

**IDENTIFYING AND CATEGORIZING NARRATIVE TWISTS:
A STUDY OF PLOT STRUCTURE IN DISNEY'S ZOOTOPIA**

THESIS

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OF PLOT STRUCTURE IN DISNEY'S ZOOTOPIA**

THESIS

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in the Field of English Language Education

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Thank you.

Banda Aceh, April 13th, 2026

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ABSTRACT

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This thesis, entitled *Identifying and Categorizing Narrative Twists: A Study of Plot Structure in Disney's Zootopia*, explored how plot twists shaped the development of the story and influenced the direction of the narrative. The movie presented a complex storyline through the investigation carried out by Judy Hopps and Nick Wilde, where several unexpected events changed the audience's understanding of the main conflict. These twists not only created surprise but also revealed deeper issues related to prejudice, fear, and social division in the city of Zootopia. The purposes of this study were to identify the types of narrative twists found in the movie and to analyze how these twists functioned within the plot structure. This research used a descriptive qualitative method with a content analysis approach. The analysis was supported by Freytag's Pyramid to examine how each twist contributed to the development of the plot of *Zootopia*. The findings showed that the movie contained several important narrative twists, which were categorized into five types: Revelation Twist, Reversal Twist, Perspective Twist, Misdirection Twist, and Anagnorisis Twist. These twists appeared in different stages of the plot structure, especially in the Exposition, Rising Action, and Climax. Each type of twist played a significant role in developing the conflict, increasing the tension, and guiding the story toward its resolution. By presenting narrative twists at key moments, *Zootopia* demonstrated how plot structure and storytelling techniques worked together to create an engaging narrative. This study highlighted the importance of narrative twists in building a dynamic story and provided insight into how films used plot development to deliver meaningful messages to the audience.

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CHAPTER I

INTRODUCTION

A. Background of Study

Today, film is one of the most popular forms of storytelling. Films can show events, emotions, and ideas through pictures and sounds, and they can guide the audience by controlling the flow of information. Cutting (2021) explains that modern films help viewers follow a story by showing clear patterns of cause and effect.

A narrative is a series of events arranged in a meaningful order. Recent studies show that stories often follow patterns of conflict, change, and resolution. Zeng et al. (2025) state that animated films usually have clear narrative structures that guide emotional and thematic development. These structures give filmmakers the chance to use surprises, reversals, and important discoveries, which are known as narrative twists.

A narrative twist is an unexpected change in a story that makes the audience re-think what they saw before. Sava-Segal et al. (2025) found that twists can strongly change how the audience understands the story. Chun et al. (2020) also explain that twists can create suspense and surprise by controlling when information is given to the audience.

Plot structure is another important part of storytelling. Many researchers still use Freytag's Pyramid to study plot development. Kumaat and Zulkarnain (2021) note that Freytag's model is useful for analyzing animated stories, especially

because these stories often have clear rising action, climax, and resolution. Narrative twists usually happen at important points in the plot, such as before or during the climax.

Disney's *Zootopia* launching by 2016 is an animated film that uses several narrative twists. Recent studies, such as Tarigan et al. (2022) and Fitria and Hidayat (2023), show that *Zootopia* is not only about social messages, but also has a complex story structure. The film includes surprising moments, such as the revelation of the true villain and the real cause behind the predators going "savage." These twists change how the audience views earlier events and highlight themes like prejudice, fear, and manipulation.

Although many researchers have studied *Zootopia*, most focus on moral messages, stereotypes, or character analysis. There are still very few studies that focus on narrative twists and how they fit into classical plot structure. Because narrative research in animation is growing (Zeng et al., 2025; Al Anshory et al., 2023), studying twists in *Zootopia* using Freytag's Pyramid is important and relevant.

For this reason, this study aims to identify the narrative twists in *Zootopia* and categorize them based on Freytag's plot structure. This research uses recent narrative theories to give a clearer understanding of how twists support the film's overall story.

B. Research Question

Based on the background above, the following research problems are proposed:

1. What types of narrative twists are found in Disney's *Zootopia* movie?
2. How are the narrative twists in Disney's *Zootopia* categorized into plot structure based on Freytag's Pyramid?

C. Research Aims

1. To identify the types of narrative twists found in Disney's *Zootopia*.
2. To analyze how the narrative twists in Disney's *Zootopia* are categorized into plot structure based on Freytag's Pyramid

D. Significance

This study is expected to provide both theoretical and practical contributions.

1. Theoretical Significance

Theoretically, this research is expected to contribute to the study of narrative structure, especially in the analysis of narrative twists in animated films. By identifying and categorizing twists in *Zootopia* based on Freytag's plot structure, this study may enrich the existing literature on narratology, film analysis and storytelling techniques. It can also serve as an additional reference for future research related to plot structure and narrative twists.

2. Practical Significance

Practically, the findings of this study can be useful for several groups:

a. For English Language Teaching

This study provides a practical reference for teachers on how to use animated movies like Zootopia as a fun medium to teach narrative texts, plot elements, and vocabulary in the classroom.

b. For Students

The results of this study can help students improve their critical thinking skills. It guides them to analyze hidden clues, understand deeper meanings, and follow the cause-and-effect patterns in a story.

c. For Future Researchers:

This study can become a useful guide and reference for other researchers who want to examine narrative twists or plot structures in different movie genres or media.

E. Terminology

To avoid misunderstanding and to provide a clear description of the key concept used in this study, the following terms are defined as follow:

1. Narrative Twist

A narrative twist is an unexpected change in a story that makes the audience re-evaluate earlier events. It usually appears when the film reveals new information that was hidden or misdirected before. Sava-Segal et al. (2025) explain that narrative twists cause strong changes in how viewers understand the plot. Chun et

al. (2020) note that twists create suspense and surprise through the timing of information. Bordwell (2008) shows that narrative twists in a movie are used to change what the audience expects and make the story more emotional. So, a narrative twist refers to an unexpected event or revelation in *Zootopia* that changes the direction of the story and forces the audience to reinterpret earlier scenes.

2. Plot Structure

Plot structure refers to how the events of a story are arranged to create meaning and guide the audience from beginning to end. Cutting (2021) explains that modern films use plot structure to control cause-and-effect flow. Zeng et al. (2025) mention that animated films often follow clear structural patterns that organize conflict and resolution. Al Anshory et al. (2023) show that plot structure helps shape emotional progression in visual storytelling. So, plot structure means the arrangement of events in *Zootopia* that builds the story from introduction to resolution.

