



AN ANALYSIS OF PLOT IN FROZEN MOVIE

Ellen Gladys Yunita Manueke, Della Christina Pontoan
FIB Universitas Nusantara
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Abstract

The inclusion of plot is a significant component inside narrative literary works. Plots inside literary works, films, novels, or other storylines encompass a series of interconnected events, where each occurrence exerts an influence on subsequent developments. The film is currently regarded as a potent means of mass communication due to its audio-visual characteristics, including its ability to present vivid sights and sounds. Movies have the ability to convey a significant amount of information within a limited duration through the use of visual imagery and auditory elements. This study is to conduct an analysis of the utilization of the storyline in the cinematic production of Frozen. The objective of this analysis is to provide a description of the narrative structure and events depicted in the film. The present study employed a descriptive qualitative approach. Initially, the author classifies several components of a sentence, conversation, and scene. Subsequently, proceed to search for, analyze, and interpret the text in order to derive the plot structure in alignment with the relevant theoretical framework. Based on the findings of the analysis, it can be concluded that the film encompasses the complete narrative structure, including the exposition, rising action, climax, and falling action. The film concludes with a conclusion that is not open-ended. The film exhibits a forward-moving or progressive narrative structure. The authors express their anticipation that the outcomes of this study will prove advantageous to subsequent researchers with an inclination towards investigating the intersection of literature and film, particularly with regard to narrative structure.

Keyword: Film, plot

Abstrak

Pencantuman alur cerita merupakan komponen penting dalam karya sastra naratif. Alur cerita dalam karya sastra, film, novel, atau alur cerita lainnya mencakup serangkaian peristiwa yang saling terkait, di mana setiap kejadian memberikan pengaruh pada perkembangan selanjutnya. Film saat ini dianggap sebagai sarana komunikasi massa yang ampuh karena karakteristik audio-visualnya, termasuk kemampuannya untuk menyajikan pemandangan dan suara yang jelas. Film memiliki kemampuan untuk menyampaikan sejumlah besar informasi dalam durasi terbatas melalui penggunaan citra visual dan elemen pendengaran. Penelitian ini bertujuan untuk melakukan analisis pemanfaatan alur cerita dalam produksi sinematik Frozen. Tujuan dari analisis ini adalah untuk memberikan deskripsi tentang struktur naratif dan peristiwa yang digambarkan dalam film. Penelitian ini menggunakan pendekatan kualitatif deskriptif. Awalnya, penulis mengklasifikasikan beberapa komponen kalimat, percakapan, dan adegan. Selanjutnya, dilanjutkan dengan mencari, menganalisis, dan menafsirkan teks untuk mendapatkan struktur alur cerita yang selaras dengan kerangka teori



yang relevan. Berdasarkan temuan analisis, dapat disimpulkan bahwa film ini mencakup struktur naratif yang lengkap, termasuk eksposisi, aksi yang meningkat, klimaks, dan aksi yang menurun. Film ini diakhiri dengan kesimpulan yang tidak terbuka. Film ini menunjukkan struktur naratif yang bergerak maju atau progresif. Para penulis menyatakan antisipasi mereka bahwa hasil penelitian ini akan terbukti bermanfaat bagi peneliti selanjutnya yang cenderung menyelidiki persimpangan antara sastra dan film, khususnya yang berkaitan dengan struktur naratif.

Kata kunci: Film, alur cerita

I. INTRODUCTION

Literature is an inseparable facet of human existence, as it serves as a creative medium that portrays the complexities of human life within societal contexts, thereby garnering appreciation, comprehension, and practical application within society. The author intends to show their artistic imagination through the creation of literary compositions. Drama, poetry, short story, and book exemplify diverse genres of literary compositions. Every piece of literature possesses its own distinct definition, which is established via the collective analysis and interpretation of numerous professionals in the field of literature. Pradopo (1994: 26) posits that literature functions as a representation of the universe and human existence, with the fundamental criterion for a literary work being the portrayal of truth or the author's intended depiction.

