

## BAB V

### Simpulan dan Rekomendasi

Bagian penutup penelitian ini ditujukan guna menampilkan kesimpulan yang peneliti dapatkan dari keseluruhan proses penelitian serta dilengkapi dengan serangkaian rekomendasi yang diharapkan mampu berguna bagi penelitian serupa di masa mendatang.

#### 5.1. Kesimpulan

Mengakhiri pembahasan, lantas dalam menjawab pertanyaan penelitian **“Mengapa inklusivitas *woke* Disney dalam film *Live-Action Mulan* dan *The Little Mermaid* menimbulkan penolakan publik internasional?”**, peneliti mendapati bahwa terdapat dua alasan yang mendasari sikap audiens tersebut. Pertama, mengacu pada *media dependency system*, Disney dianggap memanfaatkan ketergantungan audiens untuk meningkatkan popularitasnya sebagai korporasi media secara komersil dengan memanfaatkan peran figuratif Mulan dan Ariel. Melalui stereotip sistem sosial yang dalam kasus ini ditunjukkan dengan kesetaraan *woke* dalam *Live-Action Mulan* dan *The Little Mermaid*, Disney melihat publik sebagai komoditas, tetapi melupakan bahwasanya semakin publik bergantung kepada media, maka semakin tinggi pula kemampuan penalaran kritis audiens dalam menyikapi narasi-narasi yang ditawarkan oleh media tersebut. Orientasi kapitalistik Disney yang tidak terceminkan dengan baik lantas menimbulkan benturan kebudayaan dengan audiens internasional.

Kedua, berdasarkan kerangka feminisme *women of color*, upaya Disney dalam menyajikan realitas alternatif baru yang digambarkan melalui inklusivitas kesetaraan *woke* dan representasi diversitas *women of color* ternyata tidak sejalan dengan keyakinan sosial yang telah dipercaya oleh publik sebelumnya. Beberapa publik internasional masih memiliki kecenderungan untuk memandang penggambaran karakter perempuan secara homogen dan sama. Adanya keberagaman yang dicerminkan melalui diversitas etnis, warna kulit, orientasi seksual, hingga ilustrasi peran perempuan yang ditawarkan oleh Disney melalui *Live-Action Mulan* dan *The Little Mermaid* masih terasa asing dan sarat dengan nilai-nilai yang boleh jadi tidak sesuai dengan nilai-nilai yang sudah tertanam di masyarakat, sehingga pada akhirnya realitas baru tersebut pun kemudian dianggap berbeda.

Disney belum mampu mengkompromisasikan nilai-nilai barat yang menjadi landasan fundamentalnya dengan kemampuan penalaran dan karakteristik audiens di belahan dunia lainnya. Dengan demikian, penolakan publik yang dalam penelitian ini direpresentasikan oleh Tiongkok, Korea Selatan, Taiwan, Thailand, dan Britania Raya menunjukkan bahwa kegagalan inklusivitas Disney dalam menarasikan kesetaraan *woke* adalah buah dari keacuhan korporasi media terhadap skema besar interrelasi antara fungsi Disney sebagai media, interpretasi kritis masyarakat, dan moralitas keterlibatan korporasi dalam polemik sistem sosial.

## 5.2. Rekomendasi

Berdasarkan hasil penelitian, didapati pula beberapa rekomendasi sebagaimana berikut:

1. Penelitian ini menemukan adanya irisan keterikatan antara narasi media terhadap kesetaraan *woke* yang tidak terbatas hanya *woke* dengan isu rasial ataupun *woke* dengan isu gender saja, melainkan keduanya secara bersamaan. Oleh karena itu, diharapkan bagi peneliti media komunikasi internasional berikutnya dapat mengembangkan pula penelitian-penelitian sejenis yang dapat mengobservasi lebih lanjut peran globalisasi dalam beragam implikasi kultur pop terhadap nilai-nilai kesetaraan rasial dan gender secara integral.
2. Dalam prosesnya, penelitian ini kerap dihadapkan dengan keterbatasan data non-numerik secara empiris, akses publikasi, maupun masih adanya dominansi data yang cenderung fokus hanya pada satu negara tertentu. Maka dari itu, sangat disarankan bagi penelitian-penelitian berikutnya dapat mencoba mengembangkan metode penelitian yang tidak terbatas hanya pada studi kasus maupun kualitatif semata. Pun, disertai dengan teknik pengumpulan data yang juga diperluas seperti contohnya yakni ialah wawancara maupun jajak pendapat.

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