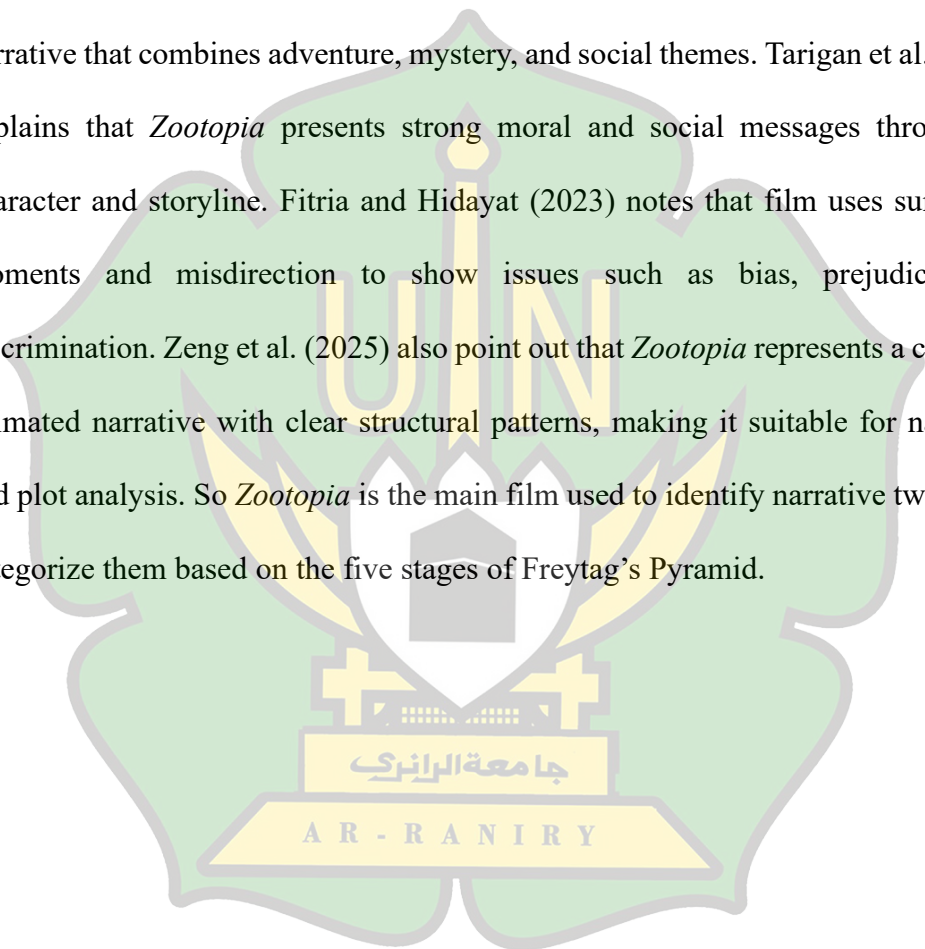
3. Freytag's Pyramid

Freytag's Pyramid is a classical model of plot structure that include five stages: exposition, rising action, climax, falling action, and resolution. Kumaat and Zulkarnain (2021) explain that this model is still effective for analyzing animated stories because it helps identity the progression of tension and conflict. Aziz et al. (2024) state that Freytag's Pyramid provides a clear guide for recognizing major turning points in modern narratives, especially when examining how stories build toward a climax. Yang et al. (2022) also show that Freytag's structure remains widely used in current narrative analysis because its five-part pattern helps researchers understand how a story develops from beginning to end. So, Freytag's

Pyramid refers to the five-stage plot structure that will be used to categorize where each narrative twist in *Zootopia* take place.

4. *Zootopia*

Zootopia (2016) is a popular animated film produced by Walt Disney Animation Studios (Yahya & Hikmat, 2024). Recent studies describe the film as a modern narrative that combines adventure, mystery, and social themes. Tarigan et al. (2021) explains that *Zootopia* presents strong moral and social messages through its character and storyline. Fitria and Hidayat (2023) notes that film uses surprising moments and misdirection to show issues such as bias, prejudice, and discrimination. Zeng et al. (2025) also point out that *Zootopia* represents a complex animated narrative with clear structural patterns, making it suitable for narrative and plot analysis. So *Zootopia* is the main film used to identify narrative twists and categorize them based on the five stages of Freytag's Pyramid.



CHAPTER II

LITERATURE REVIEW

A. Theoretical Framework

1. Narrative Theory

Narrative theory explains how a story is built and how events are connected. Modern research says that a narrative is not only *what happens*, but also *how the story is told*. Cutting (2021) states that films guide the audience by showing clear patterns of cause and effect. These patterns help viewers understand the order of events.

Previous studies also show that narrative meaning is shaped by conflict, character actions, and changes in the storyline. Al Anshory et al. (2023) explain that narratives often work through moments of tension and transformation that move the story forward. These moments can include discovery, conflict, or surprise.

In general, narrative theory focuses on how stories are structured and how meaning is created through events and conflicts, regardless of the medium used. Therefore, narrative theory helps this study understand how *Zootopia* constructs its story and how narrative events create meaning for the audience.

So, narrative theory helps this study understand how *Zootopia* builds its story and how certain events create meaning for the audience.

2. Narrative Twist

A narrative twist is an unexpected event that changes the audience's understanding of the story. Sava-Segal et al. (2025) found that plot twists affect how the brain processes story information and can shift the viewer's interpretation. This means twists do more than surprise the audience—they change meaning.

Chun et al. (2020) explain that twists create suspense by hiding information and revealing it at the right moment. Twists often appear during strong conflict or before the climax of the story.

Previous research also says that twists are important in modern animated films. Fitria and Hidayat (2023) notes that animated movies often use misdirection and surprising events to deliver themes and messages. This makes twists useful for storytelling, especially in films with mystery or social issues.

Drawing from both classical Aristotelian concepts and contemporary narratology, this study identifies five primary categories of narrative twists. These categories provide a framework for understanding how information is withheld or revealed to create the 'surprise' elements that define Zootopia's detective-noir structure.

a. Revelation Twist

A Revelation Twist occurs when the narrative reveals previously hidden information that fundamentally changes the audience's understanding of a character's identity, motive, or the reality of the story world. In literary theory, this

is often linked to the concept of Expositional Reveal (Abbott, 2008), where backstories or hidden truths are withheld to create suspense. For example, in *Star Wars: The Empire Strikes Back*, the revelation that Darth Vader is Luke Skywalker's father serves as a critical revelation twist that shifts the entire conflict from a simple heroic journey into a complex family tragedy.

b. Reversal Twist

The Reversal Twist is rooted in the Aristotelian concept of *Peripeteia*, defined as a sudden reversal of fortune or a change by which the action veers round to its opposite (Bordwell, 2008). This twist occurs when a character's plan or a situation produces an outcome contrary to what was intended. For example, in Christopher Nolan's *The Prestige*, the protagonist Robert Angier spends his life seeking the ultimate stage trick to humiliate his rival; however, his eventual success leads not to glory, but to his own moral destruction and physical demise, turning his intended triumph into a total failure.

c. Misdirection Twist

A Misdirection Twist employs the "Red Herring" technique, where the narrative deliberately leads the audience toward a false conclusion by highlighting misleading clues (Abbott, 2008). This is a staple in detective fiction and noir-inspired narratives. For example, In *Harry Potter and the Sorcerer's Stone*, the narrative misdirects the audience into believing that the cold and antagonistic

Professor Snape is the one trying to steal the Stone, only to later reveal that the true villain was the stuttering and seemingly harmless Professor Quirrell.

d. Anagnorisis Twist

Anagnorisis, or "Recognition," is a term from Aristotle's *Poetics* describing the moment a protagonist moves from ignorance to knowledge (Bordwell, 2008). This twist is internal and focuses on the character's sudden realization. A pivotal *Anagnorisis* occurs in the Greek tragedy *Oedipus Rex*, where the protagonist relentlessly hunts for a murderer to lift a curse from his city, only to experience a horrific moment of recognition when he realizes that he himself is the killer he has been seeking.

e. Perspective Twist

A perspective twist involves a shift in how the audience reinterprets prior events through a new lens or a different point of view, often related to the concept of Focalization (Genette, 1980). This twist forces the audience to realize that their initial perception of the narrative was incomplete or filtered. In the film *The Sixth Sense*, the final climax reveals that the protagonist, Dr. Malcolm Crowe, has been a ghost throughout the entire movie. This forces the audience to re-examine all previous scenes, realizing that his "interactions" with others were actually moments where he was being ignored or unseen.

f. Temporal Twist

A Temporal Twist happens when the story changes the order of time without letting the audience know. According to Abbott (2008), this type of narrative twist breaks the normal timeline of a story. The writer makes the audience think the story moves forward step by step, but later they show that the time was actually mixed up. For example, in the movie *Arrival*, the audience thinks the opening scenes are flashback about the main character's daughter who died in the past. However, at the end of the movie, there is a big temporal twist. The audience finds out that those scenes are actually flashforwards into the future. This changes how the viewers understand the whole story.

g. Situational Irony Twist

A Situational Irony Twist happens when the end of the story is completely opposite to what the character or the audience expected. Baldick (2001) defines this twist as a big difference between expectation and reality. This twist is special because the action of the main character to achieve a goal actually leads to the opposite result. For example, in the famous short story *The Gift of the magi*, a poor wife cuts and sells her long hair to buy a watch chain for her husband. The twist happens when she learns that her husband has sold his watch to buy her expensive combs for her hair. In the end, both of their good's plans become completely useless but romantic.

