cheer, Bonnie and Stu look at each other in concern, clapping slowly.]

Dawn Bellwether: Congratulations, Officer Hopps.

Judy Hopps: I won't let you down. [quietly] This has been my dream since I was a kid.

Dawn Bellwether: [aside] You know, it's a - it's a real proud day for us little guys.

Leodore Lionheart: Bellwether, make room, will ya? Come on. [pushes Bellwether out of the way by her face and poses next to Judy.] Okay, Officer Hopps. Let's see those teeth!

[Photographers take pictures of Judy and Mayor Lionheart as Bellwether tries to move in.]

Scene 5: Judy Travels to Zootopia

[The scene changes to the Bunnyburrow Train Station where Judy's family say farewell to Judy.]

Bonnie Hopps: We're real proud of you, Judy.
Stu Hopps: Yup, and scared too.
Bonnie Hopps: Yes.
Stu Hopps: Really, it's a - it's kind of a proud-scared combo. I mean, Zootopia, so far away, such a big city.
Judy Hopps: Guys, I've been working for this my whole life.
Bonnie Hopps: We know, and we're just a little excited for you, but terrified.
Judy Hopps: The only thing we have to fear is fear itself.
Stu Hopps: And also bears. We have bears to fear too, say nothing of lions and wolves-
Bonnie Hopps: Wolves?
Stu Hopps: Weasels!
Bonnie Hopps: You play cribbage with a weasel.
Stu Hopps: Yeah, and he cheats like there's no tomorrow. [Judy sighs.] You know what? Pretty much all predators, and Zootopia's full of 'em.
Bonnie Hopps: Oh, Stu.
Stu Hopps: And foxes are the worst!
Bonnie Hopps: Actually, your father does have a point there. It's in their biology. Remember what happened with Gideon Grey?
Judy Hopps: When I was nine. Gideon Grey was a jerk who happened to be a fox. I know plenty of bunnies who are jerks.
Stu Hopps: Sure, yeah, we all do, absolutely. But just in case, [holds up a bag] we made a little care package to take with you.
Bonnie Hopps: Mm-mm. I put some snacks in there.
Stu Hopps: [takes out a spray bottle] This is fox deterrent.
Bonnie Hopps: Yeah, that's safe to have.
Stu Hopps: [takes out a repellent] This is fox repellent.
Bonnie Hopps: Okay, the deterrent and the repellent, that's all she needs.
Stu Hopps: [takes out a fox taser] Check this out! [Stu turns the fox taser on. The fox taser releases a powerful blast, nearly zapping Judy, who cringes.]
Bonnie Hopps: Oh, for goodness sake! [pulls the fox taser away] She has no need for a fox taser, Stu!
Stu Hopps: Oh, come on, when is there not a need for a fox taser?
Judy Hopps: Okay, look! I will take this [Takes fox repellent] to make you stop talking.
Stu Hopps: [happily] Terrific! Everyone wins! [the train arrives]
Announcer: Arriving, Zootopia Express.
Judy Hopps: Okay, gotta go. Bye! [Judy enters the train, other siblings are heard saying "Bye Judy!" Judy pauses for a second, then runs back and hugs her parents] I love you guys! [She kisses Bonnie's cheek, and then Stu's.]
Bonnie Hopps: Love you, too. [Judy releases them and runs back to the train]
Stu Hopps: Oh, cripes. Here come the waterworks. [He blubbers.]
Bonnie Hopps: Oh, Stu, pull it together.
Judy Hopps: Bye everybody!
Stu Hopps: Bye. Bye, Judy!
Cotton: Bye, Judy, I love you! Bye! Bye!
[the train pulls away]
**Judy Hopps:** Bye!

*The continually increasing population, as shown by the Bunnyburrow sign, decreases by one as the train leaves. On the train, Judy searches her iPaw, selects Gazelle, and then, "Try Everything" from the list. Thus... Try Everything by Gazelle plays in the background as the train passes various areas; Judy sees camels galloping in Sahara Square; as the train enters Tundratown, Judy wipes off the mist and looks at the sights. Next, the train heads past Rainforest District and she marveled at the sight of the raindrops. Finally, the train arrives to Zootopia, an excited Judy gets off the train, rides an escalator, sees a hippo coming out from an underwater part of the train and is dried off via floor vents, and even passes hamster tunnels where lemmings are sliding off. Judy continues walking and looks around in awe. As the song ends, a video of Gazelle is played on a billboard.*

**Gazelle:** [On a video billboard] I'm Gazelle. Welcome to Zootopia.

**Scene 6: The Grand Pangolin Arms**

*The scene changes to the inside of an apartment, the door swings open, Judy is being shown to her room by an elderly armadillo named Dharma Armadillo.*

**Dharma Armadillo:** And welcome to the Grand Pangolin Arms, luxury apartments with charm. Complementary de-lousing once a month... Don't lose your key. [gives her the key and leaves]

**Judy Hopps:** Thank you. [sees Bucky and Pronk Oryx-Antlerson walking past her] Oh, hi! I'm Judy, your new neighbor.

**Bucky Oryx-Antlerson:** [grumpy] Yeah? Well, we're loud.

**Pronk Oryx-Antlerson:** [grumpy] Don't expect us to apologize for it.

[Their door slams; Judy looks around the room]

**Judy Hopps:** Greasy walls... [puts her suitcase on the floor and presses down on the bed] Rickety bed... [Bucky and Pronk are heard next door saying "Shut up!" to each other, two pictures on Judy's wall move up and down as the two yell at each other] Crazy neighbors... [flops on the bed with a huge smile] I love it!!

[The alarm goes off at 5:30; Judy turns it off, gets in her uniform, polishes her badge, unlocks her door and grabs her key. She looks at the fox repellent.]

**Judy Hopps:** Eh... [Judy leaves the room. A few seconds later, she goes back in and grabs the repellent.]

**Scene 7: The Bullpen**

*The scene shows Zootopia Police Department. Inside, Officer Fangmeyer, a tiger, takes in a wolf with a muzzle.*

**Muzzled wolf:** Come on! He bared his teeth first!

*[Officer Benjamin Clawhauser, an obese cheetah, is seen behind the radio dispatcher's desk, eating a bowl of Lucky Chomps Cereal.]*

**Benjamin Clawhauser:** Mm mm mmm! [Judy walks up to the desk.]

**Judy Hopps:** Excuse me!

**Benjamin Clawhauser:** Hm?

**Judy Hopps:** Down here! [Clawhauser looks out from his desk and sees Judy] Hi!
Benjamin Clawhauser: O.M. Goodness... They really did hire a bunny. [Laughs] What!? I gotta tell you, you are even cuter than I thought you'd be!

Judy Hopps: Ooh, uh, you probably didn't know, but a bunny can call another bunny cute, but when other animals do it, it's a little...

Benjamin Clawhauser: [Gasps] I am so sorry! Me, Benjamin Clawhauser, the guy everyone thinks is just a flabby, donut-loving cop stereotyping you, oh...

Judy Hopps: [giggles] That's okay. [notices a donut stuck under Clawhauser's neck fold] Oh, you've actually - you've actually got... There's a...

Benjamin Clawhauser: Where?

[Pulls the donut out of his neck fat] Oh, there you went, you little dickens! [eats the donut whole.]

Judy Hopps: [laughs nervously] I should get to roll call. So, which way do I...

Benjamin Clawhauser: Oh, bull pen's over there to the left.

Judy Hopps: Great. Thank you! [Judy walks off to the bull pen as the other officers watch her in amusement.]

Benjamin Clawhauser: Aww... That poor little bunny's gonna get eaten alive.

[As Chief Bogo, the cape buffalo chief of police enters, the other, larger officers bang their fists on the desks.]

Chief Bogo: Alright. Alright! Everybody sit. [Judy sits, but when she sits, only the tips of her ears are shown, so later she stands.] I've got three items on the docket. First... we need to acknowledge the elephant in the room. [turns to an elephant officer] Francine [they look at Francine in mild suspense] - happy birthday.

[The suspense turns into excitement; officers around Francine get involved in a tussle]

Officer Francine: Heh, oh yeah? [gives a tiger officer a noogie]

Judy Hopps: [applauds and is later surprised] Oh, oh...

Chief Bogo: Number two; there are some new recruits with us I should introduce, but I'm not going to because I don't care.

[The officers snigger; Judy grins.]

Chief Bogo: Finally; we have fourteen missing mammal cases - all predators - from a giant polar bear to a teensy little otter, and City Hall is right up my tail to find them! This is priority number one. [Higgins gives Chief Bogo the files; Bogo
takes out glasses and starts handing them out to the assigned officers] Assignments: Officers Grizzoli, Fangmeyer, Delgado; your teams take missing mammals from the Rainforest District. [Delgado takes the file from Grizzoli as the team leaves] Officers McHorn, Rhinowitz, Wolfard; your teams take Sahara Square. [McHorn takes the file and his team leaves] Officers Higgins, Snarlov, Trunkaby; Tundratown. [Trunkaby takes the file and the team leaves] And finally our first bunny: Officer Hopps... [Judy anxiously awaits for her assignment; Chief Bogo sighs, giving a blank stare] parking duty. Dismissed. [Judy shows signs of confusion.]

**Judy Hopps:** Parking duty? [gets Chief Bogo's attention, who was leaving the room] Chief? Chief Bogo? [Chief Bogo puts on his glasses and looks down at Judy] Sir, you said there were fourteen missing mammal cases.

**Chief Bogo:** So?

**Judy Hopps:** So I can handle one. You probably forgot, but I was top of my class at the academy.

**Chief Bogo:** Didn't forget. Just don't care.

**Judy Hopps:** Sir, I'm not just some token bunny.

**Chief Bogo:** Well then, writing one hundred tickets a day should be easy. [Leaves room; Judy seems stunned, she taps her foot angrily]

**Judy Hopps:** A hundred tickets, I'm not gonna write a hundred tickets. I'm gonna write two-hundred tickets! Before noon!

**Scene 8: Enter Nick Wilde**

[Judy puts on her meter maid outfit, adjusts her mirror, puts on her seatbelt, turns on the car, and hits the pedal. The car moves as slow as possible. She goes around giving tickets to cars that have expired parking spots. Later, her ears pick up a beeping sound. A parking meter has expired. She grins, goes to the car, types up a ticket and puts it on the windshield. She hears another beep. She puts another ticket on another car. Her ears pick up another beep and puts another ticket on another car. She approaches a tall giraffe car. She grins, goes to her cart, leaps off of it onto a street sign, which she leaps from, lands on the car and places a ticket on its windshield. She hears parking meters expiring and puts tickets on cars as quick as possible. A mouse goes to his car with a parking ticket on it; it drives away and the mouse panicked goes after it. The parking meters go off one by one, Judy continues giving tickets to car and the number on her pad increases as the tickets are being printed out. Later, Judy looks at the clock which points to 12:00 and looks at the ticket pad which shows 200.]

**Judy Hopps:** Boom! Two-hundred tickets before noon. [Judy's own meter expires] Ugh... [prints out a ticket and gives it to her own vehicle] two-o-one.

[Then, she hears a car horn and sees Nick Wilde, a fox, dodging a Fresh Doe truck being driven by a ram named Doug.]

**Doug:** Hey, watch where you're goin', fox! [drives away]

[Judy watches Nick, slyly standing by an ice cream parlor, Jumbeaux's Café. When an elephant enters, Nick goes inside. Suspicious, Judy goes up to the parlor and peeks through the window looking for Nick, but she doesn't see him.]

**Judy Hopps:** [whispering] Where'd he go? [Judy hops down and goes inside the store]
[In the café, the owner, Jerry Jumbeaux, Jr., an elephant, is at the counter taking orders. Judy enters and sees Nick talking to Jerry.]

Jerry Jumbeaux, Jr.: Listen, I don't know what you're doing skulking around during daylight hours, but I don't want any trouble in here. [Judy opens the lid off her belt to use the fox repellent] so hit the road!

Nick Wilde: I'm not looking for any trouble either, sir. I simply wanna buy a Jumbo-pop for my little boy. [a fennec fox, Finnick appears, in an elephant costume, sucking on a pacifier. He looks at Judy. Judy is taken aback; to Finnick] You want the red or the blue, pal?

[Finnick walks up to the glass and points to the cherry jumbo pop]

Judy Hopps: Ugh... [closes the strap on her belt and starts to leave] I'm such a-

Jerry Jumbeaux, Jr.: [to Finnick] Okay, come on, kid, back up. [to Nick] Listen, buddy, what? There aren't any fox ice cream joints in your part of town? [Judy stops and overhears them.]

Nick Wilde: Uh, no-no. There are, there are. It's just, my boy, this goofy little stinker, he loves all things elephant, he wants to be one when he grows up. [Finnick puts on an elephant mask and makes an elephant toot sound] Is that adorable?

Judy Hopps: Aww...

Nick Wilde: Who the heck am I to crush his little dreams, huh? Right?

Jerry Jumbeaux, Jr.: Look, you probably can't read, fox, [takes out a sign and points to it] but the sign says "We reserve the right to refuse service to anyone", so beat it!

Elephant Lady: [pushing Nick] You're holding up the line!

[Finnick gives a sad toot sound; Judy steps forward]

Judy Hopps: Hello? Excuse me?

Jerry Jumbeaux, Jr.: Hey, you're gonna have to wait your turn like everyone else, meter maid.

Judy Hopps: Actually, [pulls back the orange mesh strap of her meter maid outfit, revealing her police uniform and badge] I'm an officer. Just had a quick question: are your customers aware they're getting snot and mucus with their cookies and cream? [an elephant couple are eating ice cream together holding trunks. Upon hearing this, the male elephant spits the ice cream from his trunk in the female elephant's face.]

Jerry Jumbeaux, Jr.: What are you talkin' about?

Judy Hopps: Well, I don't wanna cause you any trouble but, I believe scooping ice cream with an ungloved trunk is a class-three health code violation. [Jerry notices an employee holding ice cream with his trunk. The employee drops the ice cream, wipes his trunk on his apron, and sheepishly walks out.] Which is kind of a big deal. [Nick stands bewildered at her eagerness to help him.] Of course I can let you off with a warning if you glove those trunks and, I don't know, finish selling this nice dad and his son a... [to Nick, whispered] What was it?

Nick Wilde: A jumbo pop. Please.

Judy Hopps: A jumbo pop.

[Finnick toots]

Nick Wilde: Thank you so much. [to Judy] Thank you. [Feels his pockets, then becomes mildly surprised.] Oh no, are you kidding me? I don't have my wallet! [chuckles nervously] I'd lose my head if it weren't attached to my neck. That's the truth. [sighs] Oh boy, [to Finnick] I'm sorry, pal. Gotta be about the worst birthday ever. Please don't be mad at me. [kisses Finnick on the head and they walk out; to Judy] Thanks anyway.

[Judy watches them leave, slams a twenty dollar bill on the counter.]

Judy Hopps: Keep the change.

[Later, Judy, Nick, and Finnick walk outside the parlor; Nick holds the jumbo pop that is nearly as big as himself and Judy holds Finnick's hand as they walk out.]

