

THE INFLUENCE OF CULTURAL STRUCTURE TOWARD GENDER STEREOTYPES IN THE FILM *FROZEN 2* BY JENNIFER LEE

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Abstract	Article Information
<p><i>This study examines the influence of cultural structure on gender stereotypes in "Frozen 2" by Jennifer Lee, with two main objectives: 1) to identify the forms of gender stereotypes present and 2) to describe how these stereotypes are influence by cultural structures. Employing Karl Marx's cultural structure theory, the research examines the "base" through subcategories such as social class, ideology, and division of labor, as well as the "super-structure" encompassing laws, politics, culture, and art. Additionally, it incorporates Simone de Beauvoir's perspective on gender stereotypes, focusing on the concept of "the Other" with subcategories including intersectionality, stereotypes as tools for power, the eternal feminine, and the notion of going beyond women. Utilizing a qualitative methodology, the study conducts a descriptive analysis of the film alongside relevant literature. The findings reveal that "Frozen 2" portrays various gender stereotypes, particularly in its depiction of female characters who, despite their strength and independence, are still influenced by traditional gender norms. Ultimately, the research highlights how cultural structures significantly impact the representation of gender in the film, illustrating the complex interplay between societal norms and individual identity, and contributing to a deeper understanding of how cultural narratives can either reinforce or challenge gender stereotypes.</i></p> <p>Keywords: Forms of cultural structure, Gender Stereotypes, Sosiology of Literature</p>	<p><i>Received:</i> 02/02/2025</p> <p><i>Revised:</i> 10/02/2025</p> <p><i>Accepted:</i> 20/02/2025</p>

INTRODUCTION

Film as a media tool has a great influence on public opinion on various social issues, including gender. One interesting film to explain in this context is Jennifer Lee's "Frozen 2".

In addition to its financial success, the film also drew attention to the depiction of gender in popular culture. Culture can be defined as the collection of values, customs, and rules that govern the life of a social group. Edward B. Tylor stated that culture is "that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society" (Tylor, 1871, p. 1). In this framework, cultural structure describes the basic arrangement of a society's cultural components, which influence the behavior, attitudes, and perceptions of individuals.

Gender stereotypes, which are social constructions, reflect the roles, attitudes, and characteristics considered appropriate for men and women in a particular society. Judith Butler argues that "gender is not something one has, but something one does, an act... a 'doing' rather than a 'being'" (Butler, 1990, p. 33). Gender stereotypes often lead to and support rigid gender differences, which can limit individual potential and reinforce gender inequality. In the context of film, existing gender stereotypes often reflect traditional views, where female characters are depicted in very limited roles, such as mothers or prostitutes, ignoring their individual complexity and uniqueness.

The film "Frozen 2" offers a more complex depiction of gender, with strong female characters such as Elsa and Anna, who challenge conventional gender stereotypes. According to Karen Gill's research, "Frozen 2 shows a more nuanced and multidimensional heroine, reflecting a shift in the depiction of female characters in animated films" (Gill, 2019, p. 145). In the film, Elsa and Anna represent the struggle between traditional assumptions and modern views of gender. While Anna represents a classic female character who focuses on love, Elsa shows strength and independence. This shift reflects the development of values that are more relevant to today's reality, where women are not only expected to find love, but also to be independent and strong in facing life's challenges.

LITERATURE REVIEW

Cultural Structure

According to Karl Marx's theory, "cultural structure" can be considered as part of the superstructure including ideology, norms, values, and cultural practices existing in society. Usually, this cultural framework reflects the base that of the economic structure that resides below it. Stated differently, the cultural framework incorporates components that support and preserve the production relations existing in capitalist society.

Gender Stereotypes

Simone de Beauvoir (1949), a notable existentialist and feminist philosopher, examines gender stereotypes in her book "The Second Sex." De Beauvoir introduces several notions that explain how gender stereotypes are produced, maintained, and used in society.

METHODOLOGY

This study uses a qualitative descriptive method with a cultural sociology approach that emphasizes that values and ideologies that are seen as ideals are produced by the sociology, which influence cultural structure and gender stereotypes. In line with the research methodology approach according to Creswell, the descriptive method, this research is involved in a systematic examination of the film *Frozen 2* (Creswell, 2014). The qualitative data analysis method is descriptive in nature where the data is in the form of words and movie footage. In qualitative research, the focus is on description and analysis.

FINDINGS AND DISCUSSIONS

Forms of Cultural structure

The forms of gender stereotypes present in the film "*Frozen 2*" through the lens of cultural structure theory as proposed by Karl Marx. Marx's framework distinguishes between the "base," which includes social class, ideology, and division of labor, and the "superstructure," encompassing laws, politics, culture, and art. In this analysis, the film is examined for its portrayal of gender stereotypes, particularly how these stereotypes are influenced by social structures.

1. Base



(figures 1 screenplays 00:22:51-00:23:07)

Pabbie: "the truth must be found. Without it I see no future."

Anna: "no future?"

When Pabbie says, "the truth must be found," Anna and Elsa set out to discover the secrets of Arendelle's history. This is more than just a personal quest; it represents a latent class battle and colonialism between Arendelle (the rulers) and the Northuldra (the down-trodden). When this "truth" is discovered, it is revealed that Elsa and Anna's forefathers committed atrocities against the Northuldra, resulting in inequity and exclusion due to Arendelle's dominance over the Northuldra's resources

a. Ideology



(figures 2 screenplays 00:22:35-00:22:42)

Pabbie: Let me see what I can see. The past is not what it seems. A wrong demands to be right. Arendelle is not safe.