Based on the theories above, the researcher concludes that a narrative twist is not just cheap trick to surprise people at the end of story. Instead, a narrative twist is a smart way for a writer to manage information and audience expectations. The

writer uses the audience's assumptions to hide the true facts of the story. When the truth is finally revealed, it does not just change the plot, but it also forces the audience to rethink the meaning of all previous events. In short, a narrative twist helps the audience see the reality of the story in a completely new way.

3. Plot Structure

Plot structure refers to how events in a story are arranged from beginning to end. Cutting (2021) explains that modern films use plot structure to control the flow of information and build tension. A good plot structure helps the audience follow the story easily.

Many recent studies say that animated films often use clear narrative patterns. Zeng et al. (2025) mention that animated movies usually follow structured stages that show conflict, character growth, and resolution. Al Anshory et al. (2023) also note that plot structure guides emotional changes throughout the film.

This study uses Freytag's Pyramid because it is still widely used in film analysis today. Debora and Zulkarnain (2021) state that Freytag's model is effective for analyzing animated films because it shows how tension rises and falls. Aziz et al. (2024) add that Freytag's structure helps identify major turning points in modern stories. The five stages of Freytag's Pyramid are as follows.

a. Exposition

Exposition is the opening stage of the narrative in which the story's world, characters, and initial situation are introduced to the audience. According to Freytag

(1863, as cited in Suryaningrum, 2020), exposition functions to establish the background information necessary for the audience to understand the events that follow.

b. Rising Action

Rising Action refers to a series of events that build tension and complicate the central conflict after the exposition. Lothe (2000) explains that rising action is the narrative engine that drives characters toward the climax by introducing obstacles, escalating stakes, and deepening the audience's emotional investment.

c. Climax

Climax is the turning point of the narrative and the moment of highest dramatic tension in the story. Stanton (2007, as cited in Aziz et al., 2024) describes the climax as the decisive moment where the central conflict reaches its peak and the outcome of the story begins to take shape.

d. Falling Action

Falling Action follows the climax and depicts the consequences of the turning point as the story moves toward its conclusion. According to Pramaggiore and Wallis (2011), falling action allows the narrative to decompress after the climax by showing how characters respond to the changes that have occurred.

e. Resolution

Resolution is the final stage in which the story arrives at its conclusion and a new equilibrium is established. Bordwell and Thompson (2013) note that the resolution provides narrative closure by addressing the outcomes for the main characters and tying together the thematic threads of the story.

4. Narrative Structure in Animated Films

Animated films use narrative techniques to build a clear story structure. Saberi (2023) explains that animated films may organize events in different ways to create suspense and engagement. This shows that narrative structure plays an important role in guiding the audience's understanding of the story.

In general, narrative structure in animated films refers to how events are arranged into meaningful stages. Many animated films follow a clear plot pattern that helps viewers understand story development. This structure allows important events, conflicts, and turning points to be identified clearly.

Therefore, narrative structure in animated films is important for analyzing where narrative twists occur in the plot. In this study, narrative structure is used to identify the position of narrative twists in *Zootopia* based on Freytag's Pyramid.

5. Film Narrative Theory

Film narrative theory explains how films tell stories. Films do not use words only. They use pictures, dialogue, sound, and editing to give meaning. Bordwell (1985) says that viewers understand a film by watching and connecting visual and

verbal signs. These signs help the audience understand events, characters, and the order of the story.

Bordwell and Thompson (2019) explain that a film story is a series of events. These events are connected by cause and effect. They happen in time and space. Meaning in a film is not shown only through dialogue. It is also shown through visual elements. These include facial expressions, gestures, camera focus, and scenes. Visual elements help give information and guide the audience.

Visual narration is important in film narrative theory. Bordwell (1985) explains that filmmakers use visual cues to control information. They may show or hide details in a scene. This can create curiosity, suspense, or surprise. Viewers may believe one thing first, and later understand the story in a new way.

Recent studies support this idea. Cutting (2021) says that modern films control the flow of information through visuals and editing. This helps the audience follow the story. Zeng, et al. (2025) also explain that animated films depend on visual patterns to organize events and show important moments in the story. These studies show that visuals are not only decoration. They are important parts of the story.

Film narrative theory is useful for studying narrative twists. A narrative twist happens when new information changes how the audience understands earlier scenes. This information is often shown through visuals, not only through words. Chun, et al. (2020) explain that twists depend on the time when information is

shown. This can be done by visual misdirection or visual reveal. Sava-Segal et al. (2025) also show that twists change how viewers understand the story.

In animated films such as *Zootopia*, visuals are important in creating twists. Facial expressions, camera focus, and important objects can change the meaning of a scene. Because of this, film narrative theory is suitable for analyzing how visual and verbal elements work together to create narrative twists.

Based on this theory, this study analyzes scenes, dialogues, and visual cues in *Zootopia*. These elements are used as narrative tools to show, hide, and change story information. Film narrative theory helps identify narrative twists and explain how they work in Freytag's Pyramid.

6. *Zootopia*

Zootopia (2016) is a popular animated film produced by Walt Disney Animation Studios (Yahya & Hikmat, 2024). Recent studies describe it as a film with strong themes about society, prejudice, and fear. Tarigan et al. (2021) highlights that *Zootopia* uses its story to teach moral lessons through its characters.

Fitria and Hidayat (2023) states that the film uses surprising events, reversals, and misdirection to show how prejudice affects society. Zeng et al. (2025) explain that *Zootopia* has a clear narrative structure that makes it suitable for studying plot and twists.

Because the film has many surprising events and a complete plot structure, it is appropriate for analyzing narrative twists using Freytag's Pyramid.

B. Conceptual Framework

This study uses three major theoretical foundations:

1. Narrative Twist

Unexpected events or revelations that force the audience to reinterpret earlier scenes (Chun, et al. 2020; Sava-Segal et al., 2025). These are the main phenomena to identify in *Zootopia*.

2. Plot Structure (Freytag's Pyramid)

A five-stage model: exposition, rising action, climax, falling action, and resolution. Use Freytag to place each twist in the story arc (Aziz et al., 2024; Kumaat & Zulkarnain, 2023).

3. Animated Film Narrative

Animation mixes visual, sound, and narrative techniques; twists in animation often rely on visual clues and timing (Zeng et al., 2025; Fitria & Hidayat, 2023).

C. Previous Studies

Several previous studies have explored different aspects of *Zootopia*, but most of them focus on the film's themes, moral lessons, and social messages rather than on the mechanics of narrative twists. For example, Tarigan et al (2022) examines the moral values presented in *Zootopia*, showing how the story teaches ideas like tolerance and responsibility through character actions. Building on that, Masyitah et al. (2023) and Putra (2022.) look at dialogue and semiotic signs to explain how the film communicates social criticism and bureaucratic issues. These studies help us see the film's themes clearly, but they do not analyze how surprising events change the plot structure.

Other researchers have paid attention to prejudice and stereotype in *Zootopia*. Anugerah, et al. (2022) discuss how the film shows scales of prejudice across different characters, and Yahya and Hikmat (2024) explain how characters resist stereotypical roles. Fitria and Hidayat (2023) also studies how the film uses misdirection and hidden meanings to highlight bias, which suggests that *Zootopia* uses narrative devices that may include twists. These works are useful because they point to moments in the film where assumptions are challenged — moments that may be twists — but they stop short of classifying those moments by plot stage.

On the other hand, previous studies about narrative structure and methods are helpful for our study even if they do not focus on *Zootopia* specifically. Aziz et al. (2024) show that Freytag's Pyramid still helps researchers find major turning points in modern stories, and Zeng et al. (2025) use computational methods to map narrative patterns in animated films. These studies give tools and methods that can be applied to *Zootopia* to find where surprising events happen and how they fit into the overall plot.