Nick Wilde: Officer, I can't thank you enough. So kind, really. Can I pay you back?

Judy Hopps: Oh no, my treat. It just - you know, it burns me up to see folks with such backward attitudes toward foxes. I just wanna say that you're a great dad and just a... A real articulate fella.

Nick Wilde: Well, that is high praise. It's rare that I find someone so non-patronizing. Officer...

Judy Hopps: [tips her hat] Hopps. Mr...

Nick Wilde: Wilde. Nick Wilde. [Judy and Nick shake paws; Judy looks at Finnick]

Judy Hopps: And you, little guy, you want to be an elephant when you grow up? You be an elephant. Because this is Zootopia. [places a Zootopia Police sticker on Finnick] Anyone can be anything. [Finnick toots]

Nick Wilde: Ah, boy, I tell him that all the time. [gives Finnick the jumbo pop] Alright, here you go. Two paws, yeah. Oh, look at that smile [Finnick smiles through the costume], that's a happy birthday smile! All right. Give her a little bye-bye toot-toot!

[Finnick toots twice as Nick and Finnick leave]

Judy Hopps: Toot toot! [laughs]

Nick Wilde: Bye now! [Spins around and walks down the street with Finnick]

Judy Hopps: Goodbye! [cheerfully heads off on her way]

Scene 9: The Pawpsicle Scam

[Judy is seen in Sahara Square where she is continuing her meter maid job. She prints out another ticket and puts in on the windshield of a red car. She wipes her brow. Through the reflection, she sees Finnick.]

Judy Hopps: Oh! Hey, little toot-toot...

[She notices Finnick holding a jar, and red juice is pouring out of a rain gutter. Nick is seen on top of a roof, melting the Jumbo-pop on a chimney grate. After he melts it completely, he tosses the stick down, slides down from the roof like a surfer, grabs the jars, and he and Finnick walk inside their van and drive off. Judy looks confused as she sees Finnick driving the van. She follows them to Tundratown and sees Nick and Finnick. Finnick makes paw prints in the snow and puts small pawpicle sticks by them, while Nick pours the melted Jumbo-pop juice over it. Judy continues to watch them in confusion. Later, Nick is seen carrying a cart of small Pawpicles. He looks at the clock and it chimes 5:00. Lemmings are seen exiting Lemming Brothers Bank.]
**Nick Wilde:** Pawpsicles! Get your pawpsicles. [Some lemmings leave, then one of them takes notices and goes up to Nick, and the other lemmings follow. The lemmings pay Nick as he hands them the pawpsicles one by one. They eat the pawpsicles and throw the sticks in the recycle cans in unison. Finnick pops out from the recycle cans and pulls carts holding the discarded sticks to the van. Judy watches suspiciously. Later, in Little Rodentia, a mouse foreman is working until he is halted by Nick putting the sticks in front of him.]

**Nick Wilde:** Lumber delivery!

**Mouse foreman:** What's with the color?

**Nick Wilde:** The color? Uhh... It's red wood.

[Scene 10: Judy Attempts to Arrest Nick]

[In an alley, Nick is paying Finnick his share.]

**Nick Wilde:** Thirty-nine, forty. There you go. Way to work that diaper, big guy! [Finnick takes off the costume and goes in the van.] Hey! No kiss bye-bye for daddy? [Finnick spits out the pacifier and looks at Nick.]

**Finnick:** [in a deep gruff voice] You kiss me tomorrow, I'll bite your face off!

[French hip hop music starts playing; Finnick puts on shades] Ciao. [Finnick drives off, revealing a glaring Judy. As Nick eats one of his own "pawpsicles", he stops at the sight of her.]

**Judy Hopps:** Well. I stood up for you, and you lied to me. You liar!

**Nick Wilde:** It's called a hustle, sweetheart. And I'm not the liar, he is! [points the other way; Judy looks but sees no one. She turns back and sees that Nick disappeared. She turns the other way and sees Nick walking away]

**Judy Hopps:** Hey! [chases Nick] All right, slick Nick, you’re under arrest.

**Nick Wilde:** Really, for what?

**Judy Hopps:** Gee, I don’t know. How about selling food without a permit, transporting undeclared commerce across borough lines, false advertising...

**Nick Wilde:** [shows a certificate] Permit, receipt of declared commerce, and I did not falsely advertise anything. Take care.

**Judy Hopps:** You told that mouse the pawpsicle sticks were redwood!

**Nick Wilde:** That’s right. [hands her the stick] Red wood. With a space in the middle. Wood that is red. [crosses the street as wildebeest cross] You can’t touch me, Carrots. I've been doing this since I was born.

**Judy Hopps:** [threateningly] You're gonna want to refrain from calling me "Carrots."

**Nick Wilde:** My bad, I just naturally assumed you came from some little carrot-choked Podunk, no?

**Judy Hopps:** [gets through the wildebeest] Uh, no. Podunk is in Deerbrooke County and I grew up in Bunnyburrow.

**Nick Wilde:** Okay. Tell me if this story sounds familiar. [takes a blueberry from a stand and eats it] Naive little hick with good grades and big ideas decides, "Hey, look at me, I’m gonna move to Zootopia, where predators and prey live in harmony and sing “Kumbaya”!" Only to find - whoopsie - we don’t all get along.
And that dream of becoming a big-city cop? Double whoopsie! She’s a meter maid. And whoopsie number three-sie, no one cares about her or her dreams. [As he says this, she looks sad and shocked that he knows everything] And soon enough those dreams die, [Judy gives him a look of shock and anger at the mention of the possibility of her dream dying] and our bunny sinks into emotional and literal squalor, living in a box under a bridge. Till, finally, she has no choice but to go back home with that cute fuzzy-wuzzy little tail between her legs [he brushes his tail against the ground to emphasize] to become... You’re from Bunnyburrow, is that what you said? So how about a carrot farmer? Does that sound about right? [walks off, leaving Judy stunned. Judy follows Nick and is almost trampled by a rhino] Be careful now, or it won’t just be your dreams getting crushed.

**Judy Hopps:** [cakes up to Nick, frustrated] Hey, hey! No one tells me what I can or can’t be! Especially not some jerk who never had the guts to try and be anything more than a pawpsicle hustler.

**Nick Wilde:** All right, look, everyone comes to Zootopia thinking they can be anything they want. Well, you can’t. You can only be what you are. [points to himself] Sly fox, [points to Judy] dumb bunny.

**Judy Hopps:** I am not a dumb bunny. [She sinks a bit and there is a soft squelch as she sinks to her knees]

**Nick Wilde:** Right. [points down] And that's not wet cement. [Judy is seen up to her knees in cement; Three construction beavers take notice and glare at her. Nick walks off as Judy struggles to break loose] You'll never be a real cop. You're a cute meter maid, though. Maybe a supervisor one day. Hang in there! [Nick turns a corner, leaving Judy upset.]

**Scene 11: Muzzletime**

[Judy returns to her apartment with small gray-tan clouds of dust erupt on the carpet due to her feet covered in cement powder. She enters her room puts her stuff on her desk and cycles sadly through songs on the radio]

- "Everybody Hurts" by R.E.M.
- "All by Myself" by Eric Carmen
- "Can't Do Nuthin' Right" by Madisen Ward
- "I, Loser" by Winston Marshall
- "Not a Real Cop" by Michael Giacchino

[Throughout the music, a depressed Judy puts a container of Carrots for One in the microwave and watches it with a lachrymose look on her face. When it's finished, she takes it out, opens it, only to find naught left but one dried up carrot that makes a squeal noise from steam. Judy groans in disgust, holds it arm length out, and tosses it away. Then her phone rings. Judy picks it up and sees that her parents are calling. Judy groans, puts on a forced smile, and answers her phone]

**Judy Hopps:** Oh, hey, it's my parents!

**Bonnie Hopps:** Oh, there she is! Hi, sweetheart!

**Stu Hopps:** Hey there, Jude the Dude! How was your first day on the force?

**Judy Hopps:** It was real great.

**Bonnie Hopps:** Yeah? Everything you ever hoped?
Judy Hopps: Mm-hmm, absolutely and more! Everyone's so nice, and I feel like I'm really making a difference.

Stu Hopps: [notices Judy's meter maid uniform] Wait a second... [gets a bit closer to the screen] Holy cripes, Bonnie, look at that!

Bonnie Hopps: [gets a bit closer to the screen as well] Oh my sweet heaven! Judy, are you a meter maid?

Judy Hopps: Oh, this - [tries hurriedly to cover her vest] No! Oh, no. No, this is just a temporary thing!

Bonnie Hopps: Oh! It's the safest job on the force!

Stu Hopps: She's not a real cop! Our prayers have been answered!

Bonnie Hopps: Glorious day!

Stu Hopps: Ho-ho! Meter maid, meter maid, meter maid, meter maid!

Judy Hopps: [over Stu] Dad. Dad! Dad! You know what, it's been a really long day, I shou...

Bonnie Hopps: That's right, you get some rest!

Stu Hopps: Those meters aren't gonna maid themselves!

Bonnie Hopps: Bye bye! [ends call]

Judy Hopps: Buh bye... [Judy puts down the phone and sits back, still depressed, as the music still plays.]

Pronk Oryx-Antlerson: [from the other room] Hey, bunny, turn down that depressing music!

[Bucky turns off the radio quickly]

Bucky Oryx-Antlerson: [from the other room] Leave the meter maid alone! Didn't you hear her conversation? She feels like a failure!

Pronk Oryx-Antlerson: Oh, shut up!

Bucky Oryx-Antlerson: You shut up!

Pronk Oryx-Antlerson: You shut up!

Bucky Oryx-Antlerson: You shut up!

Judy Hopps: [groans, mutters to herself] Tomorrow's another day...

[Pause]

Pronk Oryx-Antlerson: Yeah, but it might be worse!

Scene 12: The Chase in Little Rodentia

[The next day, Judy is doing her meter maid duty again. A parking meter goes off and she puts a ticket on a car. A moose is angry.]

Moose: [grumbles] I was thirty seconds over!

[Another parking meter expired and Judy puts a ticket on a tiny car.]

Mouse: Yeah, you're a real hero, lady!

[Another parking meter goes off and Judy puts another ticket on another car.]

Hippo Girl: My mommy says she wishes you were dead.

Offscreen character: Uncool, Rabbit! My tax dollars pay your salary! [Judy, bummed, goes inside her car and bangs her head on the steering wheel.]

Judy Hopps: I am a real cop, I am a real cop, I am a real cop, I am a real cop... [Duke Weaselton runs past her carrying a duffel bag. Frantic Pig goes up to her.]

Frantic Pig: Hey! Hey, hey! You, bunny!
Judy Hopps: [agitated, stops banging her head] Sir, if you have a grievance, you may contest your citation in traffic court.

Frantic Pig: What are you talking about?! My shop! It was just robbed! Look, he's getting away! [Duke quickly runs away from the shop. Frantic Pig shakes Judy's vehicle violently, surprising her] Well, are you a cop or not?!

Judy Hopps: [seeing it as an opportunity to prove herself] Oh! Yes. Yes! Don't worry, sir. I got this! [Judy runs out of her car, throws her hat away, tears off her vest like Superman tearing out of his uniform, and chases after Duke.] Stop! [Duke sees her chasing after him.] Stop in the name of the law!

Duke Weaselton: Catch me if ya' can, cottontail! [Judy chases Duke through Savannah Central. Duke dodges large animals and runs under a police car.] Coming through!

Officer McHorn: This is Officer McHorn, we got a 10-31. [Judy hops from behind the car, slides off the top, and continues chasing after Duke.]

Judy Hopps: I got dibs! Officer Hopps, I am in pursuit! Woot woot!

[Judy continues chasing Duke; Duke sees the entrance of Little Rodentia. He throws the bag over the gate and dives through the hole. Some mice run away as Duke enters through the hole and catches the bag. He chuckles and runs off. Judy slides through the entrance and looks for Duke. She sees the bag.]

Judy Hopps: You! Freeze! [Judy runs after him and McHorn runs up to the gate.]

Officer McHorn: Hey! Meter maid! Wait for the real cops! [Judy chases Duke down the streets.]

Judy Hopps: Stop!

[Duke steps on tiny cars with mice driving them and uses them as roller skates, similar to Ginormica. He taunts Judy.]

Duke Weaselton: Ha ha ha ha!

[Duke roller skates through between buildings and hops on them. Judy follows him and sees Duke jumping on the buildings and tipping the last one in the process. In one of the buildings, a mouse is on a hamster wheel and notices her house is being tilted. The buildings topple each other like dominos. Judy stands between the buildings and pushes them back in place. The mice scream and scurrying around. Judy makes her way past them without stepping on them.]

Judy Hopps: Oh! Sorry! Wrong coming through! Excuse me. Excuse me. Pardon. [She gets on the train tracks and hears a train whistle. She sees Duke on top on a mouse-sized train. She quickly gets out of the way.] DAAAHH!

Duke Weaselton: Bon voyage-y, flatfoot!

[Judy growls and goes after him. Duke notices a pipe, and inside a mouse panics. Duke dodges it, and then he notices more pipes. He dodges four pipes, feeling confident. Then he notices Judy hanging from another pipe. She grabs Duke and spins around and sends him flying off. Duke lands on a small flat building, The Big Donut. He sees Judy coming at him.]

Judy Hopps: Hey! Stop right there!

Duke Weaselton: Have a donut, copper! [He kicks the donut sign, Judy ducks. Not far away, Fru Fru, a lady shrew, is seen walking down the street with her shrew friends carrying shopping bags.]
**Fru Fru:** Oh my god, did you see those leopard print jeggings?

[Her friends hear the donut thumping on the street, and they scream and run away. Fru Fru notices the donut heading for her and screams. Judy takes notices and catches the donut, which is just a few inches away from her head. Fru Fru sees Judy holding the donut sign.]

**Judy Hopps:** I love your hair.

**Fru Fru:** Aw... Thank you!

**Duke Weaselton:** [chuckles, taking the bag] Come to papa!

[He gets spooked as Judy slams the donut on Duke.]

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**Scene 13: Judy Takes the Otterton Case**

[Scene change to the ZPD where Clawhauser is talking to Mrs. Otterton while holding a donut.] 

**Benjamin Clawhauser:** Okay. You're gonna have to be patient and wait in line just like everyone else, Mrs. Otterton, okay?

[Clawhauser and Mrs. Otterton hear the doors open. Clawhauser gets startled, and Mrs. Otterton watches curiously as Duke is seen bound by the donut, rolling across the room. He hits the side of the desk, making Clawhauser and Mrs. Otterton both yelp with surprise, Clawhauser accidentally drops his donut in the process. Duke moans, stops rolling, and lands in place, upside-down. Mrs. Otterton looks curiously at the donut sign as it stops rolling. Judy jumps through the open doorway, heroically and happily.]

**Judy Hopps:** [triumphantly happy] I popped the weasel!

**Chief Bogo:** HOPPS!

[Scene change to Chief Bogo on the second-floor balcony, who points angrily to the left to meet him in his office.]