Individuals who engage in activities within the realm of literature often employ literary works as a means to exemplify and support their work. The term "literature" refers to written or spoken material, while the phrase "literature itself" is employed to denote literature. The term "literature" encompasses a diverse array of works, spanning from technical and scientific writings to artistic expressions. However, it is commonly employed to denote imaginative works, including poetry, theater, fiction, and nonfiction. Literature serves as a medium through which culture and tradition find representation, often through the utilization of a certain language or the portrayal of a particular group of individuals. In contrast, literature transcends its role as a mere historical or cultural artifact (Pradopo, 1994).

Furthermore, literature serves as a gateway to unfamiliar realms of human experience, making it a crucial element within the literary milieu. This milieu encompasses the collective body of socially relevant literary works produced during a certain historical period and societal cohort. According to Morris (2005: 81), from a historical standpoint, individual literary works are an integral and inseparable aspect of the literary milieu. Numerous cinematic adaptations have been produced, drawing inspiration from literary masterpieces inside the realm of the film business.

The adaptation of a fairy tale into a film is considered to be one of the notable achievements in the realm of literature. Ecranisation refers to the transformative process of adapting a literary book into a cinematic format. Ecranisation refers to the process in which a white sailor undertakes the task of transforming a literary work into a cinema (Eneste, 1991).

In the realm of film, there exist four fundamental elements that contribute to the overall structure of a narrative: plot, character, setting, and theme. The concept of plot encompasses the sequential events and actions undertaken by a character in a literary work, as they strive to attain their objectives and surmount various challenges and hindrances encountered throughout the narrative. The narrative progression encompassing the actions and interactions of individuals embroiled in a state of discord. The objective of this study is to focus on the examination of the plot in the film Frozen.

Frozen is an animated film produced by Disney that explores themes of familial love, friendship, and courage. According to popular accounts, Princess Elsa possesses the extraordinary capability to manipulate and solidify water molecules, resulting in the creation of ice and snow inside the confines of the Kingdom of Arendelle.

It is worth noting that her younger sibling, Anna, derives great pleasure from engaging in recreational activities alongside her. After Elsa inadvertently strikes Anna in the head with her present, resulting in a near-fatal injury, their parents decide to seek assistance from the trolls. The trolls successfully intervene, saving Anna's life and facilitating the erasure of her recollection about her sister's extraordinary abilities.

The film Frozen is an intriguing and captivating piece of cinematic work. The work exhibits a clearly defined subject matter, narrative structure, and central character. The major theme under consideration is 'love'. In contrast to other cinematic works that center on romantic love between individuals of opposite genders, the film Frozen directs its attention towards the concept of genuine love within familial relationships, with a particular emphasis on the bond shared between Elsa and Anna as sisters. The text underscores the notion that the curse may solely be alleviated by familial love, rather than romantic love. According to Nurlatifasari (2018: 3).

This study is to answer the research question: What are the types of plot in Frozen Movie and the significance of the plot that resulting in identifying and classifying the types of plot in Frozen movie and analyzing the significance of plot in the film.

II. THEORETICAL STUDIES

Robert and Jacob (1987:9) states that a plot is a story's foundation, built on conflicting human desires and actions that come from plausible and genuine human responses. It signifies that a conflict is the most important element that must be developed in order to establish a series of events that will constitute the story. The next action or situation will be determined by a conflict. It will be the deciding factor in determining the story's fundamental structure. As a result, the plot of a story is the construction of a conflict and the resulting consequences, variations, and changes (Robert and Jacob 1987:9). According to the assertion, storyline is critical in structuring the story.

The principal events of a story structured as a continuous sequence of events are referred to as plot. The plot can be made up of multiple seemingly disconnected strands, but as long as they are presented in such a way that the audience understands that these actions and occurrences are linked in some way, you can fairly refer to that sequence of events as the "plot." The objective of the plot development process is to show the reader how one incident relates to another. Furthermore, it can indicate why and how an incident or conflict occurs, as well as the implications of the event that occurred. Here are eleven benefits of plot in stories:

1. Plot focuses attention on the significant parts of the characters' lives

The story never gives the entire story of the characters' experiences. That would be tedious, because most of what occurs is irrelevant. "Life: The Good Parts," as the saying goes. So, on Tuesday morning, your favorite character awoke. So, what's the point? Because her alarm clock didn't go off, she awoke an hour late. It's also her first day at a new job, which she and her seven-year-old daughter had been looking forward to. And so forth.