Taken together, the literature shows two things. First, there is rich work on *Zootopia's* themes, character values, and social messages (Tarigan et al, 2022; Masyitah et al., 2023; Putra, 2022; Anugerah et al., 2022; Yahya & Hikmat, 2024; Fitria & Hidayat, 2023). Second, there are recent methods and theories (Aziz et al., 2024; Zeng et al., 2025) that allow us to analyze narrative structure and turning points in new ways. However, few if any studies combine both: they do not identify specific narrative twists in *Zootopia* and then place those twists within Freytag's

Pyramid. That gap shows the need for the present study, which will identify the film's narrative twists and categorize each twist according to the five stages of Freytag's model.



CHAPTER III

METHODOLOGY

A. Research Design and Method

This study uses a descriptive qualitative method with a content analysis approach. A qualitative method was suitable for this research because this study focused on understanding the meaning of text, dialogues, and visual signs in a movie. It did not use numbers or statistical data. According to Krippendorff (2018), content analysis is special research technique to analyze texts or media and find meaningful conclusions. In this research, the main object under investigation was the animated film *Zootopia*.

Furthermore, the descriptive qualitative method and content analysis worked together to help the researcher find, analyze, and categorize the narrative twist in the movie. This approach allowed the researcher to break down the story into small parts, look at how the plot structure worked based on Freytag's Pyramid, and explain the findings clearly with words. By using this research design, the study could analyze the film's story in a good, clear, and organized way.

B. Object of the Study

The object of this research is the narrative twists that appear in Disney's *Zootopia* (2016). These twists include unexpected revelations, reversals, and other surprising narrative moments that change the audience's understanding of the story. The analysis focuses on how these twists function as turning points and how they fit into Freytag's pyramid, which includes exposition, rising action, climax, falling action, and resolution.

C. Data

The data for this study come from the movie *Zootopia*. It includes the main events and scenes that tell the story. The study also looks at the dialogues between characters to understand what they say. Additionally, the analysis uses visual cues, such as facial expressions, body movements, and camera techniques. These elements help to identify the surprises or 'twists' in the story that are not shown through words alone.

D. Instrument of the study

In this research, the researcher acts as the main instrument by directly examining the film, selecting relevant scenes, and interpreting the narrative twists in the story

To support the analysis, this study uses additional instruments:

1. **Identification Tables** used to record the narrative twists, including the Timestamp, Scene Description, and Type of Narrative Twist

Table 3. 1 *Sample Format for Identifying Narrative Twists in Movie Scenes*

No	Timestamp	Scene Description	Type of Narrative Twist
4.	01:03:39- 01:06:20	Judy and Nick find the missing predators in a secret place where they are kept.	Revelation Twist

2. **Categorization Table** used to classify each twist according to its type (based on narrative twist theory) and its position within Freytag's Pyramid.

Table 3. 2 *Sample Format for Categorizing Type of Narrative Twists into Plot Structures Based on Freytag's Pyramid*

No.	Scene / Timestamp	Type of Narrative Twist	Plot Structure
4.	Judy and Nick find the missing predators in a secret place where they are kept. (01:03:39-01:06:20)	Revelation Twist	Rising Action

E. Techniques of Data Extraction

Data were extracted using content analysis, a method commonly used in film and textual studies. The steps include:

1. Watching the film several times

The researcher first watched *Zootopia* from beginning to end to understand the overall story, characters, and plot direction. This first viewing helped the researcher become familiar with the narrative flow. In the next viewings, the researcher paid closer attention to important narrative events, especially scenes that contained surprises, revelations, or sudden changes. Multiple viewings ensured that no important narrative detail or twist was missed.

2. Identifying scenes that show narrative twists

After gaining full understanding of the story, the researcher began to look for scenes that contained signs of narrative twists. A narrative twist is recognized when a scene reveals unexpected information, changes audience interpretation, or

contradicts earlier assumptions. The researcher marked these scenes carefully by writing down the timestamp, the dialogue spoken, and the visual clues that supported the twist. This step ensured that each twist could be revisited accurately for further analysis.

3. Taking notes on dialogues and visual cues

For every scene identified as a twist, the researcher paid attention to the dialogues spoken by characters and the visual expressions, gestures, or cinematic elements that strengthened the twist. For example, changes in facial expressions, sudden cuts, background details, or sound cues were noted. These elements help explain why the moment functions as a twist and how it changes the viewer's understanding of the plot.

4. Recording Type of Narrative twists in the Identification Table

After collecting all necessary notes, the researcher recorded and organized each Type of Narrative twist into the Identification Table. This table was developed based on the need to systematically manage the data in qualitative analysis, especially in the process of data reduction. It includes the timestamp, a brief description of the scene, and the type of Narrative twist (such as revelation, reversal, and misdirection).

By using this table, the researcher can clearly identify and organize all relevant data before conducting further analysis. This step helps ensure that the data are structured, easy to compare, and ready to be categorized in the next stage.

a. Categorizing Type of Narrative twists to Plot structure based on Freytag's Pyramid

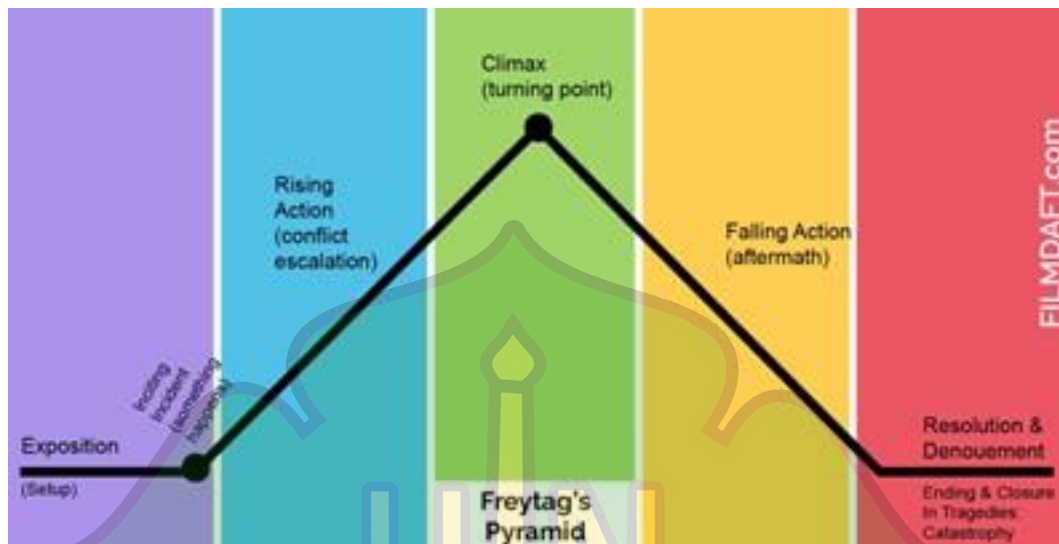


Figure 1 *Freytag's Pyramid (adopted from Freytag's theory of plot structure)*

Once all twists were identified, the researcher categorized each twist using Freytag's Pyramid, as shown in Figure 1. The categorization table was developed based on this theory to classify each twist according to its position in the plot structure.

In this process, the researcher analyzed the role of each scene in the development of the story. A twist is categorized as exposition if it introduces the background or initial situation. It is categorized as rising action if it develops the conflict and increases tension. A twist is placed in the climax if it represents the highest point of tension or a major turning point in the story. Furthermore, a twist is categorized as falling action if it shows a decrease in tension after the climax. Finally, a twist is categorized as resolution if it presents the final outcome of the story.

F. Techniques of Data Analysis

The data were analyzed using the model proposed by Miles and Huberman (2014), which consists of three stages:

1. Data Reduction

Selecting and focusing only on scenes and narrative events that contain narrative twists. Irrelevant events are excluded to keep the data manageable.

