



**THE POWER OF LOVE AS PORTRAYED BY ANNA IN JENNIFER**

**LEE'S *FROZEN II***

**A THESIS**

**In Partial Fulfilment of the Requirements**

**for the Bachelor's Degree Majoring Literature in the English Department,**

**Faculty of Humanities, Diponegoro University**

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## **PRONOUNCEMENT**

The writer honestly states that this thesis entitled “The Power of Love as Portrayed by Anna in Jennifer Lee’s *Frozen II*” is written by himself without taking any works from other researchers in diploma degree, S-1, S-2, and S-3 degree of any university. The writer also ascertains that he does not take any material from other works except for the references mentioned.

Semarang, September 2, 2021

Ade Putra Hafidz Durohman

## **MOTTO AND DEDICATION**

*“Of course there must be lots of Magic in the world,” he said wisely one day, “but people don’t know what it is like or how to make it. Perhaps the beginning is just to say nice things are going to happen until you make them happen. I am going to try and experiment.”*

**Frances Hodgson Burnett, *The Secret Garden***

*“Dream as if you will live forever and live as if you’ll die today”*

**One OK Rock – C.H.A.O.S.M.Y.T.H.**

*This thesis is dedicated to my dad who goes to Heaven 40 days before I finished the thesis; and to all of the people who have always been there for me.*

*Thank you for all the love.*

**APPROVAL**

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Semarang, September 9, 2021

Ade Putra Hafidz Durohman



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## ABSTRACT

This thesis discusses love that is portrayed by Anna in Lee's *Frozen II* (2019) movie. The purpose of this study is to analyze the types of love that are portrayed by character Anna, the triggers that make her portrays those types of love, and the impact of her love to the fulfilment of the basic needs of herself and people around her. In analyzing the movie, the writer uses Erich Fromm's theory of love and Abraham Maslow's theory of human needs, while for the methods the writer uses close reading, library research and contextual method. From the analysis, it can be found that Anna shows three types of love, they are brotherly/sisterly love, erotic love, and self-love. Her love stems from her need of safety and love. Due to Anna's love, the needs of the people around her can be fulfilled. It can be concluded that love is essential for human needs.

**Keywords:** types of love; hierarchy of human needs; Anna; *Frozen II*.

## CHAPTER I

### INTRODUCTION

#### 1.1. Background of the Study

Love is a subject matter that most people find complex to understand. In the history of human life, love has been thought of as a key element in contributing to people's happiness and wholeness. However, some people have long debated whether love is in fact giving them true happiness or merely just a fairytale-like-dream that some considers it as some sort of wishful thinking. Nowadays, there are many young people especially being cynical towards love and even having negative connotations surrounding love, for instance thinking that love is “for the naïve, the weak, the hopelessly romantic” (hooks, 2000: xix). Most of the cynical comments surrounding love is rooted in the disappointment and the feeling of betrayed from their unfulfilled expectations. This is caused by the ignorance of the deeper meaning of love and the fact that love comes in various ways. Despite of the notorious narrative surrounding love, it is one of the basic needs that people cannot live without and love may also bring other things that are needed by human not only to survive but also to live a happy, healthy, and whole life. Erich Fromm, a German-born American psychoanalyst and social philosopher, found that the greatest source of human's anxiety and guilt is the fear of being alone and separated. Therefore, human has to possess love in order to get rid of the anxiety and guilt (Fromm, 1957:

22). In addition to getting rid of loneliness, there are various reasons people love each other. It is the element that connects people and help them fulfill their needs. Humans as social beings need the help of others in facing the life that is full of uncertainty, dangers, and threat.

It is not astonishing that many literary works—including multi-media literatures such as music and films—bring love as the topic. In terms of films, one of them that portrays love is *Frozen II*, a popular American animated musical film produced by Walt Disney Studios. This film is a sequel from its predecessor, *Frozen* (2013). Written by Jennifer Lee, *Frozen II* is depicting the adventure of Elsa, the Queen of Arendelle who has magical power, to seek the truth about her existence and the source of her magical power. Despite many obstacles standing in her way, Anna—Elsa’s sister—always supports her no matter how hard the obstacles are. Unlike Elsa, Anna does not have any magical power in her blood but her character shows a beautiful human quality that everyone possesses, that is love.

## **1.2. Research Problems**

Based on the title and the background of the study, the writer formulates the problems as follows:

1. What are the types of love portrayed by Anna?
2. What are the triggers of Anna’s love?

3. How does Anna's love impact the fulfillment of the basic needs of herself and people around her?

### **1.3. Objectives of the Study**

According to the background of study and the research problems above, this research has three objectives as follows:

1. To identify and describe the types of love that are portrayed by Anna
2. To analyze the triggers that make Anna have those types of love
3. To understand the impact of Anna's love to the fulfillment of the basic needs of herself and people around her

### **1.4. Previous Studies**

A considerable number of critical reviews, articles, and studies about *Frozen II* (2019) film have been published. An article by Trude Fonneland published in 2020 discusses how *Frozen II* film expresses indigenous religion especially in Sami community and how Disney's cooperation with the community can generate new cultural policies and practices (Fonneland, 2020). There are also several articles that discuss about Elsa, one of the main characters of the movie. An essay titled *Elsa as Horse Whisperer in Disney's Frozen 2: Opportunity "Nokk"s to Quash Gender Stereotypes* written by Lauren Dundes is talking about Elsa's queer love interest in relation with a mythological male horse, a Nokk (Dundes, 2020). Similar discussion about Elsa's queerness is also found in an article by Emily VanDerWerff which

discusses Elsa's queerness (VanDerWerff, 2019). Another study conducted by Katherine Low published in 2021 discusses Elsa's characterization in relation with Paganism and Goddess spirituality (Low, 2021). However, there is a relatively small body of literature that is concerned with the character Anna. These articles mostly focus on her coping mechanism to handle grieving in facing depressing environment (Smith, n.d. from <https://www.fullliving.com/blog/frozen-2-annas-song-a-master-class-in-managing-adulting-grief-hopelessness-and-depression>) and her healthy relationship with his boyfriend (Mansuri, 2019 from <https://www.hypable.com/frozen-2-movie-couples/>).

