

**THE CONSTRUCTION OF A 'NEW' MAN
IN DISNEY'S *FROZEN II* (2019)**

A Research Paper

Submitted in partial fulfillment of the requirements for
Sarjana Sastra Degree



Annisa Maudy Paramitha

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**ENGLISH LANGUAGE AND LITERATURE EDUCATION
DEPARTMENT OF ENGLISH EDUCATION
FACULTY OF LANGUAGE AND LITERATURE EDUCATION
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PAGE OF APPROVAL

**THE CONSTRUCTION OF A 'NEW' MAN IN DISNEY'S *FROZEN II*
(2019)**

Approved by:

Supervisor



Dr. Nia Nafisah, S.S., M.Pd.

NIP. 19710424200642001

**Head of English Education Department Faculty
of Language and Literature Education
Universitas Pendidikan Indonesia**



Wawan Gunawan, M.Ed., Ph.D.

NIP. 197209162000031001

STATEMENT OF AUTHORIZATION

I hereby confirm that this study entitled *The Construction of A 'New' Man in Disney's Frozen II (2019)* as the final result of my work. I am fully aware that I have quoted several ideas and statements from various sources. All quotations are acknowledged and appropriately stated.

Bandung, August 2020

Annisa Maudy Paramitha

PREFACE

I submit this study entitled *The Construction of A 'New' Man in Disney's Frozen II (2019)* as partial fulfillment of the requirements for *Sarjana Sastra* Degree. I hope this study is able to contribute on further researches in the field of literature, especially in the film analysis studies. However, the writer of this paper is well aware that this study is still lacking in some aspects. Hence, any criticisms and recommendations will be appreciated.

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ABSTRACT

Supervisor: Dr. Nia Nafisah, S.S., M.Pd.

Masculinity is categorized into several types and in literature, it is constructed through many means. Much has been said about masculinity construction in literature, but little examines it in children's literature, more specifically children's films –which arguably convey its marginality in the study of literature. This study emphasizes on the construction of a new idea of male gender by showcasing Disney's *Frozen II* (2019)'s main male character named Kristoff. Using Connell's (2005) theory of masculinity, Heintz and Stracey's (2006) film theory and Boggs & Petrie's (2008) characterization in films, this research is a textual analysis in nature. The finding reveals that masculinity in *Frozen II* (2019) is constructed through characterization and cinematic aspects. This study proves that Kristoff's characterization is fluid, shifting between two masculinities which are hegemonic masculinity and complicit or 'new' masculinity. Moreover, through cinematic aspects such as *mise-en-scène* and song lyrics, Disney constructed Kristoff as a 'new' man who is more sensitive than the typical hegemonic masculinity. Thus, the implication of this research to the studies of children's literature is to make the readers aware that there are many variations of masculinities and there is a shift in the gender-stereotypical heroes and heroines in Disney's film.

Keywords: *Construction; Complicit masculinity; Disney; Hegemonic masculinity*

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