2. Data Display

The filtered data is presented in two different tables. The first one is the Identification Table, which is used to find and list the narrative twists in the movie. The second one is the Categorization Table. This table combines the types of twists with their specific places in Freytag's Pyramid. These tables help to organize the information clearly for the analysis.

3. Conclusion Drawing and Verification

Interpreting the function of each twist, how it affects the narrative flow, and how it contributes to the film's plot structure. Verification is performed by re-checking the film and ensuring that all interpretations are supported by theory.

G. Trustworthiness of the study

To make sure this study is reliable and accurate, the researcher uses the standard qualitative framework by Lincoln and Guba (1985). This framework includes four criteria: credibility, transferability, dependability, and confirmability. Because this study analyses film, the researcher also applies the systematic coding rules from Krippendorff (2018) to make the analysis stronger.

1. Credibility

Credibility means that the research findings are true and believable. In this study, the researcher achieves credibility by watching Zootopia several times. This helps the researcher understand the small details, character actions, and dialogues. To avoid personal bias, the researcher also uses what Krippendorff (2018) calls stability. This means the researcher checks and codes the same film scenes again after some time to see if the results remain consistent.

2. Transferability

Transferability means that other researcher can apply the results of this study to different situations or other films. To achieve this, the researcher gives a very clear and detailed explanation of the methodology. This includes the definitions of the seven types of narrative twists and the plot structure by Freytag's Pyramid. By looking at Table 3.1 and Table 3.2, other researchers can easily follow the same steps to analyze other movies.

3. Dependability

Dependability means that the research process is consistent and stable over time. The researcher achieves dependability by keeping a clear record of all steps. The researcher saves all dialogue texts, notes down the exact timestamps of every type of narrative twist and uses a structured codebook. This matches Krippendorff (2018) standard for consistency, showing that the research follows a clear and steady path from raw data to final categories.

4. Confirmability

Confirmability means that the final results come directly from the movie data, not from the researcher's personal opinions. To ensure this, all interpretations are based on established film and narrative theories. The researcher uses Krippendorff (2018) concept of semantic validity. This ensures that every scene categorized as a “twist” truly matches the real meaning of a twist in storytelling. All conclusions in this study are fully supported by actual evidence from the film.



CHAPTER IV

FINDINGS AND DISCUSSION

A. Findings

This section presents the narrative twists identified in the film Zootopia. The data were collected by watching the film several times and identifying scenes that contain unexpected changes or revelations in the story. A total of nine scenes containing narrative twists were discovered, which are subsequently classified into five distinct types of narrative twists based on the theoretical framework were found in the film.

The twists are first presented in the Identification Table, which shows the timestamp, scene description, and type of narrative twist. After that, the twists are organized in the categorization table based on their type and their placement in the plot structure using Freytag's Pyramid.

1. Identification Type of Narrative Twist

This section presents the identification type of narrative twists found in the movie. The data are organized in the identification table, which includes the timestamp, a brief description of the scene, and the type of narrative twist. The purpose of this table is to clearly show all identified narrative twists and to make the data easier to understand and analyze. Each Type of Narrative twist is identified based on its role in the story and how it changes the direction of the narrative. This table also serves as the foundation for further analysis in the next section.

Table 4. 1 *Identification Type of Narrative Twist*

No	Timestamp	Scene Description	Type of Narrative Twist
1.	00:19:28-00:23:00	Nick looks like a victim of discrimination and receives judy's help, but later it shown that he planned to resell the jumbo pop for profit	Perspective Twist
2.	00:48:04-00:48:12	The story builds the image of Mr. Big as a large and frightening crime boss, but he is revealed to be a small mouse.	Perspective Twist
3.	00:52:05-00:53:33	Mr. Manchas appears cooperative during questioning, but suddently turns savage and attacks Judy and Nick.	Reversal Twist
4.	01:03:39-01:06:20	Judy and Nick find the missing predators in a secret place where they are kept.	Revelation Twist
5.	01:06:56-01:09:00	Lionheart is found in the secret lab and later arrested, so the case seems to be solved.	Misdirection Twist
6.	01:10:36-01:13:20	Judy speaks in a press conference and says that predators may become wild. After that, the city becomes afraid and Nick leaves her.	Reversal Twist
7.	01:18:40-01:19:16	Judy learns that "night howlers" are not wolves but poisonous flowers that make animals go wild.	Anagnorisis Twist
8.	01:23:50-01:24:40	Judy and Nick find Doug the sheep. He makes a serum from night howler flowers. The serum is used to make predators go wild.	Revelation Twist

9.	01:28:34–01:32:44	Bellwether is the real villain. She planned the attacks and tried to blame the predators. Judy records her confession.	Revelation Twist
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a. Revelation Twist

Based on the Table 4.1 Identification Type of Narrative Twist, there are three specific scenes identified as Revelation Twist. The first scene happens when Judy and Nick find the missing predators hidden inside a secret facility at Cliffside Asylum (01:03:39-01:06:20). This scene reveals the shocking truth that mayor Lionheart was keeping the savage animals locked away from the public. The second scene occurs when Judy and Nick discover a secret train car where a sheep named Doug is working (01:23:50-01:24:40). This scene uncovers the biological secret of the plot, showing that Doug creates a purple serum from Night Howler flower to intentionally make the predator go savage. The third scene takes place during the climax when Assistant Mayor Bellwether is revealed as the real villain of the story (01:28:34-01:32:44). She admits that she planned all the attacks to blame the predators and take power, and Judy secretly records her confession. All of these scenes directly match Abbott's (2008) theory of Expositional Reveal, which explains that a revelation twist occurs when the story suddenly uncovers hidden background information or secrets that change what the audience and characters know about the story's world. Therefore. These three scenes are categorized as revelation twist because they use the mechanism of exposing withheld information to destroy previous mysteries and create major shocks in the plot structure.

b. Reversal Twist

According to data compiled in Table 4.1, the study identifies two specific scenes that function as Reversal Twist. The first scene happens when Judy and Nick interview Mr. Manchas at his house (00:52:05-00:53:33). In this scene, Mr Manchas appears cooperative and calm during questioning, but he suddenly turns savage and aggressively attacks Judy and Nick, instantly changing a peaceful investigation into a dangerous survival situation. The second scene occurs after her case is solved, when Judy speaks at a major press conference (01:10:36-01:13:20). Judy intends to celebrate her success and make the city safe, but she accidentally says that predators may become wild due to their biological nature. As a result, the outcome completely reverses: the city becomes deeply afraid, social chaos spreads, and her best friend Nick leaves her in anger. Both of these scenes match Aristotle's (1996) theory of *peripeteia*, which states that a reversal twist occurs when a character's plan or safe situation suddenly turns around and produces the opposite outcome of what was expected. Therefore, these moments are categorized as reversal twist because they use the mechanism of flipping a situation from positive to negative, creating unexpected failures and sudden dangers in the plot structure.

c. Misdirection Twist

As presented in Table 4.1 regarding the types of narrative twist, there is one specific scene identified as Misdirection Twist. This scene happens when Mayor Lionheart is found inside the secret laboratory at Cliffside Asylum and is later arrested by the police (01:06:56-01:09:00). As this moment, the narrative leads Judy and the audience to believe that the entire missing predator case is completely solved and that Lionheart is the main villain behind the conspiracy. However, this situation is later revealed to be false, as Lionheart was only trying to protect the city's reputation, not cause the attacks. This scene perfectly matches Abbott (2008) theory of the "Red Herring" technique, which states that a misdirection twist occurs when the narrative deliberately guides the audience toward a false assumption by highlighting misleading clues. Therefore, this moment is categorized as a misdirection twist because it distracts the audience with a false conclusion before exposing the real mastermind later in the story.