One study conducted by Tia Aprilianti Putri (2021) examined the female characters depicted in the film. Putri (2021) analyzed the English subtitle of the film to find that the female characters, especially Elsa and Anna, are not only showing feminine characters but also masculine characters. Taken together, these studies support the notion that Anna as a character of the film possesses some traits that are contributing some good benefits for the people around her and herself, which is love.

Love as a subject matter itself has been discussed in several articles. For instance, in 2018, an undergraduate thesis from Diponegoro University is talking about love, family, and dramatic irony represented in William Wordsworth's '*We Are Seven*' (Raditya, 2018). In 2015, an article about the portrayal of erotic love in Elizabeth Browning's '*How Do I Love Thee?*' has been published (W & Jati, 2015).



In 2016, Amelie Rorty discusses about love that requires constant action and work (Rorty, 2016). However, there has been no detailed analysis of the love and its types that are being portrayed by Anna. Therefore, this study will analyze Anna's love and the impacts on herself and others.

### **1.5. Scope of the Study**

Literature nowadays comes in various forms, including multimedia such as film. In this study, the writer discusses an animated musical film titled *Frozen II* (2019) by examining the personality traits and characterizations of Anna, Elsa, Kristoff, and Olaf in order to understand their motives and issues. Furthermore, the settings in *Frozen II* (2019) also correlate to the story and the conflict. Thus, the writer also examines the settings as symbols of their issues. The conflict within each character is also going to be unpacked. As for the portrayal of Anna's love, the writer analyzes the types of love that she reflects and the triggers using Fromm's theory, as well as the impact of Anna's love to the fulfillment of the basic needs of herself and the people around her.

### **1.6. Writing Organization**

This study consists of four chapters in which each chapter will then be further divided into sub-chapters. The four chapters are as follows:

CHAPTER I: INTRODUCTION.

This chapter explains the background of the study, the research problems, and the objectives of the study, previous studies, the scope of the study, and the writing organization.

## CHAPTER II: THEORY AND METHOD

This chapter consists of theories that the writer uses to analyze the film. The writer uses intrinsic literary theories emphasizing on characters, settings, and conflict. Moreover, Erich Fromm's theory from his book *The Art of Loving* and Abraham Maslow's the hierarchy of human needs theory are used as the extrinsic theories.

## CHAPTER III: DATA ANALYSIS/RESULTS AND DISCUSSION.

This chapter discusses the intrinsic and the extrinsic aspects of *Frozen II* film in order to answer the research questions.

## CHAPTER IV: CONCLUSION.

This chapter is the conclusion of the analysis in the previous chapter.

## BIBLIOGRAPHY

## APPENDIX

## CHAPTER II

### THEORY AND METHOD

#### 2.1 Theoretical Framework

##### 2.1.1 Intrinsic Elements

###### 2.1.1.1 Character and Characterization

According to Abrams (1999) in *A Glossary of Literary Terms*, characters are the persons involved in a narrative or dramatic work. Moreover, Abrams and Harpham point out that each character is unique in his/her way of speaking that can be seen through the dialogues. Every character also has different actions and motivations in doing something (2012: 46).

In *The Concise Oxford Dictionary of Literary Terms*, Baldick (2001) mentions that there are two ways of representing characters which is called characterization. The first method is direct characterization which involves explicit description or commentary about the characters' quality. The second method is indirect characterization which involves the audience of the literary work to infer the characters' quality through their actions, speech, and/or appearance.

###### 2.1.1.2 Setting

Setting can broadly be defined as the time, place, and social circumstances of a narrative or dramatic work where the story occurs (Abrams, 1999: 284). By

understanding the settings, the audience may understand the characters better. Settings can also play role in building the tone of the story (Rozelle, 2005: 2). Moreover, setting is also the medium where social context of the story can be revealed. Through the social circumstances or social context, the conflict that happens to the characters during the period of time where the story takes place can be understood better. Since setting may also represents some symbolisms that reveals the theme, it is a useful element of literature to be analyzed.

### **2.1.1.3 Conflict**

A story or a narrative structure is set up of plot. A plot should consist a vital element called conflict, which is an opposing force between some parties in the story (Roberts & Zweig, 2012:111). A conflict that happens in a story may happen because there are opposing actions, ideas, desires, or wills between some parties in the story. However, the party that is involved in the conflict are not always a character against another character. A conflict can also happen between a character versus their physical nature, society, fate, or even himself or herself. Thus, the conflict of a story may also be physical, mental, emotional, or moral (Johnson & Arp, 2018: 98).

### **2.1.2 Extrinsic Elements**

#### **2.1.2.1. Erick Fromm's Types of Love Theory**

Fromm argues that love is a universal form of art where it applies to everybody, not only a specific person—or in this case, he uses the term 'object'. Fromm believes

that love is not a relationship between specific persons, but more of an orientation of character which relates a person to the whole world. People who have true love will not only love a specific person, but also everybody (Fromm, 1957: 46). The differences are just the types of love that human gives to each other. Fromm stated five different types of love, they are:

#### **2.1.2.2.1. Brotherly love**

Brotherly love is a universal love that does not only means loving one's brother or sister by blood. It is "love for all human beings; ... characterized by its very lack of exclusiveness" (Fromm, 1957: 47). This kind of love is based on the premise that human beings in this world are united. The one that connects every human is their core soul. This type of love implies that if a person has a brotherly love, (s)he will give his/her care, responsibility, respect and knowledge to the helpless ones. As a result, people who have brotherly love will satisfy the need of the helpless ones (Fromm, 1957: 48).