2. Plot focuses attention on the significant characters.

If one is crucial to the story you're telling, any character can be interesting. But, just as we don't disclose every detail about a character's life, we also don't go into great detail about every character. The plot revolves around the persons who are crucial to the story. Consider whether you should cut sequences with secondary and tertiary characters if you find yourself spending a lot of time with them.

3. Plot motivates characters to affect the story.

The plot is self-reinforcing. That is, plot events work as activation agents, interacting with the characters' psychology and prompting them to behave (or not act), thereby propelling the story along.

4. Plot connects events for the reader.

The plot gives the story movement and purpose, as well as a sense of continuity. This might make the story seem more credible since the reader gets the impression that events are chronologically or conceptually connected, rather than being random or contrived.

5. Plot starts the story with a bang.

Conflict foreshadows change, and the plot begins as soon as the first compelling change is foreshadowed. It should preferably be done in the first sentence. Get your reader's attention right away.

6. Plot engages in the middle of the story.

Not simply in the thrilling start and rewarding conclusion. If you start with a bang, your reader will be dragged along by what follows. Because a captivating plot layers conflict and change on top of each other. It builds suspense and piques the reader's interest in finding out what happens next. It gives you the option of having a "next."

7. Plot reveals the story gradually.

The story unfolds from beginning to conclusion because a captivating storyline is made up of a sequence of changing conflicts. This gives the plot movement and direction, as well as a sense of progress.

8. Plot leads to the climax.

The climax is the point in the story where opposing forces collide, promising to ease the reader's tension. It's the emotional apex of the story, the peak to which we aspire when immersed in it, and the reason we read it.

9. Plot draws on the reader's emotions.

We humans are storytellers, and we are the only ones on the planet. (At least, that is, until the extraterrestrials arrive.) When we listen to stories, a part of our minds really experiences the story's events, or plot. That's why we react to fictional stories in the same way we do to real-life situations. As a result, plot draws the reader's emotions into the story's events as they unfold, and hence into the characters' objectives.

10. Plot ultimately releases the reader.

A good conclusion relieves stress, solves an issue, and fulfills a need. It's as though you've had an emotional outburst. (Though I'm not sure if reading a novel helps relieve subconscious emotional expectations, but that's a separate discussion.). The plot's resolution gives the reader a sense of completion, whether it occurs with a "Aha!" moment, by bringing hope with a joyful ending, or by just emphasizing humanity's depravity.

11. Plot is a memento.

Even if the reader is not required to continue reading once the satisfying conclusion has been reached, a successful plot can inspire a reader to reflect about the narrative, replay scenes in her head, and fantasize about the novel's settings. To the point that you'll want to read the story again, or the next in the series.

The plot is the concept that governs the course of the story. In order to keep the story organized, the plot will link one action to the next. Everything is connected in a well-planned story. Time is significant in the story not because one event occurs after another, but because one event occurs as a result of another. Another viewpoint on plot is that it is classified into five sorts namely Exposition, Rising Action, Climax, Falling Action, and Denouement.

a. Exposition

The characters, particularly the main character, are introduced in the exposition phase of Freytag's pyramid. It exposes the characters' motivations and objectives, as well as how they interact with one another.

b. Rising action

Rising action is the second part of Freytag's five-phase structure. It all begins with a brawl. The protagonist realizes what he or she wants to accomplish at this point and begins to work toward it.

c. Climax

When the story reaches its peak, it is called the climax. The protagonist takes a single important decision that has a significant impact on not just the story's outcome, but also on who they are as people. According to Freytag (1984), the climax is the third of five dramatic times in the center of the story.

d. Falling Action

According to Freytag (1984), the falling action phase includes of events that lead to the conclusion. The story's conflict is diminished in this segment, or the main character discovers a solution to his problem.

e. Denouement

At this time, both the protagonist and antagonist have solved their problems, and either the protagonist or the antagonist has won the battle. Some stories describe what happens to the characters after the combat is officially done, as well as what will happen to them in the future.