d. Anagnorisis Twist

Looking at the result recorded in Table 4.1, the film further employs one specific scene that functions as Anagnorisis Twist. This scene takes place when Judy returns to her hometown and listens to her parents talking about a type of flower called night howler (01:18:40-01:19:16). During this conversation, Judy suddenly learns that "night howler" are not wolves but actually poisonous flowers that make animals go wild. This moment is an internal breakthrough because all the pieces of the puzzle suddenly connect her mind, making her realize that the predators are victims of setup. This scene directly aligns with Aristotle's (1996)

concept of *Anagnorisis*, which defines a twist as a sudden moment where a protagonist moves from a state of ignorance to complete knowledge and recognition. Therefore, this moment is categorized as an anagnorisis twist because it focuses on the character's sudden mental realization that uncovers the hidden truth of the mystery.

e. Perspective Twist

Based on the classification shown in Table 4.1, the researcher also identified two distinct moments representing Perspective Twist. The first scene happens when Judy meets Nick Wilde at an elephant-owned ice cream parlour (00:19:28-00:23:00). In this scene, Nick looks like a helpless victim of discrimination and receives Judy's kind help to buy a jumbo pop for his son, but later it is shown that he lied and planned to melt and resell the ice cream for an absolute profit. The second scene occurs when Judy and Nick are taken to meet a notorious crime boss named Mr. Big (00:48:04-00:48:12). The story uses dark lighting, bodyguards, and scary music to build the image of Mr. Big as a large and frightening character, but he suddenly revealed to be a very small arctic shrew mouse. Both of these scenes directly match Genette's (1980) theory of *Focalization*, which explain that a perspective twist occurs when the narrative intentionally filters information to trick the audience, forcing them to reinterpret prior events through a completely new point of view. Therefore, these moments are categorized as perspective twist because they challenge the audience's visual assumptions and force them to look past social stereotypes.

2. Categorization to Plot Structure Based on Freytag's Pyramid

This section presents the categorization Type of Narrative twists to Plot Structure based on Freytag's Pyramid. The data are organized in the Categorization Table, which shows the type of each twist and its position in the plot structure, including exposition, rising action, climax, falling action, and resolution. This categorization is based on Freytag's theory, which explains that each stage has a different role in the development of the story. By using this table, the researcher can clearly show how each twist is placed within the plot and how it contributes to the progression of the narrative. This table also helps support the analysis by connecting the identified twists with the structure of the story

Table 4. 2 Categorization Type of Narrative Twist to plot structure based on Freytag's Pyramid

No	Scene/Timestamp	Type of Narrative Twist	Plot Structure
1.	Nick looks like a victim of discrimination and receives Judy's help, but later it shown that he planned to resell the jumbo pop for profit (00:19:28-00:23:00)	Perspective Twist	Exposition
2.	The story builds the image of Mr. Big as a large and frightening crime boss, but he is revealed to be a small mouse (00:48:04-00:48:12)	Perspective Twist	Rising Action
3.	Mr. Manchas appears	Reversal Twist	Rising Action

	cooperative during questioning, but suddenly turns savage and attacks Judy and Nick. (00:52:05-00:53:33)		
4.	Judy and Nick find the missing predators in a secret place where they are kept. (01:03:39-01:06:20)	Revelation Twist	Rising Action
5.	Lionheart is found in the secret lab and later arrested, so the case seems to be solved. (01:06:56-01:09:00)	Misdirection Twist	Rising Action
6.	Judy speaks in a press conference and says that predators may become wild. After that, the city becomes afraid and Nick leaves her. (01:10:36-01:13:20)	Reversal Twist	Rising Action (Turning Point)
7.	Judy learns that “night howlers” are not wolves but poisonous flowers that make animals go wild. (01:18:40-01:19:16)	A R Anagnorisis Twist	Rising Action (Climax Escalation)
8.	Judy and Nick find Doug the sheep. He makes a serum from night howler flowers. The serum is used to make predators go wild.	Revelation Twist	Rising Action (Climax Escalation)

	(01:23:50-01:24:40)		
9.	Bellwether is the real villain. She planned the attacks and tried to blame the predators. Judy records her confession. (01:28:34-01:32:44)	Revelation Twist	Climax

a. Exposition

Based on the categorization shown in Table 4.2, there is only one specific scene identified as a narrative twist within the Exposition stage. This scene occurs when Judy help Nick buys a jumbo pop after he appears to be a victim of discrimination, but later it is shown that he planned to melt and resell the ice cream for an absolute profit (00:19:28-00:23:00), which acts as a *Perspective Twist*.

This scene is categorized under the exposition stage because it matches Freytag's (1863) plot structure theory, which states that the exposition functions to introduce the main character, their personalities, and the background of the story 's world without starting the main conflict yet. This early perspective twist does not involve the central mystery of missing predators. Instead, it serves to establish Nick's true identity as a clever con artist, show Judy's naïve nature, and build their initial relationship. Therefore, this moment belongs to exposition stage because its primary role is to set up the character and social themes of the city before the actual adventure begins.

b. Rising Action

According to the classification presented in Table 4.2, the study identifies seven specific scenes that function as narrative twists within the Rising Action stage. The first scene occurs when Judy and Nick are taken to meet a notorious crime boss named Mr. Big (00:48:04-00:48:12). The story intentionally uses scary music and large bodyguard to build the image of Mr. Big as a huge and frightening character, but he is suddenly revealed to be a very small mouse, which acts as a *Perspective Twist*. The second scene happens during the interrogation of Mr. Manchac at his home (00:52:05-00:53:33). Mr. Manchac appears cooperative and calm during questioning, but he suddenly turns savage and aggressively attacks the protagonists, which serves as a *Reversal Twist*. The third scene takes place when Judy and Nick follow a lead to Cliffside Asylum (01:03:39-01:06:20). They unexpectedly find all missing predators locked away in a secret laboratory facility, which function as a *Revelation Twist*. The fourth scene happens shortly after, when Mayor Lionheart is found in the secret laboratory and is later arrested by the police (01:06:56-01:09:00), making the audience and Judy assume that the case is completely solved, which acts as a *Misdirection Twist*.

However, the conflict does not end there; instead, it shifts into a more complex layer of complications. The fifth scene takes place during Judy's press conference (01:12:15–01:15:30), where her bad words about predator biology cause a big social problem and break her partnership with Nick. This moment acts as a Turning Point / Crisis within the rising action, as it completely reverses Judy's success into a new crisis. Following this, the sixth and seventh scenes occur when

Judy discovers the truth about the "Night Howler" flowers (01:22:10–01:24:45) and then secretly enters Doug's secret train laboratory (01:26:00–01:31:15). These scenes function as an Escalation Twist, where the revelation of a manufactured conspiracy forces the protagonists back into action.

All of these seven scenes are categorized under the rising action stage because they directly match Freytag's (1863) plot structure theory. Freytag states that the rising action is the part of the story where complications, obstacles, and conflicts develop, causing the tension and stakes to grow higher. These four-narrative twist do not resolve the story; instead, they complicate Judy's investigation, build intense danger, and add layers of mystery that push the protagonist closer to the main conflict. Therefore, these moments belong to the rising action because their primary role is to escalate the story's tension before reaching the ultimate climax.

c. Climax

Based on the classification recorded in Table 4.2, the study identifies only one specific scene that functions as a narrative twist within the Climax stage. This scene happens during the final fight in the museum (01:28:34–01:32:44). Assistant Mayor Bellwether is unexpectedly revealed as the real villain who planned all the predator attacks, and Judy successfully outsmarts her by recording her confession on a carrot pen, which functions as a Revelation Twist. Assistant Mayor Bellwether is unexpectedly revealed as the real villain who planned all the predator attacks, and Judy successfully outsmarts her by recording her confession on a carrot pen, which functions as a *Revelation Twist*.