**Offscreen officer:** [whispered] Uh-oh.

**Judy Hopps:** Sir, I got the bad guy. That's my job!

**Chief Bogo:** Your job is putting tickets on parked cars!

**Benjamin Clawhauser:** [through intercom] Chief, uh, Mrs. Otterton’s here to see you again.

**Chief Bogo:** Not now.

**Benjamin Clawhauser:** [through intercom] Okay I just didn't know if you wanted to take it this time, she seems really upset...

**Chief Bogo:** [this time, punctuating one word at a time and pushing the button once for each word] NOT! NOW!

**Judy Hopps:** Sir, I don't wanna be a meter maid. I wanna be a real cop.

**Chief Bogo:** [fuming] Do you think the Mayor asked what I wanted when he assigned you to me?!

**Judy Hopps:** But sir, if...
Chief Bogo: Life isn’t some cartoon musical where you sing a little song and your insipid dreams magically come true! So let-it-go. [Mrs. Otterton enters his office, distressed.]

Mrs. Otterton: Chief Bogo, please! Five minutes of your time, please!

Benjamin Clawhauser: [Enters the room, catching his breath] I'm sorry sir... I tried to stop her, she's super slippery... [leaves] I gotta go sit down...

Chief Bogo: [calmly] Ma'am, as I've told you, we're doing everything we can.

Mrs. Otterton: [she shows a picture of herself, Emmitt, and two otter children, one holding a soccer ball.] My husband has been missing for ten days. His name is Emmitt Otterton.

Chief Bogo: Yes, I know.

[Mrs. Otterton enters the room, distressed.]

Mrs. Otterton: Chief Bogo, please! Five minutes of your time, please!

Chief Bogo: Ma'am, our detectives are very busy.

Mrs. Otterton: Please! There's gotta be somebody to find my Emmitt.

Chief Bogo: Ma'am, please wait out here.

Mrs. Otterton: [leaves the room] Of course. Oh, thank you both so much.

Chief Bogo: Insubordination! Now I'm going to open this door and you're going to tell that otter you're a former meter maid with delusions of grandeur who will not be taking the case! [opens the door revealing Mrs. Otterton with Bellwether]

Dawn Bellwether: I just heard Officer Hopps is taking the case!

Chief Bogo: [surprised] Assistant Mayor Bellwether!

Dawn Bellwether: [takes out her phone and texts] The mammal inclusion initiative is really starting to pay off. Mayor Lionheart is just gonna be so jazzed!

Chief Bogo: No, no. Let's not tell the mayor just yet!

Dawn Bellwether: And sent it. And it is done. So I did do that. [Chief Bogo face palms, annoyed, grunting; to Judy] All right, well, I'd say the case is in good hands. Us little guys really need to... stick together, right?

Judy Hopps: Like glue.


Judy Hopps: Thank you, ma'am.
Bellwether and Mrs. Otterton leave. Chief Bogo with a fake smile closes the door. He sighs begrudgingly. Judy waits for a response.

Chief Bogo: I will give you 48 hours.
Judy Hopps: [stoked and excited] Yes!
Chief Bogo: That's two days to find Emmitt Otterton.
Judy Hopps: Okay.
Chief Bogo: But! You strike out, you resign.
Judy Hopps: [enthusiasm drops] Oh. Uh... Okay. Deal.
Chief Bogo: Splendid. [opens the door] Clawhauser will give you the complete case file.

Scene 14: Otterton's File

Judy goes to Clawhauser's desk, where Clawhauser gives Judy the file.

Clawhauser: Here you go! One missing otter!

Judy Hopps: That's it?!
Clawhauser: Yikes! That is the smallest case file I've ever seen. Leads: none, witnesses: none, and you're not in the computer system yet, so resources: none! [Laughs, as Judy's ears droop] Oh, I hope you didn't stake your career on cracking this one!

Judy Hopps: [brushes off the donut sprinkles after they fell off the donut] Okay. Last known sighting. [Judy looks at the picture and gets annoyed by the slurping noises. Clawhauser is drinking a bottle of Cub Soda that is totally empty.] Can I just borrow... Thank you. [takes the bottle and uses it as a magnifying glass. Clawhauser still has the straw in his mouth. Judy sees Emmitt holding a Pawpsicle.] Pawpsicle...

Clawhauser: [taking the straw out of his mouth] The murder weapon...
Judy Hopps: [to herself] "Get your pawpsicle..."

Clawhauser: [whispered, slightly waving the straw near Judy's direction, as though understanding] Yeah, 'cause that... what does that mean?
Judy Hopps: It means... [she moves the bottle and sees Nick in the background] I have a lead.

Scene 15: Judy's Hustle

The scene changes to Nick pushing Finnick in a stroller, who sleeps and snores. He closes the lid after a hippo passerby gives him a look. Judy drives next to them.

Judy Hopps: Hi! Hello! It's me again.
Nick Wilde: Hey, it's Officer Toot-toot!
Judy Hopps: Ha ha ho... No. Actually, it's Officer Hopps and I'm here to ask you some questions about a case.
Nick Wilde: What happened, meter maid? Did someone steal a traffic cone? It wasn't me. [annoyed, Judy blocks the sidewalk, blaring her siren] Hey, Carrots, you're gonna wake the baby. I gotta get to work.

Judy Hopps: [hops out of the car with the file and a carrot pen] This is important, sir. I think your ten dollars worth of pawpsicles can wait.
Nick Wilde: Ha! I make two hundred bucks a day, Fluff. Three hundred and sixty-five days a year since I was twelve. And time is money. Hop along.
Judy Hopps: Please, just look at the picture. [shows a close-up picture of Emmitt] You sold Mr. Otterton that pawpsicle, right? Do you know him?
Nick Wilde: I know everybody. [smirks] And I also know that somewhere, there's a toy store missing its stuffed animal. So why don't you get back to your box?
Judy Hopps: [her smile drops, then becomes serious] Fine. Then we'll have to do this the hard way.

[in a quick second, a clink is heard, and there is a parking boot attached to Nick's stroller]

Nick Wilde: Did you just boot my stroller?
Judy Hopps: Nicholas Wilde, you are under arrest!
Judy Hopps: [smiles slyly] Felony tax evasion. [Nick's smile drops, flabbergasted, and his eyes widen as Judy writes] Yeeaah... two hundred dollars a day, three hundred and sixty-five days a year since you were twelve, that's two decades, so times twenty which is... one million four hundred sixty thousand - I think, [laughing] I mean I am just a dumb bunny, but we are good at multiplying. Anyway, according to your tax forms, you reported, let me see here, zero! [Nick's face freezes in fear] Unfortunately, lying on a federal form is a punishable offense. Five years jail time.
Nick Wilde: Well, it's my word against yours.

[Nick pulls out her carrot pen and plays back Nick's confession]

Nick Wilde's voice: [Through carrot pen] ...two hundred bucks a day, Fluff. Three hundred and sixty-five days a year since I was twelve.
Judy Hopps: Actually, it's your word against yours. And if you want this pen, you're going to help me find this poor missing otter, or the only place you'll be selling pawpsicles is the prison cafeteria. [grins] It's called a hustle, sweetheart. [Nick shows a stunned look]
Finnick: She hustled you. [opens the stroller, laughing] She hustled you good! You're a cop now, Nick! You're gonna need one of these. [slaps his police sticker on Nick's shirt; Nick frowns] Have fun working with the fuzz! [leaves still laughing]

Judy Hopps: [to Nick] Start talking.
Nick Wilde: [sighs] I don't know where he is, I only saw where he went.
Judy Hopps: Great! Let's go! [gets in her car]
Nick Wilde: [grins] It's not exactly a place for a cute little bunny.
Judy Hopps: [annoyed] Don't call me cute! Get in the car!
Nick Wilde: [smirking] Okay, you're the boss. [joins Judy]

Scene 16: The Mystic Spring Oasis

[Judy and Nick enter a room resembling one from the 70s. They walk up to a yak named Yax meditating behind his desk. Flies are buzzing around his head.]
Yax: Ohm... Ohm... Ohm...
Yax: [loudly] Ohm... Ohm... Ohm...
Judy Hopps: Hello? Hello? Hello! [Yax comes out of his meditation, shaking his head, making the flies buzz around his head. He removes his hair from his eyes, looks down, and sees Judy]
Yax: Hmm?
Judy: Hello! My name is...
Yax: Ohhh, y'know, I'm gonna hit the pause button right there, 'cause we're all good on bunny scout cookies.
**Judy Hopps**: Uh, nooooo. I'm Officer Hopps, ZPD. I'm looking for a missing mammal; Emmitt Otterton, right here, who may have frequented this establishment? [takes out the Otterton picture and shows it to Yax. He looks at it, inhales, and sneezes]
Yax: Yeah, old Emmitt! [chuckles, handing the picture back to Judy, who wipes off the germs.] Haven't seen him in a couple of weeks. But hey, you should talk to his yoga instructor. I'd be happy to take you back. [walks up to some doors as Judy and Nick follow]
**Judy Hopps**: Oh thank you so much, I'd appreciate that more than you can imagine, it'd be such an - [Judy sees Yax's rear end, showing that he's completely naked; she covers her eyes] OHHHH, you are naked!
Yax: Huh? Oh, for sure, we're a naturalist club! [chuckles]
**Nick Wilde**: Yeah, in Zootopia, anyone can be anything. And these guys? They be naked. [Judy seems disturbed by it, Yax opens the doors.]
Yax: Nangi's just on the other side of the pleasure pool. [Judy's eyes widen and her jaw drops in horror at the sight of naked animals lying around a pool. She covers her mouth and Nick seems to be enjoying Judy's horrified reaction. We see hippos playing ball in the pool, bears scratching their backs against the trees, similar to Baloo from The Jungle Book, and pigs wallowing in the mud.]
**Nick Wilde**: Oh boy. Does this make you uncomfortable? Because if so, there's no shame in calling it quits.
**Judy Hopps**: [snaps out of it and enters the club] Yes, there is.
**Nick Wilde**: [sarcastically; follows her] Boy, that's the spirit.
[Some hippos are playing volleyball with giraffes. They serve and the giraffe hits it, hitting the ground. As Judy and Nick follow Yax, she seems uncomfortable at the sight of nudeness. She sees a panther licking his leg, and a giraffe drinking from a fountain showing his rear end.]
Yax: Yeah, some mammals say the naturalist life is weird, but you know what I say is weird? Clothes on animals! [Yax leads Judy and Nick to an elephant leading a yoga class. Judy winces.] Here we go. As you can see, Nangi's an elephant, so she'll totally remember everything. Hey, Nangi! These dudes have some questions about Emmitt the Otter.
**Nangi**: Who?
Yax: Uh, Emmitt Otterton. Been coming to your yoga class for, like, six years. [Judy shows the picture while trying to avoid looking at her nudeness.]
**Nangi**: I have no memory of this beaver.
**Judy Hopps**: He's an otter, actually.
Yax: He was here a couple of Wednesdays ago, remember?
**Nangi**: No.
Yax: Yeah, he was wearing a green cable-knit sweater vest and a new pair of corduroy slacks. Judy starts taking notes Oh, and a Paisley tie, sweet Windsor knot. Real tight. Remember that, Nangi?
Nangi: No.
Yax: Yeah, and we both walked him out, and he got into this big old white car with a silver trim. Needed a tune-up, the third cylinder wasn't firing. Remember that, Nangi?
Nangi: Nope.
Judy Hopps: Um, uh, you didn't happen to catch the license plate number... did you?
Yax: Oh, for sure. It was 2-9-T-H-D-0-3.
[Nick seems amazed at Nangi's flexibility and looks at Judy's notes, and briefly nods]
Judy Hopps: [writing it down] ...0-3. Wow, this is a lot of great info, thank you.
Yax: Told you Nangi has a mind like a steel trap. I wish I had a memory like an elephant.

Scene 17: Running the Plate

[Judy and Nick leave the Oasis; Nick turns to Judy, straightening his tie]
Nick Wilde: Well, I had a ball. You are welcome for the clue, and seeing as how any moron can run a plate, I will take that pen and bid you adieu. [holds out his hand for the pen]
Judy Hopps: The plate. I can't run a plate. Ooh... I'm not in the system yet.
Nick Wilde: [impatient] Give me the pen, please...
Judy Hopps: [turns to Nick, smiling slyly] What was it you said? "Any moron can run a plate"? Gosh, if only there were a moron around who were up to the task.
Nick Wilde: [frustrated] Rabbit, I did what you asked! You can't keep me on the hook forever.
Judy Hopps: Not forever. Well, I only have 36 hours left to solve this case. So can you run the plate or not?
Nick Wilde: [glares at Judy, then grins] Actually, I just remembered, I have a pal at the DMV.

Scene 18: The DMV

[Judy and Nick drive up and enter the Department of Mammal Vehicles, DMV]
Nick Wilde: Flash is the fastest guy in there. You need something done, he's on it.
Judy Hopps: I hope so. We are really fighting the clock and every minute counts. Judy notices that all of the workers are sloths] Wait, they're all... sloths? [The sloths are working slowly, stamping papers, stapling papers, and taking license pictures, irritating the customers.]
Judy Hopps: You said this was gonna be quick!
Nick Wilde: [in mock surprise] What, are you saying that because he's a sloth he can't be fast? I thought in Zootopia anyone could be anything. [they walk up to Flash] Flash, Flash, hundred yard dash! Buddy, it's nice to see ya.
Flash Slothmore: Nice to... see you... too.
Nick Wilde: Hey, Flash, I'd love you to meet my friend... [to Judy] Uh, darling, I've forgotten your name. [Judy gives Nick a look]


**Judy Hopps:** Hmmm. Officer Judy Hopps, ZPD. How are you?

**Flash Slothmore:** I am... doing... just...

**Judy Hopps:** Fine?

**Flash Slothmore:** ...as well... as... I can... be.

**Judy Hopps:** Hmm.

**Flash Slothmore:** What...

**Nick Wilde:** [to Judy] Hang in there.

**Flash Slothmore:** ...can I... do...

**Judy Hopps:** Well, I was hoping you could run a plate...

**Flash Slothmore:** ...for you...

**Judy Hopps:** Well, I was hoping you could...

**Flash Slothmore:** ...today?

[Judy waits a moment to see if Flash is finished saying his sentence.]

**Judy Hopps:** Well, I was hoping you could run a plate for us. We are in a really big hurry.

**Flash Slothmore:** Sure. What's the... plate...

**Judy Hopps:** 2-9-T...

**Flash Slothmore:** ...number?

**Judy Hopps:** 2-9-T-H-D-0-3.

[After a moment of pause, Flash slowly types the number on his computer as slow as possible.]

**Flash Slothmore:** 2... 9...

**Judy Hopps:** T-H-D-0-3.

**Flash Slothmore:** ...T...

**Judy Hopps:** [Her ears droop] H-D-0-3.

**Flash Slothmore:** D...

**Judy Hopps:** Mm-hm, 0. 3.

**Flash Slothmore:** ...0...

**Judy Hopps:** [desperately] 3!

[Judy anxiously waits. As Flash is about to type the last number, Nick interrupts.]