#### **2.1.2.2.2. Motherly love**

Motherly love happens in a relationship between mother and child. It is a validation of a child's life and his needs (Fromm, 1957: 49). There are two things required to achieve this love: care and responsibility to sustain the child's life and his growth, as well as emotional encouragement. While the care and responsibility mostly aim to fulfill the children's physical needs, the emotional encouragement implies that in order to love her child, a mother should be able to make the child experience a love

of life and makes the child feel that living is an enjoyable thing that (s)he is thankful for (Fromm, 1957: 49).

### **2.1.2.2.3. Erotic love**

Erotic love's main difference from motherly love is that this type of love does not lead to the separation of two human beings, rather the unification of them (Fromm, 1957: 52). Another main difference is that erotic love is characterized by its exclusiveness. The exclusiveness of this love has its relation to the main goal: unification. Therefore, a person who portrays this type of love will exclusively want to be unified intensely with a specific person only. Erotic love is not merely just a feeling but a continued action (Fromm, 1957: 56).

In essence, humans crave intimacy with others. The intimacy that humans try to achieve can be in psychological and physical form. Psychological intimacy can be achieved through sharing one's personal problems, hopes, anxieties, as well as showing oneself with one's childish traits (Fromm, 1957: 53). Another form of intimacy is physical intimacy. Physical intimacy is led by sexual desire. It aims to unify physical separateness of humankind.

The unification of two persons in erotic love is what makes it exclusive. However, people who experience erotic love still have brotherly love for other humans (Fromm, 1957: 55). The fusion between two people may happen to anyone. Since love in essence is an act of will and commitment, it does not matter who the

two persons are and how they developed the feelings of craving intimacy with each other.

#### **2.1.2.2.4. Self-love**

Most of the time, people misunderstood self-love and selfishness. Fromm distinguishes a person who loves oneself and a person who is selfish by stating that “the selfish person is interested only in himself, wants everything for himself, feels no pleasure in giving, but only in taking” (Fromm, 1957: 60). Self-love is essential because it is the main base for the happiness of human beings. Loving oneself means accepting himself fully and this action leads to loving other human as himself. An attitude of love toward themselves will be found in all those who are capable of loving others (Fromm, 1957: 63). When someone cares, responds, respects, and knows himself, he is happy with himself and he does not feel anxious anymore in life.

#### **2.1.2.2.5. Love of God**

Human, besides loving other humans, also find comfort in spirituality. When a human is connected to his belief of something greater than himself, (s)he can find peace within him/herself (Fromm, 1957: 72). Further, each person has a different concept of God depending on his or her character or personality. Even though different religions in this world give a set of rules or knowledge about God, human’s ability to perceive God and his love of God varies according to how mature the person has grown. The mature person will feel united with the power of God

through his love for God, instead of seeing God as an external source (Fromm, 1957: 81).

### **2.1.2.3. Abraham Maslow's Hierarchy of Human Needs**

Abraham Harold Maslow is an American psychologist who is well-known for his theory regarding human's motivation which helps people understand the source of it. Maslow stated that needs are one of the sources of human's motivation (Maslow, 1943: 370). In his academic paper titled *A Theory of Human Motivation* (1943), Maslow classified five basic human needs. Despite having a hierarchical structure, human's basic needs may also emerge randomly depends on the circumstances they are facing at some point (Maslow, 1943: 386). It has to be noted as well that in essence, humans are unique creatures and their basic needs may differ in terms of the hierarchical order and the needs itself. The categories of five basic needs are:

#### **2.1.2.3.1. The Physiological Needs**

Physiological needs are the most basic needs that are vital for human survival. It shows a biological character of human. These needs include human's needs of food and water, shelter, sleep, and sex (Maslow, 1943: 372-373).

#### **2.1.2.3.2. The Safety Needs**

Safety needs show that people cannot live ideally in threatening situations. Some examples of threats that make people feel unsafe are illnesses, unexpected unwanted experience, physical assault, separation, divorce, and death. The term



safety here creates another implication that people prefer familiarity rather than unfamiliarity. They want stability and they feel comfortable with things they know, rather than the unknown (Maslow, 1943: 377, 380).

#### **2.1.2.3.3. The Love Needs**

After the physiological and safety needs are met, people tend to seek love and belongingness. This need of love involves not only receiving love, but also giving love. Without love, affection, and belongingness, maladjustment and psychopathology emerge (Maslow, 1943: 381). By satisfying the needs of love and affection, people will grow into a person who can socialize and live well with others, as well as having a content well-being since the ones who receive and give love can endure against hatred, rejection, or persecution (Maslow, 1943: 388).

#### **2.1.2.3.4. The Esteem Needs**

The esteem needs imply that people need to have a stable and firm high-evaluation of themselves. To get a high self-esteem, there are two sets of desires that people usually seek. The first one is the desire for strength, achievement, adequacy, confidence, independence, and freedom. The second set is the desire for reputation and prestige, recognition, attention, and appreciation. This way, people with satisfied needs of self-esteem will feel confident, strong, and useful for their environment. In contrast, people without self-esteem will feel inferior, weak, and helpless (Maslow, 1943: 381-382).