This scene is categorized under the climax stage because it perfectly matches Freytag's (1863) plot structure theory. According to Freytag, the climax is the most exciting part of the story where the tension reaches its highest peak. In Zootopia, this twist is the final point where the main problem of the story is solved. This moment represents the highest conflict that changes the end of the story. Therefore, this moment belongs to the climax stage because it is the main peak of the conflict.

d. Falling Action

Looking at the results recorded in Table 4.2; there are no specific scenes identified as narrative twists within the Falling Action stage. According to Freytag's (1863) theory, the falling action is the part of the story where the tension goes down after the climax, and the story moves towards the end. In Zootopia, after Bellwether is caught in the museum, the main danger is over, and the conflict decreases quickly. Although this stage contains important moments like Mayor Lionheart's interview from prison and the healing of the savage predators, these scenes happen directly without any unexpected changes or twists. Therefore, this stage is present in the story's structure to lower the tension, but it does not contain any narrative twists.

e. Resolution

Based on the analysis of Table 4.2, there are no specific scenes identified as narrative twists within the Resolution stage. According to Freytag's (1863) theory, the resolution is the final part of the story where all loose ends are tied up, and the world returns to a normal or new peaceful state. In Zootopia, this stage shows the

graduation of Nick Wilde as the first fox officer in the police force and his new partnership with Judy Hopps as they go on their first mission together. While these scenes are important to give the story a happy and satisfying ending, they follow a straightforward timeline and do not contain any unexpected plot twists. Therefore, this stage is included to complete the narrative structure, but it does not feature any narrative twists.

B. Discussion

Based on findings, the distribution of narrative twist in Disney's Zootopia shows a clear pattern between the most and least frequent types of narrative twist. The data reveal that the Revelation Twist is the most dominant type, appearing three times across the narrative (finding predators, discovering Doug's lab, and exposing Bellwether). This high frequency is deeply tied to the movie's genre, which heavily borrows from detective-noir and mystery stories. As argued by Abbott (2008), investigative stories rely on the gradual disclosure of hidden secrets to keep the audience engaged. On the other hand, the Anagnorisis Twist and misdirection Twist are the least dominant types, appearing only once each. Although rare, their strategic placement is vital; the single misdirection creates a false sense of victory, while the lone anagnorisis provides the psychological breakthrough Judy needs to solve the ultimate conspiracy.

In terms of the plot structure, a similar construct appears when mapping these twists onto Freytag's Pyramid, revealing which stages are heavily crowded and which are kept minimal. The analysis shows that the Rising Action stage is the heaviest categorized part, containing four distinct narrative twists. This high

concentration matches Freytag's (1863) classic principals of dramatic tension, which state that the middle of a story must constantly pile up complications to escalate the danger and pacing. Conversely, the Exposition stage is the least categorized part, containing only one single twist. This is because a detective story requires a stable opening to introduce the city's rules and character traits before ruining them. By making the rising action very dense and keeping the exposition minimal, the filmmakers successfully create a dramatic rollercoaster effect that mirrors a chaotic criminal investigation.

Ultimately, the overall meaning behind this structural arrangement shows that Zootopia does not use surprises merely for cheap entertainment, but to deeply reflect its social themes about prejudice and stereotype. The balanced combination of Perspective Twists and Reversal Twists directly forces the audience to confront their own subconscious biases. For instance, twists like Mr. Big's tiny physical size or Nick's early con-artist scheme play with visual and social expectations, which aligns with Genette's (1980) concept of focalization where information is filtered to expose flawed human perception. Therefore, the final meaning of this study proves that structural manipulation in animation is an intentional tool; the filmmakers unevenly distribute the twists to expose how social judgment can blind both the characters inside the film and the viewers in the real world.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

This study demonstrate that Disney's Zootopia strategically employ nine narrative twists, with the Revelation Twist being the most dominant type to support its detective-noir genre. When categorized into Freytag's Pyramid, these twists are heavily crowded within the rising action stage to increase plot tension and danger, while the exposition stage is kept minimal to maintain a stable introduction. Ultimately, this structural arrangement is not just for entertainment, but functions as an intentional tool to challenge the audience's biases and expose how stereotypes can blind society.

B. Suggestion

Based on the findings and limitations of this study, the researcher proposes several suggestions for future research on narrative twists:

1. Expand the Selection of Media Genres

future researchers could examine a wider range of films and narrative genres beyond animation, such as live-action thriller, horror, or detective movies. This will help to gain a broader and more comprehensive understanding of how plot twist function across different types of storytelling.

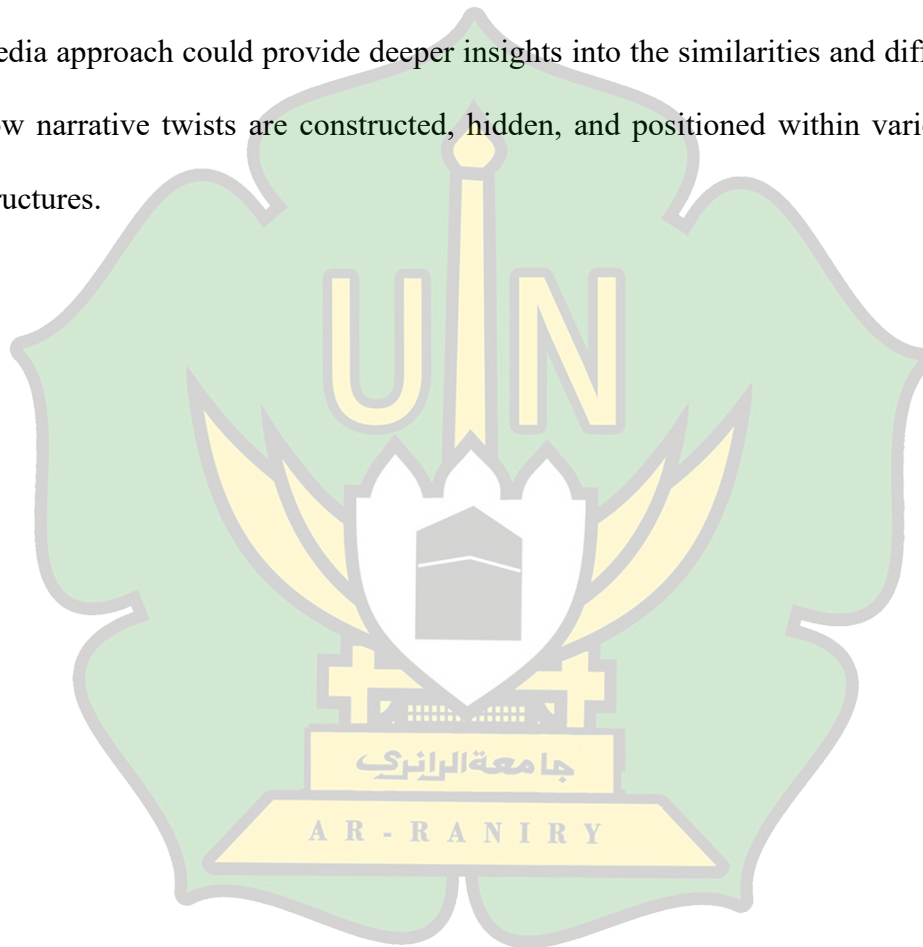
2. Apply Alternative Theoretical Frameworks

Future studies may apply different theoretical perspective or narrative frameworks to explore this topic further. Researcher could analyze how twists

specifically influence character development, audience psychological interpretation, or thematic depth in a story.

3. Conduct Comparative cross-Media Studies

It is highly recommended to conduct comparative studies between films and other narrative media, such as novels, comic book, or television series. This cross-media approach could provide deeper insights into the similarities and different in how narrative twists are constructed, hidden, and positioned within various plot structures.