A. Concept of Film

According to Arsyad (2003), films can be described as a compilation of many pictures contained within a frame. These frames are projected sequentially through a mechanical lens in a projector, resulting in the illusion of a dynamic and animated screen. The picture exhibits a rapid and alternating narrative structure, so generating its own sense of detriment. According to Baskin's film, another instance pertains to the diverse technological and creative elements encompassing a particular form of mass communication media.

Moreover, in accordance with the provisions of Law No. 8 of 1992 concerning Filmmaking, films are considered artistic and cultural creations that serve as a form of mass media for audiovisual communication. They are produced based on cinematographic principles and recorded on various mediums such as celluloid tape, video tape, video disks, or other technological innovations, encompassing a wide range of formats and sizes. The production process involves chemical, electronic, or other relevant techniques, and may include sound elements. Films are intended for exhibition and can be presented through mechanical, electronic, or other projection systems.

In addition, Films are clearly distinct from literary art, visual art, and sculpture, according to Baskin and Aronof (2003). The creation and presentation of film art are significantly dependent on the utilization of technology as a fundamental resource. Based on the perspectives shared by the aforementioned experts, it can be inferred that the cinema serves as a form of mass communication medium, presenting a sequence of dynamic visuals accompanied by a narrative enacted by the cast to effectively communicate a message to the viewers.

B. Literature

Literature is a distinctively human activity, born of man's eternal need to understand, communicate, and finally share experiences, according to Pickering, James H., and Hooper, Jeffrey D. (1981). This is stated in their article "Literature Is a Uniquely Human Activity." In their article from 1963, Wellek and Warren argue that the term "literature" should be restricted to "the art of literature," which they define as "creative fiction." The author's imagination is also something that contributes to the writing process in its own way.

Literature is more than a collection of facts, and it is also more than a collection of true occurrences that may or may not occur in real life. Literature is something altogether else. Because literature benefits from an unbounded imagination, it has the potential to build its own universe."

C. Plot

The plot is a fundamental element of a work of literature, serving a crucial function in shaping the narrative. Without a well-developed plot, the absence of a coherent storyline would render the novel devoid of substance. According to Nurgiyantoro (2000), a plot can be defined as a narrative structure that encompasses a sequence of interconnected events.

Nevertheless, it is important to note that all instances are inherently linked by the principle of cause and effect, whereby the occurrence of one event leads to or influences the occurrence of another event. The narrative, as described by Abrams (1999), consists of a sequence of events and activities that are presented and arranged in a deliberate manner to elicit particular creative and emotional responses.

a. Exposition

The first phase in Freytag's pyramid is the exposition, which introduces the character, especially the main character. It shows how the character relate to another, their goals and motivations.

b. Rising Action

Rising action is the second phase in Freytag's five-phase structures. it starts with a conflict. In this phase, the protagonist understands his or her goal and begins to work toward it.

c. Climax

The climax is the highest point of the story. The protagonist make the single big decision that defines not only the outcome of the story, but also who they are as a person. Freytag (1984) defines the climax as the third of the five dramatic phases which occupies the middle of the story.

d. Falling Action

Freytag (1984) posits that the falling activity phase encompasses a series of events that culminate in the denouement. The narrative conflict is attenuated in this section, as the protagonist finds a resolution to address their predicament.

e. Denouement

In this phase the protagonist and antagonist have solved their problems and either the protagonist or antagonist wins the conflict. The conflict officially ends, some stories show what happens to the character after the conflict ends, and they show what happens to the characters in the future.

D. Type of Plot

Here, Russell (2009) describes four types of plot structure based on the timeline of a story, they are:

1. Dramatic or progressive plot is a chronological structure

The dramatic or progressive plot is a narrative framework that unfolds in a sequential manner, first with the establishment of the location and conflict.

