CHAPTER V
CONCLUSION AND SUGGESTION

5.1 Conclusion

This research has successfully revealed that the discourse of friendship in *Toy Story 4* is constructed as a dynamic process of value transformation. Here, traditional loyalty gradually shifts toward individual autonomy. Based on an analysis of ten selected scenes, this friendship is depicted through three main dimensions: devotion in helping others discover their true selves, mutual trust as a moral reinforcement, and selfless liberation that respects friends' life choices even if they must each take their own paths. These findings emphasize that modern narratives now tend to prioritize self-actualization and emotional independence over merely maintaining physical togetherness.

From a technical perspective, this message is constructed very neatly through Teun A. van Dijk's three levels of analysis. At the macrostructural level, the overarching theme of the evolution of friendship serves as the ideological glue for the entire story. Furthermore, at the superstructural level, the narrative flow is deliberately designed from Woody's initial anxiety to the final, sweet farewell, to legitimize that choosing independence is the morally correct step. Meanwhile, at the microstructural level, detailed elements such as the metaphor of "inner voice" and the repositioning of the term "lost toy," a symbol of independence, successfully instill the values of independence in the minds of audiences in a subtle yet consistent manner.

As a final note, this research proves that *Toy Story 4* is not simply a visual spectacle, but rather a cultural instrument that captures the shifting social norms of today, especially among Generation Z. Friendship in today's context is no longer constrained by the concept of "ownership" or the necessity of always being in a group. Instead, this relationship is now more defined as a form of respect for each individual's personal growth. Ultimately, the film successfully deconstructs the meaning of loyalty into something more humanizing, where the highest form of love and devotion of a friend is demonstrated when they are able to let go of those closest to them in pursuit of true happiness.

5.2 Suggestion

Based on the conclusions and findings of this study, the researcher proposes several strategic suggestions for different stakeholders. These suggestions are aimed at advancing the academic discourse surrounding film studies and enhancing the critical literacy of the public regarding the ideological power of popular culture. The researcher believes that understanding the shift from traditional loyalty to individual autonomy is crucial in a rapidly changing social landscape; therefore, the following recommendations are intended to serve as a guide for further exploration and practical application:

1. For Future Researchers

   It is highly recommended for future researchers who are interested in film studies to expand the scope of analysis by employing Multimodal Discourse Analysis (MDA). While this study focuses on the linguistic and ideological framework of Teun A. van Dijk, an MDA approach could delve deeper into the interplay between verbal dialogue and cinematographic codes such as camera angles, lighting, and soundscapes. Exploring these visual elements would provide a more holistic understanding of how social values are subtly encoded in animated media. Additionally, future studies could perform a comparative analysis between different eras of the Toy Story franchise to track the historical evolution of social norms over the decades.

2. For Students of Literature and Linguistics

   This research serves as a reference to demonstrate that animated films are sophisticated cultural products, not merely children's entertainment. Students are encouraged to apply Critical Discourse Analysis (CDA) to various forms of popular culture to uncover the underlying ideological messages they carry. It is essential for students to look beyond the surface of the narrative and investigate how language functions as a tool for social construction. By doing so, they can better understand the power of media in shaping or challenging contemporary social issues, such as individual agency and social conformity.

3. For the General Audience and Educators

   The audience is encouraged to adopt a more critical perspective when consuming popular media. Through this study, the researcher hopes the audience recognizes that media narratives often act as "soft" teachers of social values. In the context of friendship, the audience should understand that a

healthy relationship is defined by a commitment to support one's personal growth and "inner voice," rather than an obligation that restricts individual freedom. Educators can also use these findings to initiate discussions about autonomy and respect in modern relationships, using relatable media like *Toy Story 4* as a practical example.

5.3 Limitations of the Research

Despite the in-depth analysis provided, the researcher acknowledges several limitations in this study that should be taken into consideration:

1. Scope of Analysis

   This research is limited to ten selected scenes from *Toy Story 4*. While these scenes were chosen for their high relevance to the discourse of friendship, they do not encompass the entirety of the film's narrative. Therefore, there may be other subtle nuances of social values that were not fully captured within this specific selection.

2. Methodological Focus

   The study relies primarily on Teun A. van Dijk's socio cognitive model, which emphasizes linguistic and ideological structures. Consequently, it does not extensively explore the multimodal aspects, such as cinematography, musical scores, and character animation details, which also play a significant role in constructing meaning in an animated medium.

3. Subjectivity in Interpretation

   As is common in qualitative discourse analysis, the interpretation of "local meanings" and "ideologies" is influenced by the researcher's analytical lens. Although the researcher has attempted to maintain objectivity through rigorous application of the Van Dijk framework, different researchers with different theoretical backgrounds might interpret these discursive signals differently.