#### **2.1.2.3.5. The Need for Self-actualization**

People will never be satisfied for their entire life despite the four prior basic needs have been fulfilled unless they have actualized themselves. The term self-actualization, which was first coined by Kurt Goldstein, is used to refer to the tendency for people to become actualized in their potential. In other words, when people perform their life as their desire and their potentials, they have actualized themselves. Furthermore, every person has different ways of expressing themselves. Therefore, being the truest version of themselves is a high achievement in the life of a person (Maslow, 1943: 382-383).

#### **2.1.3. Cinematic Techniques/Elements**

Since this thesis analyses an animated film, cinematic elements should also be considered in order to dig a deep understanding of the film and to understand the effect they give to the audience. By using these elements, filmmakers are trying to deliver something beyond what is presented in the film (Golden, 2001: 1). The writer emphasizes the use of framing and sound as the prominent cinematic elements in analyzing the film.

##### **2.1.3.1. Framing**

Framing may be defined as the design that will decide the position of an object and the frame that surrounds it in the shot. The term 'shot' here is used to refer to a single uninterrupted image that is presented on a screen of a finished film (Golden, 2001: 3). There are three main framing types:

#### **2.1.3.1.1 Long Shot**

Long shot framing happens when the main object being shot looks small and distant. It is the result of a far camera which allows filmmakers to take a full picture of the object. There are various purposes when filmmakers use long shot framing, for example to show the relation between the main object and the environment that surrounds it, to give the audience an understanding of the setting of the scene, and to let the audience select where they want to focus their attention to in the screen (Golden, 2001: 3).

#### **2.1.3.1.2. Close-up or Close Shot**

Close shot which is also known as ‘close-up’ focuses the shot on the main object. This is where a frame in a shot fully shows the object closely. The main function of a close-up is to draw the audiences’ attention to the object itself. Another purpose of this framing is to emphasize facial expressions. Furthermore, a close shot creates an intimacy between the film and the audience (Golden, 2001: 5).

#### **2.1.3.1.3. Medium Shot**

Among all of the other types of framing, medium shot is the most natural framing since it looks like how a normal person sees with their eyes in the real life. This type of framing does not imply as much meaning as the other framing. Therefore, it is often called as “neutral shot” (Golden, 2001: 5).

### **2.1.3.2. Sound**

Another distinguishing element of film compared to other kinds of literature is the element of sound. Different sounds create different effects for the audience. There are three types of sound used in film:

#### **2.1.3.2.1. Diegetic Sound**

Diegetic sound is sound that can be heard by the characters in the film. By all means, the audience who watch the film can also hear the sound. Some examples of diegetic sounds are background noises and conversation between characters (Golden, 2001: 17).

#### **2.1.3.2.2. Nondiegetic Sound**

In contrast to diegetic sound, nondiegetic sound can only be heard by the audience. The sound is not a part of the film's environment. It is the kind of sound which determines the atmosphere of a scene (Golden, 2001: 19). Thus, the audiences will experience particular feelings, mood, and even perceptions when they are watching the film. Some examples of nondiegetic sounds are certain sound effects that create tension or scary mood in horror movies.

#### **2.1.3.2.3. Internal Diegetic Sound**

The source of internal diegetic sound is the mind of a character of the film which means that the other characters cannot hear it. It is showing the thoughts and internal dialogue of a character. However, the audience by all means can still hear it

(Golden, 2001: 19). By using this sound technique, the director is trying to give the audiences some hints to understand the complete narrative.

## **2.2 Research Methods**

In this study to analyze the portrayal of Anna's love in *Frozen II* (2019) movie, the writer uses library research, close reading, and contextual literary research method. Contextual literary analysis is a method of studying and analyzing a text which can also be in the form of multi-media by assessing the text within its context and its textuality (Behrendt, 2008). Furthermore, contextual method analyzes and interprets the meanings of a text not only by the reader's opinion and interpretation of the text but also by applying and evaluating different theories (Beard, 2001: 5). In short, the method used in this study is a combination of intrinsic literary research method which focuses on analyzing the characters, conflicts, and settings in *Frozen II* (2019) movie and extrinsic literary analysis supported by the theory of love from Erich Fromm. By using this method, this study is not merely the writer's review of the movie.

## CHAPTER III

### DATA ANALYSIS/RESULT AND DISCUSSION

#### 3.1. Intrinsic Analysis

##### 3.1.1. Anna's Character and Characterization

In *Frozen II* (2019), Anna's character is depicted with indirect characterization. Her personality as a mature girl with a bright outlook for life is told through her dialogue and actions. Instead of focusing on things that are far beyond her, which causes worry and anxiety, Anna puts her energy for helping people around her and improving their life. It can be seen in the conversation below.

OLAF: "Tell me, you're older and thus all-knowing. Do you ever worry about the notion that, nothing is permanent?"

ANNA: "Uh... No."

OLAF: "Really? Wow, I can't wait till I'm aged like you, so I don't have to worry about important things."

ANNA: "That's not what I mean. I don't worry because... well, I have you, and Elsa, and Kristoff, and Sven and the gates are open wide and... And I'm not alone anymore."

(OLAF AND ANNA, *Frozen II*, 00:09:02 – 00:09:13)

The dialogue shows Olaf, who is in the phase of growing up, is having a different feeling compared to Anna. He is anxious and he worries about the future. The present moment where they live is a situation where everything is safe and the kingdom lives in abundance and joy. Olaf worries that the situation will somehow change or getting worse in the future. On the contrary, Anna does not worry about

it. She "... rel[ies] on certain certainties" (ANNA, *Frozen II*, 00:09:30 – 00:09:34).

It can be said that she is full of optimism.