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APPENDICES

Appendix A : Appointment Letter of the supervisor



KEPUTUSAN DEKAN FAKULTAS TARBIYAH DAN KEGURUAN UIN AR-RANIRY BANDA ACEH
NOMOR: 010 TAHUN 2026

TENTANG:
PENGANGKATAN PEMBIMBING SKRIPSI MAHASISWA
DENGAN RAHMAT TUHAN YANG MAHA ESA

DEKAN FAKULTAS TARBIYAH DAN KEGURUAN UIN AR-RANIRY BANDA ACEH

- Menimbang : a. bahwa untuk kelancaran bimbingan skripsi mahasiswa pada Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh maka dipandang perlu menunjuk pembimbing skripsi;
b. bahwa yang namanya tersebut dalam Surat Keputusan ini dianggap cakap dan mampu untuk diangkat dalam jabatan sebagai pembimbing skripsi mahasiswa;
c. bahwa berdasarkan pertimbangan sebagaimana dimaksud dalam huruf a dan huruf b, perlu menetapkan Keputusan Dekan Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh.
- Mengingat : 1. Undang-Undang Nomor 20 Tahun 2003, tentang Sistem Pendidikan Nasional;
2. Undang-Undang Nomor 14 Tahun 2005, tentang Guru dan Dosen;
3. Undang-Undang Nomor 12 Tahun 2012, tentang Pendidikan Tinggi;
4. Peraturan Presiden Nomor 74 Tahun 2012, tentang perubahan atas peraturan pemerintah RI Nomor 23 Tahun 2005 tentang pengelolaan keuangan Badan Layanan Umum;
5. Peraturan Pemerintah Nomor 4 Tahun 2014, tentang penyelenggaraan Pendidikan Tinggi dan Pengelolaan Perguruan Tinggi;
6. Peraturan Presiden Nomor 64 Tahun 2013, tentang perubahan Institut Agama Islam Negeri Ar-Raniry Banda Aceh Menjadi Universitas Islam Negeri Ar-Raniry Banda Aceh;
7. Peraturan Menteri Agama RI Nomor 44 Tahun 2022, tentang Organisasi dan Tata Kerja UIN Ar-Raniry Banda Aceh;
8. Peraturan Menteri Agama Nomor 14 Tahun 2022, tentang Statuta UIN Ar-Raniry Banda Aceh;
9. Keputusan Menteri Agama Nomor 492 Tahun 2003, tentang Pendelegasian Wewenang Pengangkatan, Pemindahan dan Pemberhentian PNS di Lingkungan Depag RI;
10. Keputusan Menteri Keuangan Nomor 293/KmK/05/2011, tentang penetapan UIN Ar-Raniry Banda Aceh pada Kementerian Agama sebagai Instansi Pemerintah yang menerapkan Pengelolaan Badan Layanan Umum;
11. Surat Keputusan Rektor UIN Ar-Raniry Banda Aceh Nomor 01 Tahun 2015, Tentang Pendelegasian Wewenang kepada Dekan dan Direktur Pascasarjana di Lingkungan UIN Ar-Raniry Banda Aceh.
- MEMUTUSKAN
- Menetapkan : Keputusan Dekan Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh tentang Pembimbing Skripsi Mahasiswa.
- KESATU : Menunjuk Saudara:
Prof. Muhammad Nasir, M. Hum.
Untuk membimbing Skripsi
Nama : M. Rifqi Alfatah
NIM : 220203137
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : Identifying and Categorizing Narrative Twists: A study of Plot structure in Disney's Zootopia
- KEDUA : Kepada pembimbing yang tercantum namanya diatas diberikan honorarium sesuai dengan peraturan perundang-undangan yang berlaku;
- KETIGA : Pembiayaan akibat keputusan ini dibebankan pada DIPA UIN Ar-Raniry Banda Aceh Nomor SP DIPA-025.04.2.423925/2025 Tanggal 02 Desember 2024 Tahun Anggaran 2025;
- KEEMPAT : Keputusan ini berlaku selama enam bulan sejak tanggal ditetapkan;
- KELIMA : Keputusan ini berlaku sejak tanggal ditetapkan dengan ketentuan bahwa segala sesuatu akan dirubah dan diperbaiki kembali sebagaimana mestinya, apabila kemudian hari ternyata terdapat kekeliruan dalam Surat Keputusan ini.

Ditetapkan di : Banda Aceh
Pada tanggal : 6 Januari 2026
Dekan,

Saiful Muluk

Tembusan

1. Salinan Kementerian Agama RI di Jakarta;
2. Ditjen Pendidikan Islam Kementerian Agama RI di Jakarta;
3. Direktur Perguruan Tinggi Keagamaan Islam Kementerian Agama RI di Jakarta;
4. Kantor Pelayanan Perbendaharaan Negara (KPPN), di Banda Aceh;
5. Rektor UIN Ar-Raniry Banda Aceh di Banda Aceh;
6. Kepala Ragan Keuangan dan Akuntansi UIN Ar-Raniry Banda Aceh di Banda Aceh;
7. Yang bersangkutan;
8. Arsip.



Appendix B : Data Findings of Identification Type of Narrative Twist

No	Timestamp	Scene Description	Type of Narrative Twist
1.	00:19:28-00:23:00	Nick looks like a victim of discrimination and receives judy's help, but later it shown that he planned to resell the jumbo pop for profit	Perspective Twist
2.	00:48:04-00:48:12	The story builds the image of Mr. Big as a large and frightening crime boss, but he is revealed to be a small mouse.	Perspective Twist
3.	00:52:05-00:53:33	Mr. Manchas appears cooperative during questioning, but suddenly turns savage and attacks Judy and Nick.	Reversal Twist
4.	01:03:39-01:06:20	Judy and Nick find the missing predators in a secret place where they are kept.	Revelation Twist
5.	01:06:56-01:09:00	Lionheart is found in the secret lab and later arrested, so the case seems to be solved.	Misdirection Twist
6.	01:10:36-01:13:20	Judy speaks in a press conference and says that predators may become wild. After that, the city becomes afraid and Nick leaves her.	Reversal Twist
7.	01:18:40-01:19:16	Judy learns that "night howlers" are not wolves but poisonous flowers that make animals go wild.	Anagnorisis Twist
8.	01:23:50-01:24:40	Judy and Nick find Doug the sheep. He makes a serum from night howler flowers. The serum is used to make predators go wild.	Revelation Twist
9.	01:28:34-01:32:44	Bellwether is the real villain. She planned the attacks and tried to blame the predators. Judy records her confession.	Revelation Twist

**Appendix C : Data Findings of Categorization to Plot Structure Based on
Freytag's Pyramid**

No	Scene/Timestamp	Type of Narrative Twist	Plot Structure
1.	Nick looks like a victim of discrimination and receives Judy's help, but later it shown that he planned to resell the jumbo pop for profit (00:19:28-00:23:00)	Perspective Twist	Exposition
2.	The story builds the image of Mr. Big as a large and frightening crime boss, but he is revealed to be a small mouse (00:48:04-00:48:12)	Perspective Twist	Rising Action
3.	Mr. Manchaz appears cooperative during questioning, but suddenly turns savage and attacks Judy and Nick. (00:52:05-00:53:33)	Reversal Twist	Rising Action
4.	Judy and Nick find the missing predators in a secret place where they are kept. (01:03:39-01:06:20)	Revelation Twist	Rising Action
5.	Lionheart is found in the secret lab and later arrested, so the case seems to be solved.	Misdirection Twist	Rising Action

	(01:06:56-01:09:00)		
6.	Judy speaks in a press conference and says that predators may become wild. After that, the city becomes afraid and Nick leaves her. (01:10:36-01:13:20)	Reversal Twist	Rising Action (Turning Point)
7.	Judy learns that “night howlers” are not wolves but poisonous flowers that make animals go wild. (01:18:40-01:19:16)	Anagnorisis Twist	Rising Action (Climax Escalation)
8.	Judy and Nick find Doug the sheep. He makes a serum from night howler flowers. The serum is used to make predators go wild. (01:23:50-01:24:40)	Revelation Twist	Rising Action (Climax Escalation)
9.	Bellwether is the real villain. She planned the attacks and tried to blame the predators. Judy records her confession. (01:28:34–01:32:44)	Revelation Twist	Climax