Subsequently, it proceeds with the development of rising action, leading up to a climactic point, and ultimately culminates in a denouement, which serves to tie up any loose ends.

2. An episodic plot

The episodic plot can be characterized as a narrative structure that follows a chronological sequence of events. The literary composition comprises a sequence of loosely interconnected occurrences, typically of substantial length, which are unified by a shared thematic element and/or character. Episodic narratives are particularly effective in cases where the writer aims to delve into the intricacies of the characters' personalities, the essence of their existence, and the cultural ambiance of a specific time period.

3. A parallel plot:

The authors skillfully interlace multiple dramatic plots, typically connected through a shared character and thematic elements.

4. Flash back

This particular structure serves the purpose of conveying information pertaining to events that transpired in the past. This narrative technique allows authors to commence the story among ongoing action, afterwards providing contextual information to facilitate a comprehensive comprehension of the current occurrences.

Flashbacks have the potential to manifest multiple times and in various segments of a narrative. Nurgiyantoro (2010) presents an alternative structural plot that focuses on the narrative's conclusion.

The end story can be categorized into two groups:

a) An Open Ending

The concept of an open ending refers to a narrative device employed in the concluding phase of a story, wherein the resolution remains unresolved and the outcome is left ambiguous. Based on the prevailing demand and narrative coherence, it may be inferred that the story has the potential for further continuation, as the conflict remains unresolved. The

characters inside the narrative have yet to fulfill the predetermined outcomes of their respective roles.

b) A Close Ending

The narrative concludes with a closed conclusion, signifying the completion of the story. The story, having reached its natural progression, has now come to an end

III. RESEARCH METHODS

This research applies a qualitative descriptive method to assess the significance of the story components in the film Frozen, as described by Mukhta (2013: 11) in relation to common occurrences in social phenomena. Our is relevant to this study because it describes the plot of the film. Plot is one of the social phenomena that this study encounters.

The researcher will use descriptive qualitative to comprehend the plot phenomena in the frozen movie since the goal of descriptive method is to achieve a systematically description and correct facts. To collect data, some processes are used, such as seeing a movie, taking notes, reading the screenplay, and so on.

Technique of Data Collection

The data collection procedures is as follow: (1) Watching the frozen movie, (2) Reading the script, (3) Identifying and classifying the significance of the plot in frozen movie, (4) Analyzing the elements of the plot in frozen movie, (5) Presenting the result of the data collected, (5) Drawing the conclusion.

Technique of Data Analysis

The theoretical framework of analyzing by Robert and Jacob will be used by the writer in this study: (1) Watching the film "Frozen", (2) Going over the script, (3) Recognizing the significance of the plot in the film Frozen, (4) Examining the story aspects in the film Frozen (5) Presenting the findings of the data gathered, (6) Coming to a conclusion.

IV. RESEARCH RESULTS

a. Synopsis

Princess Elsa of the Arendelle Kingdom possesses magical abilities that enable her to manipulate and generate ice and snow, which she frequently employs in her games with her younger sister, Anna. Their parents, the King and Queen, transfer the two siblings to a troll colony overseen by Grand Pabbie when Elsa accidentally injures Anna with her magic, turning some of her hair white. He cures Anna but alters her memories, causing her to forget about Elsa's magic. Elsa is warned by Grand Pabbie that she must learn to control her

abilities and that fear will be her biggest foe. The King and Queen sequestered the two sisters within the castle, locking the gates behind them. Despite Anna's continuous desire to play with Elsa, Elsa cuts off all contact with her sister in order to protect her. The King and Queen are lost at sea during a storm when the sisters are in their teens.

Elsa will be proclaimed queen of Arendelle after her twenty-first birthday. She was concerned, though, that the kingdom's subjects would learn of her strength and fear her. For the first time in years, the castle gates are accessible to the general public and dignitaries. The crafty merchant Duke of Weselton and the dashing Prince Hans of the Southern Isles are among them, with the latter falling in love at first sight with Anna. Elsa's coronation went off without a hitch, but she continued to keep her distance from Anna. Elsa turns down Hans' proposal to Anna. Anna protests, hurt and perplexed, pleading with Elsa to explain her terror and loneliness. Elsa accidentally releases her powers in front of everyone as a result of the emotional tension.