She is a cheerful person. It can be seen by how she likes to sing happy song and song that gives her motivation when she is depressed. In this film, a diegetic sound in a form of songs is used to express her feelings. The songs that are sung by her are titled *Some Things Never Change* and *The Next Right Thing* (See Appendix page 63 and 73). These two songs are motivating and uplifting because the lyrics are implying optimism on how some happy things will stay permanent and the latter song implies her optimism to continue doing the smallest right thing when things fall apart.

Anna's bravery and solution-oriented personality is also shown in this film. One of her decisions that proves her bravery is when she decides to follow Elsa's adventure to the Enchanted Forest that is full of threats and danger.

ANNA: "You are not going alone."

ELSA: "Anna, no. I have my powers to protect me, you don't."

ANNA: "Excuse me, I climbed to the North Mountain, survived a frozen heart, and saved you from my ex-boyfriend, and I did it all without powers, so, you know, I'm coming."

(ANNA AND ELSA, *Frozen II*, 00:23:17 – 00:23:28)

Further, she uses her positive thinking to help others to solve their problem.

### **3.1.2. Setting and Its Influence on Anna's Character**

#### **3.1.2.1. Arendelle Kingdom**

Arendelle is the kingdom where Anna, Elsa, Kristoff, Olaf, and Sven live together. Her sister, Elsa, is the ruling queen of Arendelle. Thus, Anna is the Princess of the kingdom. Living in Arendelle with her beloved family and friends makes Anna happy. Moreover, as a princess, she opens herself to be connected with the townspeople. In the song *Some Things Never Change*, the townspeople stated that Arendelle is "... a kingdom of plenty / that stands for the good and the many..." (THE TOWNSPEOPLE, *Frozen II*, 00:11:42 – 00:11:47). Therefore, it can be said that in Arendelle, Anna feels safe, content, and grateful to be able to live in abundance.

#### **3.1.2.2. The Enchanted Forest**

The Enchanted Forest is the home of the people of Northuldra tribe. The forest is full of magical spirits that are consisted of four elemental spirits i.e., water, earth, fire, and wind spirit. However, long in the past, Elsa's grandfather—King Runeard—believes that people who uses magic is a threat to Arendelle. Therefore, King Runeard built a dam to limit the Northuldrans' natural resources and kill the chief of the tribe. As a result, the Enchanted Forest is cursed with a thick mist and the people are trapped and cannot escape from there.

When Anna, Elsa, Kristoff, Olaf, and Sven visited the Enchanted Forest in order to find the truth about the voice that is calling Elsa, Anna and Elsa find that



her mother is Northuldran. In relation with Anna’s character, the Enchanted Forest brings many challenges to Anna that she feels insecure, anxious, and her optimism began to fade slowly.

KRISTOFF: “What? No, no, I'm saying, just in case we don't make it out of here...”

ANNA: “You don't think we're gonna make out of here?”

KRISTOFF: “No, no, I mean, no, we will make it out of here. Well, technically the odds are kinda complicated, but my point is....”

KRISTOFF: “In case we die—”

ANNA: “You think we're gonna die?! Where is Elsa?! I swear that I will not leave her side!” (Runs away)

ANNA: “Elsa?”

(KRISTOFF AND ANNA, *Frozen II*, 00:28:25 – 00:28:42)

Wind spirit and fire spirit attack Elsa, Anna, Kristoff, Olaf, and Sven when they enter the forest because they were seen as stranger for the forest. The attacks surely make Anna feel unsafe. Moreover, she is afraid of losing her sister because she is getting used to be with her. The Enchanted Forest shifts her mind from being optimistic to being worrisome.

### **3.1.2.3. The Dark Unknown Cave**

The Dark Unknown Cave is the cave where Anna and Olaf lands after being pushed out by Elsa on an ice boat. The dark cave is used for the setting of the scene where Anna learns that Elsa is frozen in Ahtohallan and Olaf flurries away because the cave is a symbol for isolation, loneliness, and feeling lost. It shows that Anna’s life is surrounded with loneliness and misery after she loses her sister and Olaf.

She becomes depressed and her world becomes dark. Moreover, in the beginning of her song titled *The Next Right Thing*, she describes that she is feeling emotionally numb and "... ready to succumb" to the depression (ANNA, *Frozen II*, 01:14:31). When she is finally able to walk out of the cave, it means that she is able to get away from the depression and continue doing the next right thing.

### **3.1.3. Anna's Conflict**

#### **3.1.3.1. Internal Conflict**

Anna's internal conflict is mainly rooted in her fear of being alone. She already built a strong relationship and attachment with Elsa and it makes her afraid to lose her. She can live her life to the fullest when she is surrounded with the people that cares about her, but when they are gone, Anna becomes depressed.

ANNA: "... I can't lose you, Elsa."

(ANNA, *Frozen II*, 00:57:17)

However, at the end of the movie she is able to overcome this internal conflict with self-love.

#### **3.1.3.2. Anna vs Elsa**

The conflict between Anna and Elsa occurs because of their conflicting ideas and personality. Anna is a person who likes to be together with people that she loves while Elsa often needs a time to be alone. The scene that shows a conflict between Anna and Elsa happens when Elsa decided to go to Ahtohallan alone yet Anna

keeps insisting to go with her because she is afraid of losing her. It makes Elsa created an ice boat using her magical power which pushes Anna and Olaf away. The conflict makes Anna gets angry at Elsa.

ANNA: “Oh, I am angry, Olaf! She promised me we do this together!”  
(Grunts angrily)

(ANNA, *Frozen II*, 00:57:51 – 00:57:55)

### **3.1.3.2. Anna vs Kristoff**

The conflict between Anna and Kristoff is coming from miscommunications. This often happens in a romantic couple. The biggest conflict happens when Kristoff was busy preparing a romantic engagement proposal in the Enchanted Forest and Anna accidentally leaves him behind because Anna thinks that Kristoff is the one who leaves her first.