**Nick Wilde:** Hey, Flash, wanna hear a joke?

**Judy Hopps:** [to Nick] No!

**Flash Slothmore:** Sure.

[Nick groans in annoyance]

**Nick Wilde:** Okay. What do you call a three-humped camel?

**Flash Slothmore:** I don't... know. What do... you call... a...

**Judy Hopps:** [losing her patience, trying to move the joke along] Three-humped camel.

**Flash Slothmore:** ...three-humped... camel?

**Nick Wilde:** Pregnant! [laughs, elbowing Judy, who has an annoyed look and briefly glares at Nick. Flash slowly smiles and laughs slowly]

**Flash Slothmore:** Ha... Ha... Heh...

**Judy Hopps:** Ha ha! Yes, very funny, very funny. Can we please just focus on the task?
Flash Slothmore: [turns the other way] Hey...
Judy Hopps: [caught by surprise] Wait, wait, wait!
Flash Slothmore: ...Priscilla. [Priscilla turns to him, slowly]
Judy Hopps: Oh, no!
Priscilla Tripletoe: Yes... Flash?
Flash Slothmore: What... do...
Judy Hopps: [exhales a small gasp] No...!
Flash Slothmore: ...you call...
Judy Hopps: [over Flash] A three humped camel? Pregnant!
Flash Slothmore: ...a three...
[Priscilla growls in frustration, bangs her head on the counter. Much later, the paper prints out: Flash slowly gets it out and slowly hands it to Judy]
Flash Slothmore: Here...
Judy Hopps: Yes! Yeah, yeah, yeah, hurry.
Flash Slothmore: ...you...
Judy Hopps: [hastily grabs the paper] Thank you! 2-9-T-H-D-0-3...
Flash Slothmore: ...go.
Judy Hopps: It's registered to... Tundratown Limo Service! A limo took Otterton! And the limo's in Tundratown! [quickly runs out] It's in Tundratown!
Nick Wilde: [to Flash] Way to hustle, bud. I love ya! I owe ya! [Judy and Nick walk out of the DMV]
Judy Hopps: Hurry! We gotta beat the rush hour and... [looks outside, shocked and a cricket, offscreen, chirps] It's night?! [her voice echoes.]

Scene 19: Tundratown Limo Service

[The scene changes to the Tundratown Limo Service. Judy tugs on the lock on the gate.]
Judy Hopps: Closed! Great.
Nick Wilde: Hm. And I will betcha you don't have a warrant to get in, hmm? Darn it. It's a bummer.
Judy Hopps: You wasted the day on purpose!
Nick Wilde: Madam, [points to his police sticker] I have a fake badge. I would never impede your pretend investigation.
Judy Hopps: It's not a "pretend investigation". [takes out the Otterton picture] Look, see? See him? This otter is missing.
Nick Wilde: Well, then they should've gotten a real cop to find him.
Judy Hopps: [really upset, puts the picture away] What is your problem? Does seeing me fail somehow make you feel better about your own sad, miserable life?
Nick Wilde: It does, 100%. [grins] Now, since you're sans warrant, I guess we're... done?
Judy Hopps: [sighs] Fine. We are done. [holds out her pen] Here's your pen. [grinning, Nick starts to grab the pen, until Judy throws it over the other side of the fence]
Nick Wilde: Hey! *the pen lands in the snow* First off, you throw like a bunny. Second, you're a very sore loser. *starts climbing the fence* See you later, Officer Fluff! So sad this is over. I wish I could've helped more! *Nick jumps down, but is shocked to find Judy before him, holding the pen*

Judy Hopps: The thing is, *camera zooms out, revealing Judy dug underneath the fence* you don't need a warrant if you have probable cause, and I'm pretty sure I saw a shifty lowlife climbing the fence. So you're helping plenty! Come on! *heads off, smiling cheekily, with Nick glaring at her. Judy uses her phone light and wipes the snow off the license plate* 2-9-T-H-D-0-3... This is it! *Nick opens the passenger door and Judy opens the driver's door. Cold mist comes out from the car. Judy looks around the pedal and the brake and sees a strand of white hair. She picks it up with a pair of tweezers.* Polar bear fur. *Nick nods, rolling his eyes, then opens the glove compartment. He suddenly jumps back in alarm.*

Nick Wilde: Oh my God!

Judy Hopps: What? What?! *Nick takes out a bunch of CDs*

Nick Wilde: The velvety pipes of Jerry Vole! *grins, Judy looks at him annoyed, puts the polar bear fur in a plastic bag* But on CD. Who still uses CDs? *tosses the CDs back*

*Nick opens the door revealing the back. He gets spooked.*

Nick Wilde: Carrots? If your otter was here, he had a very bad day. *Judy goes to take a look. The back is ripped and claw marks are shown everywhere.*

Judy Hopps: Those are... claw marks. You ever seen anything like this?

Nick Wilde: No. *Judy looks around and sees a wallet*

Judy Hopps: Oh, wait. Look! *Judy and Nick hop down, Judy looks at the wallet, seeing Mr. Otterton's picture* This is him. Emmitt Otterton. He was definitely here. What do you think happened?

*Nick looks around and sees a cup. He picks it up and sees a fancy B imprinted on it*

Nick Wilde: Oh now, wait a minute. Polar bear fur, rat-pack music, fancy cup... *Nick shows signs of fear, and starts putting the cup back and organizing the cups frantically* I know whose car this is, we gotta go!

Judy Hopps: Why? Whose car is it?

Nick Wilde: The most feared crime boss in Tundratown. They call him Mr. Big, and he does not like me, so we gotta go!

Judy Hopps: I'm not leaving. This is a crime scene.

Nick Wilde: *grabs Judy and starts to head out* Well, it's gonna be an even bigger crime scene if Mr. Big finds me here so we're leaving right now! *Nick opens the door where two polar bears are waiting outside* Oh gah! Raymond! And is that Kevin? Long time no see! And speaking of "no see", how about you forget you saw me? Huh? For old time's sake? *Raymond and Kevin grab Judy and Nick by their necks* That's a no.

Scene 20: Mr. Big

*They pull them off and they drive off in a limo. Judy and Nick are between them in stunned, wide-eyed silence. Raymond is looking through pictures on his phone.*
He looks at one, a selfie showing both of them smiling at the camera while holding a wolf in a headlock, and chuckles. Judy looks away from the pictures.

Judy Hopps: [whispers] What did you do that made Mr. Big so mad at you?

Nick Wilde: [whispers] I, um... I may have sold him a very expensive wool rug that was made from the fur of a skunk...’s butt. [Judy briefly looks at him with a shocked look on her face]

Judy Hopps: Oh, sweet cheese and crackers.

[The limo drives up to a house and a polar bear closes the driveway. The polar bears take Judy and Nick to a room and no one seems to be there. They pushed them forward. Another polar bear enters the room.]

Judy Hopps: [whispers] Is that Mr. Big?

Nick Wilde: [whispers] No.

[Another polar bear enters the room]

Judy Hopps: What about him? Is that him?

Nick Wilde: No!

[Another polar bear, Koslov, larger than the others, enters the room]

Judy Hopps: [gasps at the sight of him] That's gotta be him.

Nick Wilde: Stop talking, stop talking, stop talking!

[Koslov sits with his hands on the desk. His hands reveal a tiny chair. He turns it around revealing Mr. Big who is a shrew]

Judy Hopps: Huh.

Nick Wilde: Mr. Big, sir, this is a simple misunder... [Mr. Big grunts and holds out his hand, showing a ring on his finger] Oh! [Nick kisses the ring] This is a simple misunderstanding.

Mr. Big: [grunts; speaking in a Marlon Brando Godfather style voice] You come here unannounced on the day my daughter is to be married.

Nick Wilde: Well, actually, we were brought here against our will, so... [laughs nervously; Mr. Big gives him a look.] Point is, I-I did not know that it was your car, and I certainly did not know about your daughter's wedding!

Mr. Big: I trusted you, Nicky. I welcomed you into my home. [Nick hangs his head in shame and guilt] We broke bread together. Grandmama made you a cannoli. [shows a picture of an elderly shrew] And how did you repay my generosity? With a rug. Made from the butt of a skunk. A skunk butt rug. You disrespected me. You disrespected my Grandmama, who I buried in that skunk butt rug. [Koslov crosses his chest in prayer.] I told you never to show your face here again, but here you are. Snooping around with this... [looks at Judy] What are you, a performer? What's with the costume?

Judy Hopps: Sir, I am a co-

Nick Wilde: [interrupts] Mime! She is a mime! This [pushes Judy's shoulder roughly, glaring at her] mime cannot speak! You can't speak if you're a mime!

Judy Hopps: No, I am a cop. [Nick sighs; Judy shows the Otterton picture] And I'm on the Emmitt Otterton case, and my evidence puts him in your car! [gets her face close to Mr. Big] So intimidate me all you want, I'm gonna find out what you did to that otter if it's the last thing I do. [Nick looks at her, shocked and face palms]
Mr. Big: [grunts] Then I have only one request. Say hello to Grandmama. Ice 'em!

Nick Wilde: Whoa, whoa, whoa! [Judy steps away from the desk in fear and confusion, just as one of the polar bear guards picks her up by the back of her shirt] I didn't see nothing! I'm not saying nothing! [The other one grabs Nick's scruff and pulls him away, he digs his claws in the desk, leaving claw marks.]

Mr. Big: And you never will.

Nick Wilde: Please!

Judy Hopps: Put me down! [the polar bears move a carpet and open a trap door, revealing an icy pit.]

Nick Wilde: No, no, no, no! If you're mad at me about the rug, I've got more rugs! [Fru Fru enters the room, wearing a wedding dress.]

Fru Fru: Oh, Daddy! It's time for our dance! [she sees the polar bears holding Judy and Nick above the icy pit and gets upset] Uh! What did we say? No icing anyone at my wedding!

Mr. Big: This bunny?

Fru Fru: Yeah! /waves to Judy/ Hi!

Judy Hopps: Hi. I love your dress!

Fru Fru: Aw... Thank you!

Mr. Big: Hm. Put 'em down. [the polar bears close the trap door and put Judy and Nick down; to Judy] You have done me a great service. I will help you find the otter. I will take your kindness and pay it forward. [Judy leans forward and Mr. Big kisses Judy on both cheeks. Nick looks at them dumbfounded]

Scene 21: Discussing Otterton

[The scene changes to a wedding. Mr. Big, Judy, Fru Fru, her husband, and different shrews pose for a picture. Fru Fru, her husband, and the shrews dance as polar bears are watching them in a circle. A shrew waiter offers Nick a pea-sized cake. Nick looks at it, scoffs, and uses a tiny fork to cut part of the cake the size of a crumb and eats it.]

Nick Wilde: Hmm... [nods his head slightly to the side, apparently liking the cake]

Mr. Big: Otterton is my florist. He's like a part of the family. He had something important he wanted to discuss. That's why I sent that car to pick him up. But he never arrived.

Judy Hopps: Because he was attacked.

Mr. Big: No. He attacked.

Judy Hopps: Otterton?

Mr. Big: Otterton. He went crazy - ripped up the car, scared my driver half to death, and disappeared into the night.

Judy Hopps: But he's a sweet little otter.

Mr. Big: Hmm. My child. We may be evolved, but deep down, we are still animals. [Judy and Nick show looks of concern.]
Scene 22: The Chase in the Rainforest District

[The scene transitions to Judy and Nick crossing a bridge to a moss-covered house in the Rainforest District]

Mr. Big: [voiceover] You wanna find Otterton, talk to the driver of the car. His name is Manchas. Lives in the Rainforest District. Only he can tell you more.

[Judy and Nick reach Manchas's house. Judy moves some vines covering the doorbell and rings it]

Judy Hopps: Mr. Manchas? Judy Hopps, ZPD. We just wanna know what happened to Emmitt Otterton. [The door opens slowly revealing Manchas, a big black jaguar. Judy and Nick tensely look at him in suspense.]

Renato Manchas: You should be asking what happened to me! [he shows his right eye is badly scratched and bruised. Judy and Nick gasp in shock.]

Nick Wilde: Whoa. A teensy otter did that?

Judy Hopps: What happened?

Renato Manchas: He was an animal. [A flashback shows Manchas driving the limo when he hears snarling and ripping from the back] Down on all fours. [Manchas from flashback adjusts his rear view mirror and sees Otterton tearing the car seats] He was a savage!

[Otterton jumps up and attacks Manchas, making the car spin out of control. Manchas screams in pain and jumps out of the car, clutching his eye and watches as Otterton climbs out the car and snarls before running off]

Renato Manchas: There was no warning. He just kept yelling about the Night Howlers. Over and over, the Night Howlers! [Nick looks at Judy and she shrugs]

Nick Wilde: Oh, so, you know about the Night Howlers too? Good, good, good. Because the Night Howlers are exactly what we are here to talk about, right?

Judy Hopps: Yep. So, uh, you just open the door and tell us what you know, and we will tell you what we know. Okay?

Renato Manchas: Okay. [Manchas closes the door and starts to unlock it]

Judy Hopps: [to Nick] Clever fox. [Nick smirks]

[A sound of clattering is heard and Manchas screams]

Judy Hopps: Mr. Manchas? [Judy opens the door and sees Manchas hunched over on the floor, twitching and convulsing horribly]

Nick Wilde: Buddy?

Judy Hopps: Are you... okay? [Manchas stops convulsing and turns to them growling with his teeth bared, and pupils now slits] Run. Run! [as rain starts to fall, Judy and Nick race away from the house with Manchas chasing them like a primal predator]

Nick Wilde: What is wrong with him?!

Judy Hopps: I don't know! [Manchas leaps on the bridge, flinging Judy and Nick in the air, until they reach the end of the bridge] Jump! [Judy and Nick jump as Manchas leaps towards them. They land on a branch, with Nick grunting in pain.] Come on! [Judy and Nick run on the branch with Manchas chasing them. They head into a log and crawl through with Manchas tearing it to get at them] Head down! [talks on her radio] Officer Hopps to Dispatch! [at the ZPD, Clawhauser shows his phone to the wolf prisoner]
Benjamin Clawhauser: Are you familiar with Gazelle, greatest singer of our lifetime, angel with horns? Okay, hold on. Keep watching. Who's that beside her? Who is it?

Gazelle App: Wow, you are one hot dancer, Benjamin Clawhauser.

Benjamin Clawhauser: [laughs] It's me! [The wolf prisoner shoots a quick glance at the officer escorting him] Did you think it was real? It looks so real! [Slightly disappointed] It's not, it's just a new app. [sees his microphone beeping] Hold on a second. [Clawhauser answers his microphone and gets startled by Judy's yelling]

Judy Hopps: CLAWHAUSER! Clawhauser, listen to me, we have a 10-91! Jaguar gone savage! Vine and Tudjunja!

Nick Wilde: It's Tujunga! [Nick grabs Judy's paw and pulls her. Judy slips and the radio falls out of her hands]

Benjamin Clawhauser: Okay, we're sending backup. Hopps! Hopp's!

