

## CHAPTER V

### CONCLUSION AND SUGGESTION

This chapter elaborates on the conclusion of the finding of this study and provides suggestion for further study.

#### 2.1 CONCLUSION

This study aimed to see how masculinity is constructed in Disney's *Frozen II* (2019). The data analysis of this research reveals that masculinity is constructed through three characterization methods which are through external action, through reaction from other characters and also through the dialogues. In addition to that, *Frozen II* (2019) uses film elements like camera shot and angle, setting, properties, lighting, costume and characterization as tools to construct the characterization of its characters. Hence, the main male character, Kristoff, is constructed to have fluid masculinity as he is able to change his masculinity from hegemonic to complicit or 'new' man depending on the situation. Thus, the term 'new' man is not a fixed term as it can be fluid too – for example, in this case is how Kristoff is able to switch his masculinity depending on the situation he is in. Although this research proves that Kristoff's masculinity is fluid but most of the time he possesses the trait of a complicit man which means that he is constructed to be more complicit than hegemonic.

Hence the finding of this research suggests that a person may have more than one type of masculinity or femininity but there would be one that is more dominant than the rest of the types. In this case, Kristoff's dominant masculinity is 'new' man and his masculinity is seen as a tool for Disney to create a new idea of what men should be.

From the perspective of the filmic elements, *Frozen II* (2019) mostly uses eye level and medium shot when Kristoff is on the screen which implicates his complicit or 'new' masculinity. Through the use of camera, Disney tried to construct Kristoff as someone who rarely dominates the frame which is contradicting with the idea of hegemonic masculinity as it is a belief where men

dominate everything. Thus, from the film techniques we can conclude that Disney never implied Kristoff as a hegemonic man.

Instead of being hegemonic, Kristoff is constructed to be a 'new' man which means that his characteristics are considered to be more relatable and realistic than the characteristics of a hegemonic man. A hegemonic man is defined as an all-around perfect man whereas Kristoff is never implied as a hegemonic man as he has flaws and he is more sensitive than a hegemonic man. Therefore, Kristoff is a good model for the younger audience of what men should be as he is more realistic than several previous heroes in Disney's series.

## 2.2 SUGGESTIONS

This research focuses on explaining two masculinities which are hegemonic and complicit or 'new' masculinity, but future researchers could take other possibilities. The researcher suggests on more studies of masculinity or femininity in other shapes of literature such as plays, novels, films, picture books, music, poems, etc. The next research on masculinity could explore on other specific type of masculinities as there are few other kinds of masculinities that is not included in this study. For instance, the research can be about subordinate masculinity which is not discussed in this research. Other than that, it can also be a research on masculinity that investigates on how the drag queens construct their personality on and off the stage. It would be interesting to see how men behave when they have to act like women and whether they would still be considered as 'masculine' or 'feminine.'

Analyzing on different types of genders is important as it stands as a reminder to people that there is no absolute characteristic that each gender carries. Thus, being a man does not mean that they have to be a hegemonic man. For several people, a man should act like a hegemonic man: they have to be strong and dominant (Connell, 2005) hence every man is told to act like that in all situations. The researcher believes that every human being is unique and some men may lack on some of the hegemonic masculinity characteristics but it does

not make them less of a man. This research proves that even Kristoff, the main male character in *Frozen II* (2019), showcases his 'new' masculinity in which he shows us the opposite of some hegemonic masculinity traits, such as being emotional. This can be a good model for young boys to realize that they do not have to be strong and independent in all times to be able to make a princess loves them. Additionally, from this research, one can conclude that a man can have feminine characteristics and still be considered as a man and vice versa as gender does not determine what kind of characteristics one may have. This research explains that the characteristics of masculinities are varied and can be seen from several factors such as from their characteristics, appearance, background, etc.