ANNA: “Okay, we’re going. Let me just- wait, where are Kristoff and Sven?”

OLAF: “Oh yeah, I think they took off with that Ryder guy and a bunch of reindeer”

ANNA: “They left? Just left without saying anything?”

OLAF: “Who knows the ways of men.”

(ANNA AND OLAF, *Frozen II*, 00:47:00 – 00:47:15)

However at the end of the movie, Anna manages to apologize and their relationship gets better because Kristoff stated that his “... love [for Anna] is not fragile” (KRISTOFF, *Frozen II*, 01:23:24).

### 3.2. Anna's Love

In *Frozen II*, Anna is living her life as the Princess of the Kingdom of Arendelle together with her sister, Elsa, who is the queen of the kingdom, Kristoff—her boyfriend, Olaf—a living snowman that was created by Elsa, and Sven—a reindeer which is also Kristoff's best friend. Even though her parents, King Agnarr and Queen Idunna, passed away six years ago, Anna does not feel lonely because she is surrounded with people that she loves. She has developed a loving character since her childhood. It makes her grow as a person who is full of love. As a child, Anna has a concept in her mind that love will fix any problem. It can be seen in the opening scene of the film where young Anna and Elsa were playing with snow dolls and Anna comes up with the dialogue for the snow doll prince: "Who cares about danger when there's love?" (ANNA, *Frozen II*, 00:01:12 – 00:01:13) and she made the snow dolls kiss, which then followed by young Elsa saying that "kissing won't save the forest" (ELSA, *Frozen II*, 00:01:16). This scene shows a conflicting character yet still being cooperative between two sisters. Anna is a girl who loves intimacy, the idea of being together, and people in general while Elsa values independency and self-empowerment more. The next dialogue that young Anna and Elsa made while playing the snow dolls is implying these differences.

ELSA: "They wake the Fairy Queen, who breaks the spell and saves everyone!"

ANNA: "And they all get married!" (laughing)

(ELSA AND ANNA, *Frozen II*, 00:01:24 – 00:01:29)

While Elsa puts the idea of a female personae who is powerful enough to save everyone, Anna is more into the idea of gathering people to unite together. The statement “And they all get married” is showing that young Anna, who as a kid does not have enough understanding yet about the idea of marriage, believes that all humankind will find peace and happiness in loving each other. At this age, young Anna oversimplifies the term marriage as loving people and living a happy life together with whom they love. Moreover, she laughs and puts a happy face while uttering the statement while hugging all the snow dolls. The loving character of Anna continues to grow as she grows up.

Moreover, she uses her optimism to spread love for everyone around her. In accordance with Erich Fromm’s (1957) definition about love (See Theoretical Framework page 12), Anna enjoys “the act of giving” whether it is giving material things or giving non-material things such as encouragement, ideas, and her energy towards everyone and for the sake of everyone’s wellness. The act of love that Anna gives will furthermore be discussed in the following sub-chapter because her love is classified into three types.

### **3.3. The Types of Love reflected by Anna**

Anna, who has embodied love as the main quality of herself, is actively loving everybody around her. The differences are the types of love that she gives for each person. From the analysis, it is found that Anna portrays brotherly/sisterly love, erotic love, and self-love.

### **3.3.1. Brotherly/Sisterly Love**

Originally, Fromm (1957) called the first type of love as brotherly love. However, the writer alternatively uses the word ‘sisterly’ love to describe the first type of love that Anna portrays in the movie *Frozen II* (2019). The main reason for this is to make an adjustment to the gender or the sex of the character being analyzed.

By definition, brotherly/sisterly love is love for all human beings, no matter if the persons involved are connected by blood or not at all (See Theoretical Framework page 15). However, in the movie Anna shows her sisterly love with everyone including her sister by blood, Elsa. She has a genuine care, responsibility, respect, and knowledge for her sister and everyone around her.

#### **3.3.1.1. Anna’s Sisterly Love for Elsa**

To begin with, Anna is concerned with Elsa. Elsa was gifted with a magical ice power. Due to that reason, even though she is the ruling queen of Arendelle and the people accept her as their leader, Elsa deep down her heart somehow still feels that she does not belong in Arendelle. The feeling intensifies when she keeps hearing a voice as if it is calling her. In the film, a diegetic sound that can only be heard by Elsa is used to illustrate an external source that is exclusively calling her to follow it. The diegetic sound that is used is having the same melody as *Dies Irae*, a Gregorian chant associated with death and danger (Robinson, 2019). This is a foreshadowing element to say that the voice that is calling Elsa may cause a big trouble for her.

Elsa tries to ignore the voice but whenever she hears it again, it makes her anxious. It can be seen in the scene where Elsa, her sister and her friends are playing charades during a night game but she suddenly becomes distracted, turns her back against the other players and she looks panicked which Anna notices. This scene is captured with a medium shot where the audience can see both Elsa's expression and Anna behind her. After being distracted with the voice, Elsa decides to stop playing.