Judy Hopps: There! Head to the sky-trams!

Nick Wilde: Get in! Carrots? Carrots!

Judy Hopps: Go! [Manchas moves towards him and the gondola leaves]

Nick Wilde: No, no, no, no! [sees Manchas coming towards him] Buddy, one predator to another... [Manchas leaps towards Nick, but is stopped a few feet away from him. Judy has handcuffed his leg to a post.] Now I can tell you're a little tense, so I'm just gonna give you a little personal space! [Manchas snarls and lunges at Nick, knocking him backwards into Judy. They fall off the ledge, Judy grabs a vine and grabs Nick's paw and they swing back and forth under the bridge.] Rabbit, whatever you do, do not let go!

Judy Hopps: [seeing a vine cluster nearby] I'm gonna let go!

Nick Wilde: No! You what?!

Judy Hopps: One... Two...

Nick Wilde: I said do not... Rabbit! [Judy lets go and they're sent flying off and land on vines. They see Manchas snarling and growling over the sky tram entrance.] Carrots, you saved my life!

Judy Hopps: Well, that's what we do here at the ZPD- [The vines break under and Judy and Nick land on leaves and they both get tangled up in vines a few feet off the ground. Police sirens are heard and police cars drive up to them. Chief Bogo steps up to them.]

Chief Bogo: Well this should be good.

Scene 23: Nick's Childhood

Judy Hopps: I thought this was just a missing mammal case, but it's way bigger. Mr. Otterton did not just disappear. I believe he, and this jaguar, they... they went savage, sir.

Chief Bogo: Savage? This isn't the stone age, Hopps. Animals don't "go savage".
Judy Hopps: I thought so too... 'Till I saw this. [Judy moves the leaves to show Manchas but he's no longer there] What? He was right here!
Chief Bogo: The savage jaguar?
Judy Hopps: Sir, I know what I saw. He almost killed us!
Chief Bogo: Or maybe any aggressive predator looks "savage" to you rabbits. [to the ZPD] Let's go! [starts to leave; Judy tries to stop him]
Judy Hopps: No. Wait! Sir, I'm not the only one who saw him. [looks at Nick, who is between the officers] Nick!
Chief Bogo: You think I'm gonna believe a fox?
Judy Hopps: Well he was a key witness, and I...
Chief Bogo: Two days to find the otter, or you quit. That was the deal. [holds out his hoof] Badge. [Nick looks at Judy and Chief Bogo shocked]
Judy Hopps: But sir, we had...
Chief Bogo: BADGE! [Judy reluctantly starts to unclip her badge, until Nick speaks.]
Nick Wilde: Uh, no.
Chief Bogo: What did you say, fox?
Nick Wilde: Sorry, what I said was "NOOOO!" She will not be giving you that badge. [Chief Bogo grunts irritably] Look, you gave her a... a clown vest, a three-wheeled joke-mobile, and two days to solve a case you guys haven't cracked in two weeks? [Chief Bogo looks slightly ashamed] Yeah, it's no wonder she needed to get help from a fox. None of you guys were gonna help her, were you? [Chief Bogo tries to speak but Nick cuts him off] Here's the thing, chief. You gave her the 48 hours, so technically we still have... [counts and holds out his paws] ten left to find our Mr. Otterton, and that is exactly what we're gonna do. So, if you'll excuse us, we have a very big lead to follow, and a case to crack. Good day.
[After another gondola pulls up, Nick walks to the sky tram. Judy tries to say something to Chief Bogo, but stops and follows Nick. Chief Bogo watches them in silence. Nick opens the door for Judy.]
Nick Wilde: Officer Hopps.
[Judy and Nick enter the gondola and it departs. Chief Bogo and the ZPD watch them and leave. Judy seems amazed for what Nick had done for her. She looks at Nick.]
Judy Hopps: Thank you.
Nick Wilde: Never let 'em see that they get to you.
Judy Hopps: So... things do get to you?
Nick Wilde: Oh, I mean, not anymore, but I was small and emotionally unbalanced like you once.
Judy Hopps: [sarcastic, rolls her eyes and looks away] Har har.
Nick Wilde: No, it's true. [Judy looks at him] I think I was eight or maybe nine, and all I wanted to do was join the Junior Ranger Scouts. [A flashback shows a young Nick in front of a mirror being fitted in a scout's uniform by his mother. Young Nick stands straight, trying to look fierce. She tickles him from behind and he flinches and giggles] So, my mom scraped together enough money to buy me a brand new uniform, because by God I was gonna fit in, even if I was the only
 predator in the troop, the only fox. [Young Nick enters the Junior Ranger Scouts where he is greeted by the scouts]

**Woodchuck bully**: Okay, Nick.

**Nick Wilde**: I was gonna be part of a pack.

**Woodchuck bully**: Ready for initiation?

**Young Nick Wilde**: Yeah! Pretty much born ready.

**Nick Wilde**: I was so proud.

[the lights go off and the Woodchuck bully shines a flashlight on Young Nick's face]

**Woodchuck bully**: Okay. Now raise your right paw and deliver the oath.

**Young Nick Wilde**: [raises his paw] I, Nicholas Wilde, promise to be brave, loyal, helpful, and trustworthy!

**Woodchuck bully**: Even though you're a fox?

**Young Nick Wilde**: What?

[gets roughly pushed to the floor and is held down by two of the Ranger Scouts] No, no! What did I do wrong, you guys? No, please! Tell me what did I do wrong? [Woodchuck bully straps a muzzle on Young Nick] What did I do? Gah!

**Woodchuck bully**: If you thought we would ever trust a fox without a muzzle, you're even dumber than you look. [Young Nick runs out of the building and goes to the side, scared]

**Junior Ranger Scout 2**: [from inside] Is he gonna cry?

[Young Nick struggles with the muzzle and throws it away. He breaks down in tears and begins to cry]

**Nick Wilde**: I learned two things that day. One: I was never gonna let anyone see that they got to me.

**Judy Hopps**: And two?

**Nick Wilde**: If the world's only gonna see a fox as shifty and untrustworthy, there's no point in trying to be anything else.

**Judy Hopps**: Nick, you are so much more than that. [Judy places her paw on Nick's arm. Nick looks at her and pulls back.]

**Nick Wilde**: Boy, look at that traffic down there. How about we go up to Chuck in traffic central? Chuck, how're things looking on the jam-cams?

**Judy Hopps**: Nick, I'm glad you told me.

**Nick Wilde**: [gets an idea] The jam-cams...

**Judy Hopps**: Seriously, it's okay...

**Nick Wilde**: No no no, shh! There are traffic cameras everywhere, all over the canopy! [Points excitedly to one just above their heads hidden in the fronds of a fake palm tree.] Whatever happened to the jaguar...

**Judy Hopps**: The traffic cams would have caught it!

**Nick Wilde**: Bingo!

**Judy Hopps**: Oh ho, pretty sneaky, slick! [punches him in the arm]

**Nick Wilde**: Yes, however, if you didn't have access to the system before, I doubt Chief Buffalo-Butt is gonna let you into it now.

**Judy Hopps**: No... But I have a friend at City Hall who might!
Scene 24: Assistance from Bellwether

[At City Hall, Bellwether is following Mayor Lionheart, carrying a large pile of folders]

Dawn Bellwether: Uh, sir, if we could just review these very important... Sir! [almost steps on a mouse] Oh, I'm so sorry, Sir!

Leodore Lionheart: Okay! I heard you, Bellwether, just take care of it! [slams another folder on top of the pile] Please. And clear my afternoon, I'm going out.

Dawn Bellwether: [follows Mayor Lionheart, trying to keep the folders balanced and gathering the scattering papers] Oh, no, but sir, you do have a meeting with Herds and Grazing, sir, if I can just...! [Mayor Lionheart enters his office and lets the doors slam right in Bellwether's face, making her spill everything] Oh, mutton chops. [she picks up the folders until she's approached by Judy and Nick. Judy helps pick up a folder]

Judy Hopps: Assistant Mayor Bellwether, we need your help. [Judy and Nick are in Bellwether's office, where Bellwether types on her computer.] We just need to get into the traffic cam database.

[While they're waiting, Nick touches the top of Bellwether's wool. Then he starts to feel it.]

Nick Wilde: [whispering happily] So fluffy!

Judy Hopps: [sees Nick, in a loud whisper] Hey!

Nick Wilde: Sheep never let me get this close.

Judy Hopps: You can't just touch a sheep's wool!

Nick Wilde: It's like cotton candy!

Judy Hopps: [swats Nick's hand away] Stop it! [catches the wool back in place just before Bellwether turns to her]

Dawn Bellwether: Where to?

Judy Hopps: Uh, Rainforest District. Vine and Tujunga. [Judy glares at Nick, who just grins. Bellwether shows camera icons for the map on the computer]

Dawn Bellwether: There! Traffic cams for the whole city. Well, this is so exciting, actually. I mean, you know, I never get to do anything this important.

Judy Hopps: But you're the assistant mayor of Zootopia.

Dawn Bellwether: Oh, I'm more of a glorified secretary. I think Mayor Lionheart just wanted the sheep vote. But he did give me that nice mug. [shows a coffee mug with the words "World's Greatest Dad" on it, with Dad crossed out and over it has "Assistant Mayor"] Feels good to be appreciated.

Leodore Lionheart: [through intercom] Smellwether!

Dawn Bellwether: Ah, that's a fun little name he likes to use. I called him Lionfart once, he did not care for that, let me tell you, it was not a good day for me... [answers it] Yes, sir?

Leodore Lionheart: [through intercom] I thought you were going to cancel my afternoon!

Dawn Bellwether: Oh, dear. [starts to leave] I'd better go. Let me know what you find. It was really nice for me to be...

Leodore Lionheart: [through intercom] While we're young, Smellwether! [Bellwether hurries out the door]

Nick Wilde: You think when she goes to sleep, she counts herself?
Judy Hopps: Oh, shush. [looks through the cams] Okay, traffic cams... Tujunga, Tujunga... We're in. [they see footage of Manchas chasing them into the log, then Manchas closing in on Nick, then Judy and Nick swinging off the vine. A van appears and two timber wolves get out] Who are these guys?

Nick Wilde: Ugh. Timber wolves. Look at these dum-dums. [The timber wolves approach Manchas and one of them fires a net, trapping the jaguar. Judy gasps. The wolves carry the captive Manchas.] Bet ya a nickel one of them's gonna howl. [the wolves howl] And there it is. I mean, what is it with wolves and the howling? It's a...

Judy Hopps: Howlers! Night Howlers! That's what Manchas was afraid of, wolves! The wolves are the Night Howlers! If they took Manchas...

Nick Wilde: I bet they took Otterton too!

Judy Hopps: All we gotta do is find out where they went. [Judy switches through the footages of the van driving out of the Rainforest District to Tundratown but it doesn't enter through Tundratown] Wait, where'd they go?

Nick Wilde: [uses the mouse and goes through another footage] You know, if I wanted to avoid surveillance because I was doing something illegal, which I never have, [Judy smiles slightly] I would use the maintenance tunnel 6B, which would put them out... right there. [the van drives out through the tunnel]

Judy Hopps: [impressed] Well look at you, junior detective! You know, I think you'd actually make a pretty good cop.

Nick Wilde: [jokingly disgusted] Ugh. How dare you. [Judy chuckles; Nick follows the van through more footage]Acacia Alley, Ficus Underpass, South Canyon.

Judy Hopps: Mm-hm, they're heading out of town. Where does that road go?

Scene 25: Cliffside Asylum

[The scene transits to Cliffside Asylum. Judy and Nick peek out from a rock and see the rather creepy looking building with a vine design on the front. They run to a toll booth, avoiding the view of the wolf guards. Nick makes rapid signs with his paws to Judy, confusing her. Nick slips through the other side. The white timber wolf picks up Nick's scent and starts to look back where Nick is clinging in suspension. Judy howls. The guard howls and the other guard goes up to him.]

Larry: Gary, quit it, you're gonna start a howl!

Gary: I didn't start it!

[Judy howls again. Gary howls, followed by Larry, then all of the guards begin to howl]

Judy Hopps: Come on!

[As the wolf guards howl, Judy and Nick run up to the entrance and hide from sight.]

Nick Wilde: You are a clever bunny.

[They look up and see a pipe. They enter a room through the sewer grate. Judy uses her phone light to search. Hospital beds have been pushed up against the wall.]

Judy Hopps: It looks like this was a hospital.

[They see a door. Nick slowly and cautiously approaches the door to open it, slowly extends a paw, then he steps back and pushes Judy forward.]
Nick Wilde: You know, after you. You're the cop. [annoyed, Judy turns off her light, opens the door and looks around. a room with an examination bed and three screens with a CAT scan of a brain is seen through the doorway. Nick peeks out through Judy's ears and looks around] Okay, all clear. [He slowly moves backward, Judy's ears spring back into place. She rolls her eyes, sighing, turns on her phone light again, and looks around the room]

Judy Hopps: All this equipment is brand new. [takes pictures of the equipment]

Nick Wilde: [nervous] Carrots. [points down revealing claw marks on the floor.]

Judy Hopps: Claw marks...

Nick Wilde: Yeah, huge, huge claw marks, I mean what kind of animal...

[A tiger pounces against the glass, startling Nick. Judy and Nick walk through the passage way seeing other predator mammals in cells, all in a savage state. They shine the flashlight up into the top left corner of one cell where two pinpricks of light are visible, and find Manchas in the cell, growling.]

Judy Hopps: Mr. Manchas. [Nick looks at Manchas's file. Judy and Nick walk up to another cell and see Otterton inside. His glasses are broken, his sweater is gone and Otterton runs under the bed snarling] It's him! We found our otter. [to Mr. Otterton, reassuringly] Mr. Otterton, my name is Officer Judy Hopps. Your wife sent me to find you. We're gonna get you out of here...

[Mr. Otterton starts to come forward, sniffing and eyes black, before he pounced against the glass, making them jump back in surprise.]

Nick Wilde: Or not! Guess he's in no rush to get home to the missus.

Judy Hopps: Eleven, twelve, thirteen, fourteen... Not including Manchas, it's...

It's fourteen. Chief Bogo handed out fourteen missing mammal files... They're all here! All the missing mammals are right here!

[They hear a mechanical door opening. As the door opens, Judy and Nick run and hide in an empty cell. Then, they hear a familiar voice.]

Leodore Lionheart: [vexed] Enough! I don't want excuses, Doctor, I want answers. [Mayor Lionheart and Dr. Madge Honey Badger enter the room]

Dr. Madge Honey Badger: Mayor Lionheart, please. We're doing everything we can.

[Judys uses her phone to record their conversation]

Leodore Lionheart: Really? 'Cause I've got a dozen and a half animals here who've gone off the rails crazy, and you can't tell me why! Now I'd call that awfully far from "doing everything"!

Dr. Madge Honey Badger: Sir, it may be time to consider their biology. [Judy gives a confused look and Nick gives a suspicious look]

Leodore Lionheart: [in angered confusion] What? What do you mean "biology"?