Elsa protests to Anna marrying Hans after her coronation. Anna, hurt and perplexed, begs Elsa to explain why she has withdrawn herself for so long. Due to the emotional tension of the situation, Elsa loses control of her powers in front of everyone. Elsa is forced to escape Arendelle after the Duke brands her a monster. Elsa flees to the frigid North Mountain, where she accepts her abilities and constructs an ice castle for herself. Elsa has no idea that her use of her powers has unwittingly plunged Arendelle into a profound freeze.

Anna goes on a mission to find Elsa and bring the winter to a close, leaving Hans in charge. He's lost at the Wandering Oaken shop, acquiring goods. He meets Kristoff, an ice harvester, and Sven, his reindeer, and persuades them to accompany him to the mountains. Kristoff's sled was completely destroyed by the wolf attack. They meet Olaf, a happy snowman who, unbeknownst to Elsa, has come to life and offers to bring them to her. Hans goes out to find Anna and Elsa, escorted by his servant Duke, who has a secret order to kill Elsa, after Anna's horse returns to Arendelle without her.

Hans sets off to find Anna and Elsa, and is joined by the Duke's troops, who have been given secret orders to assassinate Queen Elsa. Anna returns to the mountains and discovers Elsa's ice house. Elsa is horrified when she learns what has transpired in Arendelle, and she informs her sister that she does not know how to undo her enchantment. Elsa loses control of her powers due to her emotions, and she mistakenly freezes Anna's heart.

Elsa makes Marshmallow, a big snow creature, in an attempt to re-isolate herself. Anna, Kristoff, Sven, and Olaf are pursued by the gigantic snow monster. Anna is gravely

hurt, so Kristoff takes her to his adoptive family, the trolls, to be healed. Grand Pabbie reveals that Anna would freeze to death until an act of pure love is performed to break the enchantment.

Anna meets Elsa when she arrives at the ice palace. Elsa admits she doesn't know how to erase her magic when Anna recounts what happened to Arendelle. Her dread drives her powers to spiral out of control once more, and she freezes and poisons Anna's heart. Elsa then summons Marshmallow, a massive snow creature that chases Anna, Kristoff, and Olaf away. When Kristoff realized what Elsa's enchantment had done to Anna, he took her to the trolls, Anna's adopted family. Anna will freeze unless she receives the "kiss of true love," which will reverse Elsa's magical enchantment. Anna arrives home as Kristoff races so Hans can offer his true love kisses.

Elsa's castle is reached by Hans and his men, who fight Marshmallow and capture Elsa. Instead of kissing Anna, Hans explains that he had intended to take the throne of Arendelle by breaking the connection between the two sisters. Hans imprisons Anna in a room until she freezes to death, then convinces significant people that Elsa murdered her.

Olaf manages to release Anna, despite nearly melting in the process. To find Kristoff, the two venture out into the blizzard. Olaf has told Anna that Kristoff adores her, and the hope is that he will be able to break the enchantment. On the icy ice of the bay, Hans confronts Elsa. Elsa breaks down and abruptly stops the storm when he tells her that she killed Anna.

Anna sees Kristoff and Elsa on the bay, too. Hans is ready to slay Elsa with a blade, she notices. Anna leaps in the line of Hans' blade just as she freezes solid, forced to choose between saving Elsa's life and her own. On Anna's freezing hand, Hans' blade cracks. Elsa tears and hugs her sister, who is distraught. Anna thaws out, her act of valor in rescuing her sister proving to be a sincere gesture of love.

