

# CHAPTER I

## INTRODUCTION

This chapter introduces this study by providing the background of the study and the research question. Other than the introduction, this chapter discusses about the aim of the study, the scope of the study and the signification of the study.

### 1.1 BACKGROUND

Men domination is one of the causes of gender expectations. It started in the period of Western colonization where men were claimed to be more responsible as they were trusted with more challenging jobs that no women in that era were trusted to have (Connell, 2005). Men were ruling many sectors in life at that time as the economic sector, government and military were all trusted in the hand of men (Connell, 2005). All of those jobs are jobs that need a lot of bravery, and energy to do it, and that is why Gilder (1973) asserts that these characteristics are attached to men and their masculinity. The situation leads to a world where there is an expectation that women are not allowed to bear the ‘masculine’ characteristics, and this goes to men also: that they are not allowed to act feminine or have feminine characteristics. This phenomenon is widely spread to be a standard or expectation in which it is a norm for each gender. However, nowadays it is not always the case, the massive movement on feminism has changed people’s views on this matter, and the media are capturing that shift very well.

This phenomenon is also reflected in the film industry. Jon Lewis (2001) implicates that films in the nineties are one of the media that have portrayed the ‘men-dominated’ phenomenon. It is because most of the lead male characters in the nineties are alpha males. Alpha male is said to be the true definition of a man as they are strong and able to do things that are considered dangerous. In terms of studies on animals, alpha is the highest-ranking individual and they may achieve the status of being alpha because of their superior strength, and aggression or it can also through social efforts, and building alliances within their group (Waal,

2007). It is also the same as how human alpha male is supposed to act: all strong and good at diplomacy as shown in several films that have alpha-male characters in it: *Terminator 2: Judgment Day* (1991), *True Lies* (1994), and *Independence Day* (1996), to name a few. Today, especially because of the feminist movement, masculinity has come to be not only appropriate traits for men but also acceptable for women. According to Connell (2005), masculinity is not about the ideal way of males' lives but it is also a social practice of gender – this means that men can also have a sense of femininity as women can have a sense of masculinity.

Despite its growing acceptance as a genderless trait, masculinity, especially in films, is generally attached to the male gender. Smelik (1998) stated that masculinity is usually portrayed as film attributes to its male characters. Corrigan and White (2012, p.227) then mentioned that ranging from the 1930s to the 1950s, the male characters are always the center of the movies. Hence why, the male gender is seen as a group that is powerful compared to their counter-part gender. The attribution can trigger the stereotype in society that masculine trait is only for men, and feminine characteristic is only for women.

The reason why the attribution can trigger the stereotype is because cultural standards can be set through media, especially films. According to Duke, Purcell-Gates, Hall, and Tower (2006), a film is a tool that delivers certain cultural standards to be adopted by the people who watched it. This can be proven by how people who watched films would be influenced by the message or the portrayal in the films. Hence, it is not rare for us to see audiences from another culture to adopt the culture that is in the film they watched. So there is a case that perhaps these norms are not naturally within one's culture but it is perceived "based on the information given" from the film (Schrock & Schwalbe, 2009, p. 280).

As a multinational mass media, Disney contributes to this phenomenon as well. Their products – characters, movies, TV programs, games, stories, etc. – have the ability to influence people who consumed it. Hence, any portrayal that they made would be a very powerful message for the consumers, especially the younger ones as Hamilton and Troler (1986) said that "Literature gives us images

with which to think” (p. 684). As children started to mature, they develop the notions regarding the people and world around them, Klausmeier and Ripple (1971) stated that from a young age, children formulate attitudes and start to stereotype something. Without critical judgment and guidance, media may mislead children. For example, Macaluso (2018) pointed out that since the lead male characters of old Disney movies have to be masculine, as they play a vital role in saving the princesses who are in distress, that idea creates traditional norm where women have to be saved by the ‘princes’ of their lives.