Dr. Madge Honey Badger: The only animals going savage are predators. We cannot keep it a secret; we need to come forward!

Leodore Lionheart: [mock thinking] Hm, great idea. Tell the public. And how do you think they're gonna feel about their mayor... WHO IS A LION?! I'll be ruined! [Judy and Nick look at each other in worry]

Dr. Madge Honey Badger: Well, what does Chief Bogo say?
Leodore Lionheart: Chief Bogo doesn't know. And we are going to keep it that way.

[Judy's phone rings. Her parents are calling her. She tries to turn it off but the ringtone echoed.]

Judy Hopps: [hushed] No, no, no!

Leodore Lionheart: Someone's here!

Dr. Madge Honey Badger: Sir, you need to go. Now! Security, sweep the area!

[Mayor Lionheart and Dr. Madge leave the room as the alarm sounds. The door of the cell Judy and Nick are in closes. They try to open until they see wolves coming to the door.]

Nick Wilde: Great! We're dead! We're dead, that's it. I'm dead, you're dead, everybody's dead! [leans against a toilet without realizing]

Judy Hopps: [gets a sudden idea] Can you swim? [She puts her phone in a plastic bag]


[Three wolves enter the room carrying taser guns with laser sights, but one notices the toilet post-flush and cocks his head to the side with confusion. Judy and Nick slide down the pipe and fall out, going down the waterfall, Judy in a diving position, Nick twisting and turning in weird positions while screaming, before falling into the water below. Nick emerges and looks for Judy.]

Nick Wilde: Carrots? Hopps? Judy?! [Judy emerges holding her phone in the bag]

Judy Hopps: We gotta tell Bogo!

Scene 26: Dancing with Gazelle

[In his office, Chief Bogo looks at the Gazelle dancing app and sees his face on a tiger dancer.]

Gazelle App: Wow, you are one hot dancer, Chief Bogo. [Chief Bogo grins, then he quickly puts his phone away as Clawhauser enters his office]

Benjamin Clawhauser: Chief Bogo!

Chief Bogo: Not now!

Benjamin Clawhauser: Wait, is that Gazelle?

Chief Bogo: [tries to cover his phone] No!

Gazelle App: I'm Gazelle, and you are one hot dancer.

Benjamin Clawhauser: You have the app too? Aww, Chieeeeeef!

Chief Bogo: [embarassed] Clawhauser! Can't you see I'm working on the missing mammal cases?!

Benjamin Clawhauser: Oh, oh, oh, yes, of course, about that sir. Officer Hopps just called - she found all of them! [Chief Bogo shows a stunned look]

Gazelle App: Wow, I'm impressed!

Scene 27: The Arrest

[The ZPD swarm the Asylum. Chief Bogo exits bringing Mayor Lionheart in handcuffs with Judy walking beside them.]

Judy Hopps: Mayor Lionheart, you have the right to remain silent. Anything-

Leodore Lionheart: [interrupting] You don't understand! I was trying to protect the city!

Judy Hopps: You were just trying to protect your job.
Leodore Lionheart: No! Listen, we still don't know why this is happening. It could destroy Zootopia!
Judy Hopps: You have the right to remain silent. Anything you say can and will be used against you...

[The other officers bring in Dr. Madge in handcuffs. Other officers look suspiciously at Nick who is wearing shades, holding a Snarlbucks cup. He shows them his police badge sticker and walks off, taking a sip of his drink.]

Scene 28: Judy's Interview

[The scene changes back to the ZPD where reporters are gathered for an interview. Chief Bogo is at a podium giving a speech.]

Chief Bogo: Ladies and gentle-mammals, fourteen mammals went missing, and all fourteen have been found by our newest recruit, who will speak to you in a moment.

Judy Hopps: Ohh, I'm so nervous.

Nick Wilde: Okay. Press conference 101. You wanna look smart, answer their question with your own question and then answer that question. Like this: [pretends to have a news reporter voice while pretending to hold a microphone] "Excuse me, Officer Hopps, uh, what can you tell us about the case?" [in a fluty impression of Judy's voice] "Well, was this a tough case? Yes, yes it was." [normal voice] You see?

Judy Hopps: You should be up there with me. We did this together.
Nick Wilde: Well, am I a cop? No. No, I am not.

Judy Hopps: Hm. Funny you should say that. Because, well, I've been thinking... it would be nice to have a partner. [Judy gives Nick a ZPD application] Here, in case you need something to write with. [Judy gives Nick her carrot pen. Touched, Nick takes the pen and smiles.]

Dawn Bellwether: Officer Hopps! It's time. [Judy looks at Nick, crossing her fingers and walks up to the podium.]

Chief Bogo: They appear to be in good health, physically, if not emotionally. So now, I'll turn things over to the officer who cracked the case, Officer Judy Hopps. [Judy walks up to the podium and reporters talk all at once, trying to get Judy's answers.]

Judy Hopps: [points to a beaver] Uh, yes?

Action Gnus 5 beaver: What can you tell us about the animals going savage?

Judy Hopps: Well, the... the animals in question... [looks at Nick, who encourages her to say something] Are they all different species? Yes, yes they are. [the reporters take note, Nick approves]

Female offscreen reporter 1: Okay, so what is the connection?

Judy Hopps: Oh, all we know is that they are all members of the predator family.

Doug: So, predators are the only ones going savage?

Judy Hopps: That is accu... Yes, that is accurate, yes.

Pig reporter: Why? Why is this happening?

Judy Hopps: We still don't know. But it may have something to do with biology. [After looking euphorically at his complete application, Nick takes notice in confusion]

Male offscreen reporter 1: What do you mean by that?
Judy Hopps: A biological component. You know, something in their DNA.

Oryx reporter: In their DNA, can you elaborate on that, please?

Judy Hopps: Yes. What I mean is, thousands of years ago, uh, predators survived through their... aggressive hunting instincts. [Nick, confused at what Judy is saying, puts the application in his pocket, and looks at the screen behind her] For whatever reason, they seem to be reverting back to their primitive, savage ways. [Nick sees the savaged predators muzzled and has flashbacks from his childhood, revealing his PTSD, and glares confusedly.]

Beaver reporter 2: [offscreen] Officer Hopps, could it happen again?

Judy Hopps: It is possible, so we must be vigilant, and we at the ZPD are prepared and are here to protect you.

[The reporters get frantic and crowd Judy with questions]

Female offscreen reporter 2: Will more mammals go savage?

Male offscreen reporter 3: What is being done to protect us?

Female offscreen reporter 3: Have you considered a mandatory quarantine on predators?

[Chief Bogo and Bellwether look at each other. Bellwether goes up to Judy]

Dawn Bellwether: Okay, thank you, Officer Hopps. Uh, that's all the time we have. No more questions. [Bellwether takes Judy away from the reporters]

Judy Hopps: Was I okay?

Dawn Bellwether: Oh, you did fine! [Judy walks up to Nick]

Judy Hopps: [relieved] Oh, that went so fast. I didn't get a chance to mention you or say anything about how we...

Nick Wilde: [darkly] Oh, I think you said plenty.

Judy Hopps: What do you mean?

Nick Wilde: "Clearly there's a biological component"? "These predators may be reverting back to their primitive, savage ways"? Are you serious?

Judy Hopps: I just stated the facts of the case. I mean, it's not like a bunny could go savage.

Nick Wilde: [upset] Right. But a fox could, huh?

Judy Hopps: Nick, stop it! You're not like them.

Nick Wilde: [gets angry] Oh, there's a them now?!


Nick Wilde: The kind that needs to be muzzled? The kind that makes you think you need to carry around fox repellent? [points to the fox repellent. Judy sighs in shame] Yeah, don't think I didn't notice that little item the first time we met. So, I- let me ask you a question: Are you afraid of me? [Judy, with slight fear in her eyes and her nose twitching, says nothing] Do you think I might go nuts? Do you think I might go "savage"? [Lowers his voice threateningly] Do you think I might try to... [raises his arms, baring his claws] eat you? [Judy steps back, revealed that she opened the strap, her paw just inches from the repellent. Nick looks at her, hurt] I knew it. [scoffs; Judy looks what she is doing with mental horror of what she almost did] Just when I thought somebody actually believed in me, huh? [gives Judy back the application and leaves] Probably best if you don't have a predator as a partner.
Judy looks at the application that is completely filled out, looks up, sees Nick storming off, tearing off his sticker, and throwing it away, and becomes more horrorstruck.

Judy Hopps: No, Nick! Nick! [She tries to follow him, but is blocked by the reporters]

Beaver reporter 2: Officer Hopps, were you just threatened by that predator?
Judy Hopps: No, he's my friend.
Rabbit reporter: We can't even trust our own friends?!
Judy Hopps: That is not what I said. Please-
Beaver reporter 2: Are we safe?
Rabbit Reporter: Have any other foxes gone savage? [The microphones are shoved closer to her, as questions are buzzed all around her, and Judy is taken by surprise]

Scene 29: ZNN

[The scenes changes to the Zootopia News Network, ZNN, where Fabienne Growley and Peter Moosebridge gives the news.]

Fabienne Growley: More bad news in this city gripped by fear. [They show a caribou being carried on a gurney into an ambulance while three police officers restrain a muzzled polar bear] A caribou is in critical condition, the victim of a mauling by a savage polar bear. This, the 27th such attack, comes just one week after ZPD officer Judy Hopps connected the violence to traditionally predatory animals.

Peter Moosebridge: Meanwhile, a peace rally organized by pop star Gazelle was marred by protest. [Gazelle is seen in front of a protest peace rally. Judy is seen between Frantic Pig and a female leopard, trying to separate the argument]

Frantic Pig: Go back to the forest, predator!
Female Leopard: I'm from the savannah!
Gazelle: [interviewed] Zootopia is a unique place. It's a crazy, beautiful diverse city where we celebrate our differences. This is not the Zootopia I know. The Zootopia I know is better than this. [Judy is on the train and she sees a tiger sitting next to a bunny mother and child, playing on his phone placidly. The mother pulls the child close to her] We don't just blindly assign blame. We don't know why these attacks keep happening, but it is irresponsible to label all predators as savages. [In the asylum, Mrs. Otterton sees her husband in his savage state, tethered to a pole in the middle of the room, snarling. Judy walks up to her and puts her hand on her shoulder.]

Mrs. Otterton: [sadly] That's not my Emmitt. [Judy sadly looks at her]
Gazelle: [with deep sadness] We cannot let fear divide us. Please, give me back the Zootopia I love.

Scene 30: Moving to Records

[Judy is in the ZPD with her own desk looking at her computer, typing a "savage mammal report" on Emmitt Otterton. Chief Bogo approaches her and taps the wall.]

Chief Bogo: Come on, Hopps. The new mayor wants to see us.
Judy Hopps: The mayor? Why?
Chief Bogo: It would seem you've arrived.
[Judy follows Chief Bogo, she sees Clawhauser, sad, packing his stuff]

**Judy Hopps:** Clawhauser? What are you doing?

**Benjamin Clawhauser:** Um... They thought it would be better if a predator, such as myself, wasn't the first face that you see when you walk into the ZPD.

**Judy Hopps:** What?

**Benjamin Clawhauser:** They're gonna move me to records. It's downstairs. It's by the boiler. [Clawhauser sadly walks off, Judy looks at him, upset and guilty.]

**Chief Bogo:** Hopps!

**Scene 31: The Public Face of the ZPD**

[The scene changes to the mayor's office where Judy is holding a ZPD poster displaying her smiling face. She looks at Bellwether]

**Judy Hopps:** I don't understand.

**Dawn Bellwether:** Our city is 90% prey, Judy, and right now, they're just really scared. You're a hero to them. They trust you. And so that's why Chief Bogo and I want you to be the public face of the ZPD. [Judy looks at the cover and gives thought]

**Judy Hopps:** I'm not... I'm not a hero. I came here to make the world a better place, but I think I broke it.

**Chief Bogo:** Don't give yourself so much credit, Hopps. The world has always been broken, that's why we need good cops. Like you.

**Judy Hopps:** With all due respect, sir, a good cop is supposed to serve and protect, help the city, not tear it apart. [Unclips and takes off her badge and puts it on the desk sadly.] I don't deserve this badge.

**Chief Bogo:** [surprised] Hopps...?

**Dawn Bellwether:** Judy, you've worked so hard to get here. It's what you wanted since you were a kid. You can't quit.

**Judy Hopps:** Thank you for the opportunity.

[Cut to Bonnie and Stu's point of view. Judy's ears are indeed drooped.]

**Scene 32: Judy's Epiphany**

[The scene black out and changes to Bunnyburrow where Judy is now working as a carrot farmer, in a pink flannel and jeans. She rolls up carrots in a newspaper.]

**Judy Hopps:** [depressed] A dozen carrots. Have a nice day.

**Mother rabbit:** Thanks. [to her daughter as they walk away] Come on.

[Judy sighs. Bonnie and Stu look at her and come up to her.]

**Stu Hopps:** Hey there, Jude... Jude the Dude. Remember that one? [Bonnie gives Stu a look.] How're we doing?

**Judy Hopps:** I'm fine.

**Bonnie Hopps:** You are not fine, your ears are droopy. [Cut to Bonnie and Stu's point of view. Judy's ears are indeed drooped.]

**Judy Hopps:** Why did I think I could make a difference?

**Stu Hopps:** Because you're a trier, that's why.

**Bonnie Hopps:** You've always been a trier.
Judy Hopps: Oh, I tried. And I made life so much worse for so many innocent predators.

A van horn sounds and a van pulls up

Stu Hopps: Oh! Not all of them, though. Speak of the devil, Right on time. [The van has the words 'Gideon Grey's Real Good Baked Stuff with Fresh Produce from Hopps' Family Farm' and Gideon Grey, grown up, walks out of his van]

Judy Hopps: Is that... Gideon Grey?

Stu Hopps: Yep! Sure it is. We work with him now.

Bonnie Hopps: He's our partner, and we never would have considered it had you not opened our minds.

Stu Hopps: That's right, I mean Gid's turned into one of the top pastry chefs in the Tri-Burrows.

Judy Hopps: [amazed] That's... That's really cool, you guys.

Gideon Grey: Hey, Judy. I'd just like to say, I'm sorry for the way I behaved in my youth.

Judy Hopps: Well, I know a thing or two about being a jerk.

Gideon Grey: Anyhow, I brought y'all these pies.

Stu Hopps: Hey kids! Don't you run through that Midnicampum holicithius!

Bunny child 1: [to her two other siblings] whoa, whoa, whoa! [The bunny children run elsewhere]

Gideon Grey: [surprised] Well, now there's a four-dollar word, Mr. H, my family always just called them Night howlers.

Judy Hopps: [stunned] I'm sorry, what did you say?

Stu Hopps: Oh, Gid's talking about those flowers, Judy. I use 'em to keep the bugs off the produce, but I don't like the little ones going near 'em on account of what happened to your Uncle Terry.

Bonnie Hopps: Yeah, Terry ate one whole when we were kids and went completely nuts.