Figure 1 Elsa looks disturbed and Anna notices it behind her

As a loving person, Anna cares much about her sister. After she notices that Elsa is disturbed during the game, she gives an instant reaction by asking “Are you okay?” (ANNA, *Frozen II*, 00:14:03) with a concerned face to Elsa but Elsa answers that she is fine and proceeds to go to the bedroom. Olaf and Sven then also go to their bedroom, while Kristoff, taking a chance on the empty living room, is trying to propose Anna for marriage. However, Anna whose mind is occupied with concern about her sister accidentally ignores Kristoff when he is pulling a ring behind her and she also unknowingly accidentally throws the proposal ring. Leaving Kristoff in the living room, Anna goes to the bedroom to check on her

sister. Anna then begins comforting her, knowing the fact that there is something wrong with Elsa when Anna sees her wearing their mother’s scarf. This part of the movie shows the element of love that is responsibility. Anna responds to her sister’s feeling. She helps Elsa feel better with her company.

ELSA: “What would I do without you?”

ANNA: “You’ll always have me”

(ELSA AND ANNA, *Frozen II*, 00:15:45 – 00:15:10)

This scene is taken with a close-up shot emphasizing their facial expressions. It gives a sense of intimacy between Elsa and Anna as well as the audience (See Theoretical Framework page 16). Through close-up shot, the sweetness of the emotion between two loving sisters can be delivered to the audience.



Figure 2 Anna responds to Elsa feeling anxious in their bedroom



Figure 3 Anna sings lullaby for Elsa while they are cuddling

Moreover, Anna invites Elsa to cuddle up which then followed by Anna singing her a lullaby that their mother used to sing to make them sleep. The scene begins with a medium shot, but then as Anna sings the lullaby, the camera begins to move forward closely shooting Anna and Elsa. The camera’s movement ends when they are both asleep with Anna hugging Elsa. This shows that Anna’s responsibility for Elsa has completed when Elsa’s need for comfort has been satisfied. Moreover, this scene illustrates a perfect love that Anna has for Elsa.



Unfortunately, in the middle of the night the mysterious voice intensifies that it disturbs Elsa's sleep. She wakes up while people are asleep to answer the voice which eventually wakes the magical spirit of the Enchanted Forest up. There are four spirits: air, fire, water, and earth. Due to that reason, Arendelle turns into chaos. The fire inside the street lights and those inside people's houses dies out, water disappears, the wind gusts, and the ground is moving as if there is an earthquake. After all of the people of Arendelle are evacuated to the cliff, Anna confronts Elsa. She is a little bit angry at her sister because her sister does not tell her about the voice. This shows that Anna cares for Elsa and thinks that she is responsible for everything that is going on with Elsa.

On the other hand, Anna also shows respect for Elsa. After Elsa told her that the voice that calls her may have a good intention, Anna seems to hesitate a second since she sees that Arendelle is in chaos because of what her sister do. However, after saying that Elsa's magic can feel the good power behind the voice, Anna believes her. It is a form of respect, meaning that Anna lets her sister to be herself—a magical queen—by trusting her magical power. She also in some way lets Elsa to grow as herself by following the voice.

ANNA: "Why would you do that?"

ELSA: "Because of the voice. I know it sounds crazy, but I believe whoever is calling me is good."

ANNA: "How can you say that? Look at our kingdom!"

ELSA: "I know, it's just that my magic can feel it. I can feel it."

ANNA: "Okay."

(ANNA AND ELSA, *Frozen II*, 00:21:51 – 00:22:10)

The questions that Anna asked is not meant to judge her actions. Instead, Anna is just genuinely asking her the reason behind all of the chaos that she made because she cares about her sister and the people of Arendelle. She does not want bad things to happen to her sister and her people.

Moreover, when Elsa says that she is going to go to the Enchanted Forest to find the voice that has been calling her this whole time and to mend the damages that she makes, Anna insists to go with her and she promises herself she will take care of her and will not let anything bad happen to her. This is such a big promise and responsibility that Anna bears because she does not have magical power to protect her yet her love for Elsa makes her keep going. Anna's decision brings Kristoff, Sven, and Olaf to follow Elsa as well.

In the Enchanted Forest, Anna keeps her promise. The Enchanted Forest is full of enchantment and magic. It is the home of the Northuldra people. Before Elsa, Anna, Kristoff, and Olaf come to the forest, it was locked by a thick mist and there were some Arendellian people and Northuldra people trapped for thirty-four years there. It was a curse because in the past, King Runeard of Arendelle—the King of Arendelle before King Agnarr (Anna and Elsa's father) made conflict with Northuldra people. Eventually, Anna, Elsa, Olaf, Kristoff, and Sven also learn that Anna and Elsa's mother is a part of Northuldra tribe. She is the one who saved Agnarr when the battle between Northuldra people and Arendelle people happened.

Whenever a strange phenomenon happens, Anna always looks after her sister. Anna also always follows her, by all means, she always tries to be literally beside her, physically close, she wants to be near Elsa. She shows the most care when the fire spirit burns the forest. While the others are trying to save themselves from the fire attack, Anna tries to follow Elsa, going into the fire. She tries to save Elsa, but the fire was too much. She coughs because of the fire and she falls to the ground. Elsa sees that Anna is in danger, so she uses her power to extinguish the fire which then followed by Kristoff and Sven saving Anna.

The scene where Anna goes into fire to save Elsa is proving that Anna cares about Elsa so much that she almost sacrifices herself. The scene is shot with a medium shot showing that Anna is surrounded by fire. It gives a dramatic effect for the audience because they can see and feel the terrifying situation, yet the audience can also see that Anna puts effort for the sake of Elsa's safety even though she does not have magical power to combat the fire.



Figure 4 Anna fell to the ground surrounded by fire when she is trying to reach Elsa



Figure 5 Anna is a little bit angry at Elsa that she runs into fire

When Elsa has tackled the fire spirit, which turns out to be a seemingly innocuous salamander, Anna then comes and hugs Elsa. She feels relieved knowing that her sister is safe. Elsa, on the other hand, got a little bit angry at Anna that she

almost put herself in danger which then replied by Anna, “You don’t want me to follow you into fire, then don’t run into fire! You’re not being careful, Elsa.” (ANNA, *Frozen II*, 00:40:35 – 00:40:39) with a serious face. The close-up shot is used to show the facial expression of Anna, implying that the concern that Anna has for Elsa is real.