Saying that he killed Anna, Elsa becomes enraged and bring the storm to a halt. Anna saw Hans ready to kill Elsa and leapt onto the road, preventing him. Elsa is devastated and holds and mourns her sister, who gradually melts her with her heroics, which she describes as an "act of real love." Elsa ends the winter and gives Olaf her own snow cloud to survive the warmer temperature, realizing that love is the key to mastering her magic. For his attempted assassination, Hans is apprehended and exiled from the country, while the Duke's trade links with Arendelle are broken. Anna kissed Kristoff after giving him a new slide. Elsa swears to never lock the castle gates again as the two sisters reconnect.

b. Plot

1. Exposition. The first is the exposition stage, in which the characters are introduced by bodily descriptions or characterizations, designation or recognized settings, time of occurrence, and conflict. Exposition explains about introducing characters, setting description such as name of place, natural atmosphere, and time, and conflict or action beginning during the exposition stage. The researcher discovered an example of exposition in the form of character introductions and setting descriptions, particularly the name of the location.

Characters. This movie introduces viewers to a variety of characters, namely: Anna, Elsa, Hans, Kristoff, and Olaf.

- a) Anna. Anna is cheerful, extroverted, clumsy, peppy, and overall, not particularly elegant. She has developed an extrovert personality after years of living behind the walls of the castle without her sister's presence. She is also free-spirited.
- b) Elsa. Contrary to Anna, Elsa appears composed, regal, and quiet from the outside, but she actually suffers the consequences as she struggles with the fact that she was given the ability to make ice and snow. Although it is a lovely ability, it is also very risky.
- c) Kristoff. Kristoff is the kind of man that sets his own rules and is powerful and unyielding. Although he may appear to be a lonesome individual, His dedicated reindeer Sven, who is really shaggy, is always by his side.
- d) Hans. Despite being portrayed as honorable and honest for the majority of the movie, he is subsequently shown to have a nasty, cunning, and manipulative side. In Frozen, the villainous nature of Hans is exposed in the final act of the movie.
- e) Olaf. Olaf, who was made possible by Elsa's spell, is unquestionably the most amiable snowman in Arendelle. He is naive, gregarious, and adores everything summer. Olaf might be a little naive, but Anna and Elsa can count on him to be a real friend because of his sincerity and pleasant disposition.

Raising Action

The second is complication, which is also called the rising action. At this point, the tension is getting worse bit by bit. When the main character is busy, things get in the way of him or her reaching the goal. At the complexity stage, there is conflict both inside and outside the group. The researcher found that there were problems like internal and external strife.

One day, their parents were on their way to an important event, and as they were floating in the water, their parents passed away. Because of this, there was a requirement for a queen to sit atop the throne, and the eldest princes were chosen for this role.

On the day of the coronation, Elsa met a young man named Prince Huns, and the two of them decided to marry one other. They then asked their sister Elsa for her blessings. But she doesn't agree with that because that was the first and only time they had met. A disagreement arose between Ana and Elsa as a result of Ana's desire to wed him and Elsa's decision to give one of her gloves to Ana.

She had no intention of using her power, but everyone saw how terrifying she can be when it happened by accident.

She escaped her country and went to the Northern Mountain, where she constructed a stunning palace out of ice and snow, and where she now lives in seclusion. So that she can avoid injuring other people, especially her sister, because her power was getting greater and she didn't know how to manage it, and so that she can protect the people around her.

While her sister Ana was always trying to persuade her that she would bring back summer despite the heavy snow, she could never be convinced. And Anna was able to find Elsa with the assistance of a young man named Kristoff, who she met on the Northern Mountain.

Climax

The climax is the story's highest point of interest, emotional high point, and most exhilarating moment, when difficulties or issues are confronted and resolved.

Elsa became even more scared after this happened, so she kicked Anna, Kristoff, and Olaf out of her ice home. Anna didn't even notice when her hair turned white, which meant that Elsa's mistaken ice curse would slowly freeze her. Kristoff suggested that they go see the trolls or relationship counselors who had helped Anna when she was younger. That is why Kristoff takes her to the place where the trolls are so that she can meet Grand Phobby so that Ana can be kept. But, Phobby explained that he couldn't treat her since her heart was frozen, and unlike on the head, it's tough to lose. The other added that the only thing that could help her was the kiss of her true love. The next thing that happens is that Anna meets Hans, and Anna begs Hans to kiss her, but then it turns out that he misled her, and he only pretended to like her because he wanted to be prince but he had to wait for his 12 elder brothers, so then Hans locked her in the room to die. Hans abandoned Anna in the room before proceeding to lock all of the doors, turn off the heat, and immediately freeze himself in order to ensure that Anna would perish.