Stu Hopps: He bit the dickens out of your mother.

Judy Hopps: [a realization sweeps over her] A bunny can go savage.

Bonnie Hopps: Savage? Well, that's a strong word, but it did hurt like the devil.

Stu Hopps: Well, sure it did. There's a sizeable divot in your arm. I'd call that savage!

Judy Hopps: Night Howlers aren't wolves, they're flowers. The flowers are making the predators go savage. That's it! That's what I've been missing! [runs up to the family pickup truck] Oh, keys, keys keys keys, hurry come on! [Stu fumbles, tosses the keys to Judy, who grabs them and gets in the truck] Thank you! I love you, bye! [Judy turns on the truck and drives back to Zootopia, leaving her parents and Gideon bewildered.]

Stu Hopps: You catch any of that, Bon?

Bonnie Hopps: Not one bit.
Gideon Grey: [still holding the tray of pies] Well, that makes me feel a little bit better, I thought she was talking in tongues or something.

Scene 33: Judy and Nick Reconcile

[Judy drives up to Zootopia, drives through Sahara Square, looking for Nick until she sees Nick’s van. She knocks on the back door and Finnick emerges holding a baseball bat.]

Finnick: [furiously] Who is it?! [sees Judy, face changes]

Judy Hopps: [desperately] I need to find Nick. Please. [the scene changes to a bridge, where Judy looks for Nick] Nick? Nick? [She peers over the bridge and sees Nick in shades, lounging on a chair, drinking from a cup. Relived, Judy walks up to him.] Oh, Nick! Night howlers aren’t wolves, they’re toxic flowers! I think someone is targeting predators on purpose and making them go savage. [upset, Nick puts down the drink and takes off his shades]

Nick Wilde: [deadpan] Wow. Isn’t that interesting? [gets up and walks under the bridge. Judy, upset, follows him.]

Judy Hopps: Wait... Wait, listen... I-I know you'll never forgive me, and I don't blame you - I wouldn't forgive me either. [Nick stops walking but doesn't look at her] I was ignorant and irresponsible and small-minded. But predators shouldn't suffer because of my mistakes. I have to fix this. But I can't do it without you. [Nick still doesn't look at her] And after we're done, you can hate me, [begins to cry] and... and that'll be fine, because I was a horrible friend, and I hurt you, and you... and you can walk away knowing that you were right all along - I really am just a dumb bunny.

[Everything is silent, except for Judy's crying. Then a recorded voice is heard]

Judy Hopps' voice: [Through carrot pen] I really am just a dumb bunny. [Judy tearfully looks at Nick. Nick holds up the carrot pen and replays Judy's words] I really am just a dumb bunny. [Nick turns to Judy, smiling at her]

Nick Wilde: Don't worry, Carrots. I'll let you erase it... in 48 hours. [Judy smiles, cries tears of joy, sniffs, wiping away one] All right, get in here. [Judy walks up to Nick and puts her head on Nick's mid-torso and they hug as she cries more. He pats her head and pulls her closer] Okay, oh, you bunnies, you're so emotional. There we go, deep breath. Are you, are you just trying to steal the pen? Is that what this is? [Judy, laughing while weeping, playfully tries to take the pen from Nick; then Nick suddenly becomes serious] You are standing on my tail, though... Off, off-off-off!

Judy Hopps: Oh, I'm sorry.

Scene 34: Judy and Nick Question Duke Weaselton

[Later, Judy and Nick are off in the Hopps’ Family truck. Nick eats a couple of blueberries]

Nick Wilde: [happily] Ooh, I thought you guys only grew carrots! [eats more blueberries] Mm! [voice slightly muffled from the blueberries] What's your plan?

Judy Hopps: We are gonna follow the Night howlers.

Nick Wilde: [puts more blueberries in a handkerchief] Okay. How?

Judy Hopps: Know this guy? [shows her phone with a picture of the news of Duke Weaselton]
Nick Wilde: [tucking the handkerchief in his pants pocket] Uh-huh. I told you, I know everybody!
[The scene changes to an alley where Duke is selling DVDs]

Duke Weaselton: Ha-ha! Well, hello! Step right up. Anything you need, I got it. [We see Zootopian versions of Disney movies such as Tangled, Wreck-it Ralph, Frozen 2, Big Hero 6, Moana, and Gigantic] All your favorite movies! I've got movies that haven't even been released yet! [to Dharma, who just declined] Hey, 15% off. 20! Make me an offer! Come on! [Judy and Nick approach him]

Nick Wilde: Well, well. Look who it is, the Duke of Bootleg.

Duke Weaselton: What's it to you, Wilde? Shouldn't you be melting down a pawpsicle or something? [recognizes Judy] Hey, if it isn't Flopsy the Copsy.

Judy Hopps: We both know those weren't moldy onions I caught you stealing. What were you gonna do with those Night howlers, Weselton?

Duke Weaselton: It's Weselton! Duke Weaselton! And I ain't talking, Rabbit. And there ain't nothing you can do to make me. [flicks his toothpick in Judy's face. She and Nick look at each other slyly.]

Scene 35: Duke Spills the Beans
[The scenes changes to Mr. Big in Tundratown.]

Mr. Big: Ice him!

[The polar bears open the trapdoor and hold Duke over the icy pit. He screams and struggles to break free. He looks at Judy, Nick, and Mr. Big. Nick is sipping from a tiny cup.]

Duke Weaselton: You dirty rat! Why are you helping her? She's a cop!

Mr. Big: And the godmother to my future granddaughter. [Fru Fru enters the room, pregnant]

Fru Fru: [patting her belly] I'm gonna name her Judy!

Judy Hopps: [touched] Aww!

Mr. Big: [chuckles, smiling at his daughter, then turns to the polar bears] Ice this weasel.

Duke Weaselton: Ahh! All right, all right, please! I'll talk! I'll talk! I stole them Night howlers so I could sell 'em. They offered me what I couldn't refuse - money.

Judy Hopps: And to whom did you sell them?

Duke Weaselton: A ram named Doug. We got a drop spot underground. [The scene changes to Judy and Nick walking to an abandoned subway station] Just watch it; Doug is the opposite of friendly. He's unfriendly.

Scene 36: The Train Car Chase
[Judy and Nick enter the station and find an old train car.]

Judy Hopps: Come on.

[Judy and Nick went up to the train car, which is Doug's lab and discover it is full of flowers just like the ones from the Hopps' Family Farm.]

Judy Hopps: The weasel wasn't lying.

Nick Wilde: Yeah, it looks like ol' Doug's cornered the market on Night Howlers. [Doug suddenly enters the room, prompting Judy and Nick to hide under a table. After putting on a gas mask, Doug takes a pot full of Night Howlers and dumps it all into a vat. He then turns the dial, liquefying the flowers and subsequently guides the liquids through test tubes and a chemistry set, a small machine injects
blue serum into a paintball-like pellet. Doug's cell phone rings. Judy and Nick scurry under another table as Doug answers his phone.]

**Doug:** You got Doug here. What's the mark? Cheetah in Sahara Square, got it. [loads the serum pellet into a dart gun] You serious? Yeah, I know they're fast, I can hit 'em. Listen, I hit a tiny little otter through the open window of a moving car.

[Judy gasps, and sees a photo of Emmitt Otterton on Doug's subway bulletin map. A flashback shows Emmitt Otterton in the limo, and Doug snipes him through the open window with a serum pellet, making him go savage. Then she looks at a photo of Renato Manchas. Another flashback shows Manchas unlocking the door, first meeting Judy and Nick when he is shot by Doug, who is hiding outside the window, with a serum pellet from behind making him go savage.]

**Doug:** Yeah, I'll buzz you when it's done. [places the dart gun into a case] Or you'll see it on the news, you know, whichever comes first. [a knock is heard]

**Woolter:** Hey, Doug, open up! We've got your latte!

**Doug:** Alright, Woolter and Jesse are back so I'm leaving now. Out.

[Doug goes over to the car door. Judy suddenly crawls out of her hiding place]

**Nick Wilde:** [whispered] Where are you going? Where are you going? Get back here! What are you doing, he's gonna see you! [Judy takes a glance at the train's front controls where a red light is blinking rhythmically, with a soft clicking noise. An idea is growing in her mind.] What are you looking at?! Hey! Whatever you're thinking, stop thinking it! Carrots! Carrots!

**Doug:** [opens the door] Better have the extra foam this time-

[Without warning, Judy kicks Doug out of the car and locks the door.]

**Woolter:** Hey! Open up!

**Nick Wilde:** What are you doing?!! You just trapped us in here!

**Judy Hopps:** We need to get this evidence to the ZPD.

**Nick Wilde:** [grabs the case containing Doug's dart gun] Okay, great, here it is. Got it.

**Judy Hopps:** No. All of it!

**Nick Wilde:** Wait, what? [Judy runs to the front of the train and knocks a few controls on, trying to get the old train to move. The controls die and Judy bangs it, starting it up again] Great, you're a conductor now, huh? Hey, listen, it would take a miracle to get this rust bucket going. [With a sudden jerk, the train begins to move; Nick seems stumped.] Well. Hallelujah!

**Jesse:** [on the phone] We kinda got a situation at the lab... [notices the train is rolling away] Oh! It just got worse!

[Woolter and Jesse start to run after the train, leaving Doug behind, moping over his latte.]

**Nick Wilde:** Mission accomplished. Would it be premature for me to do a little victory toot toot?

**Judy Hopps:** All right. One toot toot.

[Nick toots the horn twice, as Woolter and Jesse catch up to the train and start climbing over it.]

**Nick Wilde:** [happily] Well, I can cross that off the bucket list.
[Judy and Nick’s celebration is cut short as they hear a thud from the top of the train. They turn around nervously to see Woolter break into the train. He tries to ram his way to the front, but Nick closes the steel door and locks him out. Woolter tries to open the door. He sees Nick smirking at him and head butts the glass.]

**Nick Wilde:** I may have to rescind that victory toot toot. [Another thud from the top of the train, this time straight over their heads.] Maybe that’s just hail?

[Jesse breaks his way in through the small front window. Even though he is stuck, he immediately tries to grab Judy. Nick goes up to save Judy.]

**Nick Wilde:** Back off!

[Nick tries to stop Jesse, but gets pushed away against the door. Jesse attempts to grab Judy’s shirt front, but the bunny barely manages to squeeze out of range. Nick feels a bump on the door. Nick sees Woolter has backed all the way to the end of the car, ready to bust the door down for good. Woolter charges at full speed.]

**Nick Wilde:** Incoming!

[Nick quickly opens the door and Woolter charges straight to the front window, ramming Jesse onto the tracks in front of the train, and getting stuck in the front window himself. In the charge, Judy gets thrown out of the car, but manages to hold on to Woolter’s horns.]

**Nick Wilde:** Carrots!

**Judy Hopps:** Don’t stop, keep going!

**Jesse:** [running as fast as he can in front of the car] No! No! Please stop!

**Judy Hopps:** Do not stop this car!

[With no time left, Jesse leaps to the side of the tunnel, away from the oncoming train. He screams in pain as his belly is sheared by the side of the train. Meanwhile, Woolter manages to toss Judy to the top of train, where she narrowly misses being hit by a signal light. The train emerges from the tunnel and Woolter is trying to punch his way to Nick at the controls. As Judy tries to get up, she notices a freight train coming straight towards them, on the same track! She gasps and quickly notices a track junction and a track switch up ahead. She gets an idea. She pokes her head through the opened vent.]

**Judy Hopps:** [shouting] Speed up, Nick, speed up!

**Nick Wilde:** There’s another train coming!

**Judy Hopps:** Trust me. Speed up!

[Nick grunts as he moves the throttle forward to increase the train’s speed. Woolter notices the oncoming train.]

**Woolter:** Stop the train!

[Woolter screams as the two trains come closer to colliding.]

**Judy Hopps:** [to Woolter] Hey! Need some help?

[With one swift move, Judy leaps down and kicks Woolter off the train and onto the track switch. The junction shifts just in time and the subway car makes a sudden turn away from the freight train. However, the high speed of the subway car is making it tip over.]

**Nick Wilde:** Oh no, oh no, no, too fast! Too fast, hold on!

[Judy and Nick hang on as the subway car slides down the track on its side. Sparks fly everywhere, sparking a fire in the lab. The two look ahead and see the]
train is speeding into the end of the line station, and the wall that they are careening into.]

Nick Wilde: I think this is our stop!

[They and Nick leap off the car and onto the abandoned subway platform. They look on shocked as the train slams into the wall in a fiery crash.]

Judy Hopps: [out of breath] Okay, maybe... Maybe some of the evidence survived.

[The train suddenly detonates, sending pieces of debris all over the station. One of which narrowly misses hitting Judy and Nick as it flies onto the platform before exploding itself behind them, making them flinch.]

Judy Hopps: [stunned] Everything is gone. We've lost it all...

Nick Wilde: [equally stunned] Yeah. Oh, except for this. [Nick holds up the case containing Doug's dart gun and laughs triumphantly]

Judy Hopps: [overjoyed] Ooh, Nick! YES! [In her excitement, Judy gives Nick a somewhat forceful punch to the arm and takes the case.]

Nick Wilde: Ow...

Judy Hopps: Come on! We gotta get to the ZPD. Cut through the Natural History Museum!

Scene 37: The True Villain

[They and Nick run out of the subway station, which leads them inside the Natural History Museum, which is closed. The two run through the many exhibits and before long find themselves looking at the exit that will lead them to the ZPD.]

Judy Hopps: Look, there it is! [Then, they are stopped by a voice.]

Dawn Bellwether: Judy! Judy! [They see Bellwether with two Sheep Cops urgently heading their way.]

Judy Hopps: Mayor Bellwether! [The two run to her.] We found out what's happening. Someone's darting predators with a serum. That's what's making them go savage!

Dawn Bellwether: I'm so proud of you, Judy. You did just a super job.

Judy Hopps: Thank you, ma'am! [Judy starts to hand over the gun case over to Bellwether. However, she stops and looks at her in suspicious confusion.] ...How did you know where to find us?

Dawn Bellwether: I'll go ahead and take that case, now. [Bellwether insistently reaches over for the case, but Judy holds onto it tighter. Fear starts to overtake Judy and Nick as they start to slowly walk away from Bellwether.]

Judy Hopps: Uh, you know what, I think Nick and I will just take this to the ZPD.

[They turn around to leave only to find a large, sinister-looking ram blocking their way. He stares at them menacingly and cracks his neck, ready to attack.]

Judy Hopps & Nick Wilde: Run! [Judy and Nick run back into the museum, with Judy hanging onto the case for dear life.]

Dawn Bellwether: [angrily] Get them!

[The three rams go after Judy and Nick, who try to lose them through a closed section of the museum where many exhibit pieces are laying on the floor. Judy trips on a tusk display, cutting her leg badly. She falls over, grunting in pain.]
Nick Wilde: Carrots! [Nick goes back to Judy.] I got you. Come here. [Nick quickly carries her over to a nearby wall. Judy sits back wincing over her cut.] Okay, just relax. [He takes out his handkerchief to wrap Judy's leg. He accidentally spills a few blueberries on the floor] Whoops! Blueberry?