The film also shows that ideologies can change over time. As Elsa and Anna learn more about the past, they begin to understand that their ancestors were not as bad as they thought. This new understanding allows them to let go of prejudices and build stronger relationships.

b. Division of labor



(screenplay 0:23:40-0:23:54)

Pabbie : Anna, I'm worried for her. We have always feared Elsa's powers were too much for this world. Now, we must pray they are enough,

Pabbie's dialogue, "We have always feared Elsa's powers were too much for this world.

is in the context of Karl Marx's "division of labor" because it describes how an individual's role or function in society is shaped by specific skills or abilities.

2. Superstructure

a. Laws



(Figures 4 screenplays 00:09:15-01:09:40)

Northuldra: King Runeard, the dam isn't strengthening our waters. it's hurting the forest. It's the cutting edge of the north...

King Runeard: let...let's not discuss this here. Let's meet on the fjord. Have tea, find a solution.

According to Marxist perspective, the dam and the policies behind it can be seen as a representation of a “power structure” or “superstructure” in society that functions to serve the interests of the ruling class, those who profit from the project (perhaps from industry, agriculture, or control of natural resources).

b. Politics



(figures 5 screenplays 00:37:20-00:37:24)

Elsa: Trust me, I just want to help

Yelena: We only trust nature when it speaks.

In this context, nature becomes a symbol of authority that is superior to or superior to the existing political system, which may be considered not entirely honest or trustworthy. This can be seen as a critique of social or political systems that do not trust or respect nature and natural resources.

c. Culture and Art



(figures 6 screenplays 00:44:40-00:44:54)

Honeyman: I want to show you something, may I? you know air, fire, water, and earth.

Elsa: yes!

Honeyman: but, look, there's a fifth spirit. Said to be a bridge between us and the magic of nature.

The elements of nature that Honeymaren introduces reflect a deeper symbolism of balance and control over natural resources a theme relevant to Marxist critiques of how culture and ideology are used to manage or justify power and control over nature.

The influence of cultural structure on gender stereotypes

These structures, which influence how people behave and expect to be treated in a society, include organizations, social norms, customs, and shared beliefs. Stereotypes about gender are ingrained in society by cultural frameworks.

1. The “other”

a. Intersectionality



(figures 7 screenplays 01:19:28-01:19:31)

Anna: Lieutenant Mattias

Lieutenant Mattias: your highness, what are you doing?

Anna: the dam must fall. It's the only way to break the mist and free the forest.

This reflects the concept of intersectionality, where a person's identity is not only determined by one factor, but by the intersection of various aspects such as race, gender, social class, sexual orientation.

b. Stereotypes as Tools for Power



(figures 8 screenplays 01:19:28-01:19:31)

Anna: Lieutenant Mattias

Lieutenant Mattias: your highness, what are you doing?

Anna: the dam must fall. It's the only way to break the mist and free the forest.

This dialogue shows how stereotypes can be harmful and how important it is to challenge stereotypes to achieve unity and justice.

2. Fluidity

a. Eternal Feminine



(figures 9 screenplays 00:37:20-00:37:24)

Elsa : Trust me, I just want to help

Yelena : We only trust nature when it speaks.

The dialogue is a representation of Marx's political superstructure because it links the relationship between humans and nature with the legitimacy of power, while also showing Beauvoir's eternal feminine in the way women are presented as guardians of natural values. Both show how culture and politics work together to maintain gender stereotypes.

b. Beyond Women



(figures 10 screenplays 00:44:40-00:44:54)

Honeymaren: I want to show you something, may I? you know air, fire, water, and earth.

Elsa: yes!

Honeymaren: but, look, there's a fifth spirit. Said to be a bridge between us and the magic of nature.

In other words, Honeymaren, which appoints Elsa as the fifth spirit, creates an ideological narrative about the ideal woman: connected to nature, harmonious, and responsible for the balance of the world, which is a manifestation of the Eternal Feminine.

CONCLUSION

Based on the research and discussion in Chapter Four, the conclusion regarding the influence of cultural structure on gender stereotypes in Jennifer Lee's film "Frozen 2" highlights several key findings. The film presents various forms of gender stereotypes, particularly emphasizing the portrayal of strong female characters who remain bound by traditional societal norms. This indicates a significant relationship between cultural structures and the formation of gender stereotypes, which can impact individual behavior and identity. Utilizing Karl Marx's approach, the study reveals how social norms and gender expectations are established and perpetuated within society. Although the film showcases independent and empowered female characters, they are still influenced by limiting social expectations, creating a

tension between personal aspirations and cultural demands. Additionally, Simone de Beauvoir's perspective on gender stereotypes illustrates how women are often relegated to limited roles, frequently depicted as "the other." Despite the film's efforts to highlight female strength, traditional stereotypes such as sacrifice and emotional dependence persist. Overall, "Frozen 2" exemplifies the complex interplay between cultural structures and gender stereotypes, demonstrating that while there are attempts to challenge traditional norms, changing entrenched perceptions remains a significant challenge. The study emphasizes the importance of ongoing reflection and discussion about the influence of cultural structures on gender representation, advocating for more inclusive and empowering narratives in the future. By critically engaging with existing cultural frameworks, we can contribute to positive changes in how gender is represented in media.

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