During the time spent at the castle, there were other adversaries who came under the leadership of Prince Huns. Because they want to bring back summer, but there's a giant

monster made of ice standing in their way. Elsa tried to get away from them by running, but she ended up capturing them and bringing them back to their kingdom. When Elsa came to, she was perplexed to see that the gloves on her hands were made of metal. She looks on from the outside and is saddened by what has occurred because she could have prevented it.

Falling Action

Elsa has been located after being lost on the ice of the fjord by Hans. Elsa is terrified that he will try to steal her, so she orders him to leave her alone and to look after Anna instead. Hans spreads a lie by claiming that Anna was put to death by Elsa's power. Elsa breaks down in tears as a result of the agony of the situation, and the snowflakes in the air abruptly remain still after they've been falling. As the whiteout begins to lift, Kristoff is finally able to see Anna, and he immediately hurries to her side. However, as Anna continues to gaze around, she notices Hans poised to stab Elsa.

Anna runs in front of Hans and blocks the knife, despite the fact that she is putting her own life in danger. As she continues to do so, her icy heart eventually consumes her, transforming her into a statue of ice and destroying Hans' blade in the process.

After a few seconds, Kristoff and Sven make their appearance. Elsa bursts into tears as she hugs her sister Anna after witnessing the transformation of Anna into ice. When Anna's cold form begins to transform and develop color, and she reverts back to her usual self, no one is quite sure what to say. Anna was able to break the spell she had cast on herself; protecting Elsa was an act of genuine love. The stripe in her hair disappears, and her hair returns to its usual texture.

Denouement

The final section of the story is Denouement which exposes the outcome of the struggle and restores some stability. It may also be argued that the ending is the conclusion of a story. Explain the story's conclusion in the resolution stage. This section includes the narrative's conclusion or how the story concludes.

After Elsa comes to the conclusion that love can put an end to winter, she melts the ice and snow and restores summer to the kingdom.

Olaf is located, and in order to assist him in enduring the heat of summer, Elsa conjures up a snowstorm. A French diplomat rescues Hans and takes him back to his homeland, where he is threatened with punishment for his attempt to kill the king. Elsa passes a decree that immediately stops all trade with Weselton and refers to his duchy as "Weasel Town."

Anna decides to get rid of Kristoff's sled and promotes him to the position of official ice deliverer to the castle. Elsa makes use of her magical abilities to produce a wintery display in the middle of the summer and transforms the courtyard of the castle into an ice-skating rink. The sisters are enjoying their time back together as they skate around the rink.

Discussion

A dramatic progressive plot is a chronological framework that begins by establishing the setting and the conflict, then carries on to follow the increasing action all the way to the climax, and eventually comes to a finish with a denouement.

The climax of the plot is the highest point of the plot, and the denouement is the lowest point of the plot. In addition, the movie that was written by the author had a storyline that was either of a dramatic or progressive type.

The sequence in which the main character and the setting are presented for the first time in this film serves as an introduction to both the main character and the setting. Following that, there will be a climax, and then following that, there will be growing action.

The story is resolved as it draws to a close, which is followed by the climactic moment of the falling action in the movie. It is quite evident that this film is going to be incorporated into either a dramatic or a forward-moving plot.

V. CONCLUSION

This movie utilizes all five plots stage analysis, which are the exposition, rising action, climax, falling action, and denouement plot stages. The highest and most intense moment in the progression or resolution of something is referred to as the "climax." The resolution of the battle is formally declared, and certain narratives depict the subsequent trajectory of the characters following the resolution, offering glimpses into their future outcomes.

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