[Nick eats the blueberry and tends to her leg. They hear Bellwether's voice suddenly calls out. Her silhouette is shown behind the curtain.]

Dawn Bellwether: Come on out, Judy.

Judy Hopps: [whispers, giving the case to Nick] Take the case. Get it to Bogo.

Nick Wilde: [whispers] I'm not gonna leave you behind; that's not happening.

Judy Hopps: I can't walk!

Nick Wilde: [looking around] Just... We'll think of something.
[The two gasp as Bellwether and her rams enter the restricted area. Bellwether tries to get Judy to surrender.]

Dawn Bellwether: We're on the same team, Judy! Underestimated, underappreciated... Aren't you sick of it? [She motions to the rams to spread out before continuing] Predators - may be strong and loud, but prey outnumber predators ten-to-one. [Bellwether notices a rabbit-shaped shadow on the wall. She snaps her fingers to one of the rams and points to where she thinks Judy is.] Think of it - 90% of the population united against a common enemy. We'll be unstoppable.

[The ram pounces on the source of the shadow, only to find a rabbit mannequin for an exhibit. A sudden clanging is heard and Bellwether sees Judy and Nick trying to make a break for the exit.]

Dawn Bellwether: Over there! [the rams run after the pair]

[Nick carries Judy as they try to make it out as fast as they can, but are slowed by Judy's injury. The big ram quickly catches up to Judy and Nick, and headbutts them into one of the museum's exhibit pits, making them lose their hold on the gun case. The case flies to the floor and Bellwether retrieves it. Judy and Nick, trapped get up. Bellwether chuckles unpleasantly as she goes up to the display looking down at them.]

Dawn Bellwether: Well, you should have just stayed on the carrot farm, huh? It really is too bad, I... I did like you.

Judy Hopps: What are you gonna do? Kill me?

Dawn Bellwether: [chuckles] Oh, no, of course not. [She takes out the dart gun with an evil grin.] He is!
[Bellwether fires the dart gun and the serum pellet hits Nick on the neck, leaving a blue stain. He starts to grunt and groan in pain.]

Judy Hopps: No! Oh, Nick!

Dawn Bellwether: [On the phone, fake panicked] Yes, police?! There's a savage fox in the Natural History Museum! Officer Hopps is down! Please hurry!

Judy Hopps: No, Nick! Don't do this; fight it!

Dawn Bellwether: [chuckles] Oh, but he can't help it, can he? Since preds are just "biologically predisposed" to be savages.

[Nick starts to growl and Judy looks down to see Nick's eye looking straight at her menacingly. Judy backs away in fear and starts to run away. Nick goes down on
all fours, bearing his teeth at Judy before he starts chasing her down like a wild fox. Judy tries to slow Nick down by throwing a deer mannequin at him.]

Dawn Bellwether: [laughs evilly] Gosh, think of the headlines! "Hero Cop Killed by Savage Fox!"

[Judy backs up to a wall, gasping in fear as Nick tears the dummy to pieces with his teeth, then stares at her.]

Judy Hopps: So that's it? Prey fears predators and you stay in power? Dawn Bellwether: Yeah, pretty much. Judy Hopps: It won't work! Dawn Bellwether: Fear always works! And I'll dart every predator in Zootopia to keep it that way.

[Judy gasps as Nick slowly closes in snarling, growling, and ready to pounce. She is trapped.]

Judy Hopps: Oh, Nick... no... Dawn Bellwether: [chuckles then, glares] Bye bye, Bunny. [Nick finally closes in on the frightened Judy, and lunges at her, biting her neck. Judy lets out a blood-curdling scream, and Bellwether looks on, pleased at her own work. Then...]

Judy Hopps: [sticks out her tongue] Bleugh! [Nick lets go of Judy's neck and backs away, chuckling at her playful acting.] Blood! Blood! Blood! And... death. Nick Wilde: [getting back to his feet] All right, you know, you're milking it. [Bellwether gives a stunned look] Besides, I think we got it. [shouts out as he stands up and Judy and Nick put their arms around each other] I think we got it! We got it up there! Thank you, yackety-yak! You laid it all out beautifully!

Dawn Bellwether: [looks at her dart gun, confused] What? Nick Wilde: Yeah, oh, are, are you looking for the serum? [He pulls the serum pellet out from his shirt pocket] Well, it's right here.

Judy Hopps: What you've got in the weapon there? Those are blueberries. From my family's farm! [Bellwether opens the chamber of the dart gun and sees the ammo has been replaced with blueberries.]

Nick Wilde: [tastes the blueberry where he's been hit and blows a kiss] Mwah! They are delicious, you should try some.

Dawn Bellwether: [growls furiously, closing the gun] I framed Lionheart, I can frame you too! [adjusts her glasses primly] It's my word against yours.

Judy Hopps: Ooh! Actually...

[Judy pulls out her carrot pen and plays back Bellwether's crazed speech.]

Dawn Bellwether's voice: [Through carrot pen] And I'll dart every predator in Zootopia to keep it that way.

Judy Hopps: It's your word against yours.

Dawn Bellwether: [her jaw drops; shocked and dumbfounded] Huh? [Judy and Nick smile triumphantly.]

Judy Hopps: It's called a hustle, sweetheart. Boom.

[Foiled and caught red-hoofed, Bellwether starts to back away and try to make a run for it, but she is surrounded by Chief Bogo and the ZPD, who have heard everything. Police cars surround the entrance.]

Scene 38: Judy's Speech
[The scene changes to the ZNN with Fabienne Growley and Peter Moosebridge.]  
**Fabienne Growley:** Former Mayor Dawn Bellwether is behind bars today, guilty of masterminding the savage attacks that have plagued Zootopia of late. [They show Bellwether in an orange jumpsuit, in handcuffs, filled with contempt, as she is escorted through the crowd as photographers take pictures.]  
**Peter Moosebridge:** Her predecessor, Leodore Lionheart, denies any knowledge of her plot, claiming he was just trying to protect the city. [Lionheart is seen in prison being interviewed by a porcupine]  
**Leodore Lionheart:** Did I falsely imprison those animals? Well, yes. Yes I did. It was a classic "doing the wrong thing for the right reason" kind of a deal.  
**Fabienne Growley:** In related news, doctors say the Night Howler antidote is proving effective in rehabilitating the afflicted predators.  
[The scenes changes to a hospital where Emmitt is being cured from his savage state. He starts to wake up. Mrs. Otterton looks at him.]  
**Mrs. Otterton:** Emmitt? Oh, Emmitt! [The Ottertons hug very deeply in relief. Mrs. Otterton turns to Judy, who is back in her police uniform and her leg is healed.] Thank you.  
[Judy smiles, happy to serve. The scene shows an overshot of Savanna Central. Zootopia is peaceful again. A voiceover of Judy is heard. Judy is seen walking, looking at everything is back to normal. She sees a giraffe kid and a tiger cub playing with a soccer ball. It comes to her; she does a few tricks and kicks it back to them.]  
**Judy Hopps:** When I was a kid, I thought Zootopia was this perfect place, where everyone got along and anyone could be anything. Turns out, real life is a little bit more complicated than a slogan on a bumper sticker. Real life is messy. [She goes to the ZPD and sees Clawhauser, happy and back at his old job. He sets his Gazelle snow globe and his name tag and sees Officers Higgins and Krumpanski giving him two boxes of donuts. He smiles. Judy smiles.] We all have limitations, we all make mistakes, which means - hey, glass half full! - we all have a lot in common. And the more we try to understand one another, the more exceptional each of us will be. [The scene changes to the graduation ceremony, where Judy graduated, and Judy gives a speech] But we have to try. So no matter what type of animal you are; from the biggest elephant, to our first fox, [We see Nick in full police uniform, holding a beverage, lifts up his shades, and winks at Judy, inspired by her words] I implore you - try. Try to make the world a better place. [Later, Judy opens a box revealing a badge. She places the badge on Nick’s uniform. She salutes Nick, who salutes her back.] Look inside yourself and recognize that change starts with you. It starts with me. It starts with all of us.  
[The police officers cheer and applaud, throwing their hats in the air.]  
**Scene 39: Return to the Bullpen**  
[The police cat transits to the bull pen where the police officers bang their fists on the tables as Chief Bogo enters.]  
**Chief Bogo:** All right, all right, enough. Shut it! [the officers sit] We have some new recruits with us this morning, including our first fox. [Nick is seen sitting next to Judy on the same chair she’s standing on] Who cares?
**Nick Wilde:** Ha! You should have your own line of inspirational greeting cards, sir!

**Chief Bogo:** Shut your mouth, Wilde! 

**Chief Bogo:** [takes out his glasses and files] Assignments: Officers Grizzoli, Fangmeyer, Delgato - Tundratown SWAT. [they stand and leave] Snarlov, Higgins, Wolfard - undercover. [Snarlov puts on a green cap, Higgins puts on a fake mustache, and Wolfard puts on a sheep costume and they leave.] Hopps, Wilde... parking duty. Dismissed. [Judy and Nick look at the chief shocked. Then Bogo grins] Just kidding! We have reports of a street racer tearing up Savannah Central. Find him. Shut him down.

**Scene 40: The Street Racer**

[Judy and Nick are seen in a big police car, driving through Savanna Central. Judy is driving and Nick is in the passenger seat holding a pawpsicle.]

**Nick Wilde:** So, are all rabbits bad drivers or is it just you?

**Judy Hopps:** [deadpan] Oops. Sorry. [Nick gets up with the pawpsicle stuck to his face. He pulls it off his face and chuckles.]

**Nick Wilde:** Sly bunny.

**Judy Hopps:** [looks back at the road and smirks] Dumb fox!

**Nick Wilde:** [waves the pawpsicle in her direction, grinning] You know you love me.

**Judy Hopps:** Do I know that? [looks at Nick and smiles] Yes. Yes, I do.

[The light changes to green and before they can move, a red car with tinted windows zooms past them. They take notice and smile at each other. Nick puts on his shades and turns on the siren. Judy hits the pedal and they chase after the car. They managed to pull over the speeding motorist. The front license plate reads "FST NML Zootopia". Judy and Nick walk up to the car.]

**Judy Hopps:** Sir, you were going 115 miles per hour, I hope you have a good explanation. [The window rolls down revealing Flash, looking at them nervously. Judy looks at him shocked and Nick removes his shades, surprised and amused.]

**Nick Wilde:** Flash, Flash, hundred yard dash?!

**Flash Slothmore:** [slowly smiles sheepishly] Niiick...

**Scene 41: Gazelle’s Concert**

[The scene changes to Savanna Central at night where a concert by Gazelle is performed.]

**Gazelle:** Good evening, Zootopia! Come on everybody, put your paws up!

**Gazelle performs “Try Everything” as the tigers dance beside her. As she dances, Clawhauser watches, glowing with excitement. Judy and Nick are watching her perform. Judy shows an excited look and looks at Nick who grins. Animals in the audience use the phones to record the concert. Flash and Priscilla are seen slow dancing. Koslov is seen bobbing his head to the music. On his palm, Mr. Big, sitting in his chair and Fru Fru are dancing together.]

**Gazelle:** Put your paws in the air, come on! ¡Ponga sus patas en el aire, vamos!
"Try Everything" performed. Yax is seen groove dancing. Chief Bogo and Clawhauser dance next to each other. The scene shows a prison room where the concert is seen on TV. A pig officer is beside the TV watching the inmates, including Bellwether, still filled with contempt. The inmates next to her tap their knees to the beat and she looks at them annoyed.

Gazelle: ¡Sacuda sus colas conmigo, venga! Come on! Shake your tails with me, come on! Yeah!

[The final lines of "Try Everything" are performed. Judy dances to the music. She looks at Nick, bumps him with her hip to get him to dance, which he does. Judy and Nick look at each other, smiling. Chief Bogo dances, like he owns the dance floor. In prison, Bellwether notices one of the inmates touching her wool, she angrily swats him away and continues to brood. Clawhauser dances around. Bonnie and Stu are dancing the do-si-do. Yax, laid-back, enjoys himself. A pig lady next to him is disgusted by his smell. He chuckles. In prison, Lionheart reads Fancy Cat Magazine. Mr. and Mrs. Otterton are dancing together. Emmitt twirls his wife and dips her and they smile. Duke is dancing until he sees money from an animal's back pocket. He dances up to him, grabs the money, and quietly dances away. Gazelle continues singing as the tigers dance around her. Gazelle and the tigers do a final pose as the song ends. Everyone in Zootopia applauds as fireworks light up the night sky.]

The End
KEMENTERIAN AGAMA REPUBLIK INDONESIA
INSTITUT AGAMA ISLAM NEGERI (IAIN) SALATIGA
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Nomor : B-30 /IN.21/D1.1/PP.07/3/9/2019 Salatiga, 04 Maret 2019
Lamp. : Proposal Skripsi
Hal : Pembimbing Skripsi

Kepada
Yth. Hanung Triyoko, S.S., M.Hum., M.Ed

D. Tempat

Assalamualaikum Wr. Wb.
Dalam rangka penyusunan Skripsi Mahasiswa jenjang Strata Satu, Saudara
ditunjuk sebagai Dosen Pembimbing mahasiswa:
Nama : Maia Ilma Auliyak
NIM : 23030150062
Program Studi : Tadris Bahasa Inggris
Fakultas : Tarbiyah dan Ilmu Keguruan
Judul Skripsi : An Analysis of Human Value in Zootopia Movie (A Movie
Produced by Walt Disney Animation Studios and Released by
Walt Disney Pictures)

Apabila dipandang perlu Saudara diminta mengoreksi tema skripsi di atas.
Demikian untuk diketahui dan dilaksanakan.

Wassalamualaikum Wr. Wb.

A.n. Dekan,
Wakil Dekan Bidang Akademik

[Signature]
LEMBAR KONSULTASI SKRIPSI

Nama Mahasiswa : Mala Ilma Auliya
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Dosen Pembimbing : Hanung Triyoko, S.S., M.Hum., M.Ed
Judul Skripsi surat penunjukan pembimbing skripsi : AN ANALYSIS OF HUMAN VALUES IN ZOOTOPIA MOVIE (A MOVIE PRODUCED BY WALT DISNEY ANIMATION STUDIOS AND RELEASED BY WALT DISNEY PICTURES)

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Dosen Pembimbing,

Hanung Triyoko, S.S., M.Hum., M.Ed
NIP. 19730815 199903 1 003
SATUAN KETERANGAN KEGIATAN

Nama : Mala Ilma Auliyak  
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NIM : 23030150062  
Dosen P.A : Hanung Triyoko S.S., M.Hum., M. Ed

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<td>15 Februari 2017</td>
<td>Peserta</td>
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Jumlah 137

Salatiga, 10 April 2019

Mengetahui,

Wakil Dekan Bidang Kemahasiswaan dan Kerjasama

[Signature]

Dr. Achmad Maimun, M.Ag

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