Nevertheless, recent Disney productions have taken a newer direction. Widayanti and Kustinah (2018)’s study proves that Disney uses the same speech act over and over again but nowadays they try to experiment with adding different elements to the film. For example, they produce a film where a woman can master fighting skills and be the hero, such as in the film *Brave* (2012). Nurlatifasari, Haryanti, Sutopo, and Hum (2018) conducted a study on analyzing the characteristic of the main characters in the film *Frozen* (2013) – one of the main characters in the film, Elsa, does not care about falling in love with the prince, and the prince turns out to be the villain of the story. The shift from the standard characterization to the new one could alter the standard of genders and create a new standard itself. For example in *Frozen II* (2019) where the main male character is not as ‘masculine’ as the other main male characters from Disney’s princess series.

This study focuses on the construction of a new idea of the male gender by showcasing a different kind of characteristics in its male character. The majority of studies that use *Frozen* as their data did not analyze about masculinity and its types as the main topic of the studies. Many focus more on the narrative aspects but lacks of analyses based on the cinematic aspects. This research enriches the analysis by taking the film stylistic elements and characterization into consideration because the film elements are the tool used to shape Kristoff as the main male character. Hence, in order to see how Kristoff is being constructed in *Frozen II* (2019), the theories that are used for this research are Connell’s (2005) theory of masculinity, Heintz and Stracey’s (2006) film theory and the last one is Boggs & Petrie’s (2008) theory of characterization.

## 1.2 RESEARCH QUESTION

In conducting the study, the researcher provides a question that guides the study:

- How is Kristoff constructed as the main male character in *Frozen* (2019)?

## 1.3 AIM OF THE STUDY

The aim of this study is to investigate how Disney constructed and portrays Kristoff's personality as the main male character. For this study, the researcher is using Connell's (2005) theory of masculinity, Heintz and Stracey's (2006) film theory and the last one is Boggs & Petrie's (2008) theory of characterization to analyze the character, Kristoff.

## 1.4 SCOPE OF THE STUDY

The study of 'new' man in *Frozen II* (2019) is to analyze the main male character, Kristoff. The study focuses on analyzing the scenes containing the main male character in *Frozen II* (2019), Kristoff, in order to find out how he is portrayed in the film.

## 1.5 SIGNIFICANCE OF THE STUDY

The study is expected to make the readers more aware of masculinity and the other type of masculinity that is contained in this film. The awareness and understanding of 'new' masculinity on the film may result in accepting diverse forms of masculinity as well as how filmic aspects constructing a particular masculinity.

## 1.6 CLARIFICATION OF KEY TERMS

### 1. Masculinity

A place in gender relations includes a set of practices conducted by men or women that are considered to be masculine (Connell, 2005).

### 2. Film

It is an art-form that transfers experiences to the audience through moving images that are accompanied by sound. Those experiences that are being transferred to the audience can be about stories, atmosphere, ideas, beauty and feelings. (Severny, 2013)

### 3. Construction

When one is constructing, it means that one uses language and symbols to build meanings inside of a literary work. (Brewton, n.d.)

## 1.7 ORGANIZATION OF THE PAPER

This research is organized in the following structure.

### 1. CHAPTER I: Introduction

This chapter provides the introduction of the study which includes the background of the study which consists of the background of the study and research question. Other than the introduction, this chapter discusses about the aim of the study, the scope of the study, the signification of the study, and the organization of the paper.

### 2. CHAPTER II: Literature Review

This chapter provides theoretical frameworks used in the study and also concepts related to the topics of the study. It consists of the theory of masculinity that is purposed by Connell (2005), then Heintz and Stracey's (2006) film theory that includes *mise-en-scene* and film technique, and the third one is from Boggs & Petrie's (2008) theory of characterization.

3. CHAPTER III: Methodology

This chapter is about the methodology used in this research. Hence, this chapter elaborates on the design of this research, research procedure, synopsis of the data and also the research analysis.

4. CHAPTER IV: Findings and Discussions

This chapter provides the answer to the research question. Hence, this chapter is all about the findings that are gathered from the data and also the discussions from the findings that provide the answer to the research question.

5. CHAPTER V: Conclusion

This chapter elaborates on the conclusion of the finding of this study. Hence, this chapter also explains the interpretation of the study.