Another form of care that Anna gives to Elsa is an emotional support when Elsa feels guilty about herself when they figure out the real story of their parents’ death. When they are traveling to the north, the wind spirit shows them a shipwreck which turns out to be their parents’ shipwreck. They search for the compartment containing some pieces of paper with their mother’s handwriting indicating that their parents were sailing to Ahtohallan, an ancient magical river that holds all secret about the past, with the purpose of finding answers about Elsa’s magic. Elsa feels guilty about herself because she thought that their parents will not end up dying if Elsa does not have a magical power. She blames herself for who she is.

Anna, knowing that her sister feels emotionally helpless, gives her some words of affirmation that encourages her. “You are not responsible of their choices, Elsa!” (ANNA, *Frozen II*, 00:55:37) is the first encouraging sentence that she utters. However, Elsa keeps blaming herself for their parents' death. On the other hand, Anna does not give up encouraging Elsa. She believes that Elsa is a gift from the spirits because their mother saved their father who was an enemy. Thus, Anna

believes that Elsa will successfully restore Arendelle and even she can save the people who are trapped in the Enchanted Forest.

Due to Anna's encouragement, Elsa feels motivated to continue the journey to Ahtohallan, the ancient magical river. Once more, Anna insists to go with her. She knows that it is a big risk for Elsa to go there alone because the place is too dangerous. She does not want to lose her sister. However, Elsa is not fond of the idea about Anna following her.

ANNA: "So we go to Ahtohallan"

ELSA: "Not we. Me. The Dark Sea is too dangerous for us both"

ANNA: "No, we do this together! Remember the song, 'go too far and you'll be drowned'. Who will stop you from going too far?"

ELSA: "You said you believed in me that this is what I was born to do."

ANNA: "And I don't want to stop you from that. I, I don't want to stop you from being whatever you need to be. I just don't want you dying, trying to be everything for everyone else too. Don't do this alone. Let me help you, please. I can't lose you, Elsa."

(ANNA AND ELSA, *Frozen II*, 00:56:35 – 00:57:15)

With teary eyes, Anna explicitly explains her love to Elsa. The first sentence explains her respect for Elsa that she does not even try to stop Elsa for being herself or to restrain Elsa from growing as she should, while the last sentence shows her love for Elsa implying that it hurts to see her sister being hurt.



Figure 6 Anna encourages Elsa



Figure 7 Anna begs to follow Elsa to Ahtohallan

Essentially, Anna only wants to help Elsa. Another element of love that is knowledge is portrayed by Anna in this part. She knows that if Elsa wanders alone to the Enchanted Forest, it will bring her danger. The whole conversation shows conflict between Anna and Elsa. The conflict happens because Elsa misunderstood Anna's good intention. Furthermore, the conflict happens when Elsa says that she does not want to lose Anna as well, but with her magical ice power, she literally pushes Anna and Olaf away by creating an ice boat that slides far away from her. Anna and Olaf then get lost in a dark cave.



Figure 8 Elsa pushes Anna and Olaf away on an ice boat



Figure 9 Elsa becomes frozen in Ahtohallan

The story goes downhill when Elsa, in the frozen river of Ahtohallan, becomes frozen because she goes too far by following the spirits of the people in the past. Before she freezes to death, she gets some revelations about her true self and about the past. Elsa manages to send a magical signal to Anna right before she turns into ice. Anna, in the dark cave, gets the information that their grandfather is the one starting the war with the Northuldra tribes. However, because Elsa is frozen, Olaf flurries away. At first, this tragedy makes Anna discouraged and even depressed, but her love for her sister pushes her to move forward and finish everything that Elsa has started which eventually leads to bringing Elsa and Olaf

back to life, restore Arendelle, and free the people who were trapped in the Enchanted Woods. Anna manages to do the great things mentioned above despite being depressed because she also has love for herself or self-love which motivates her to rise from the pit of depression. More analysis about Anna's self-love will furthermore be explored later on.

### **3.3.1.2. Anna's Brotherly/Sisterly Love for Others**

In this section, the term brotherly/sisterly love has a greater meaning since Anna is spreading love to people that are not related to her by blood, yet she acts as if they are her brother/sister. This implies that Anna is an empathetic person and she treats others based on her inner belief that people should live together and help each other because in essence all humans are and should be connected.

The first scenario that features the mature Anna shows that she is helping Olaf and comforting him who is worrying about the future. In this film, Olaf is depicted as a sentient snowman who is growing up. He questions and worries that the happy moment that they have will not last forever and will get worse. This part of the movie features a song entitled *Some Things Never Change*. Anna sings the song in order to make Olaf feel better and to assure him that the happy moments that he enjoys will not turn worse.

ANNA: (singing) "Yes, some things never change / Like the feel of your hand in mine / Some things stay the same"

ANNA & OLAF: (singing together) "Like how we get along just fine"

ANNA: "Like an old stone wall that'll never fall / Some things are always true / Some things never change / Like how I am holding on tight to you"

(ANNA AND OLAF, *Frozen II*, 00:09:35 – 00:10:00)

The thing above can be attributed to Anna's form of sisterly/brotherly love. She cares about Olaf who is questioning about something that is rather trivial by giving him assurance and entertainment without judging the questions that he asks. The reason for this is because Anna knows that Olaf is in the phase of growing up and it is normal for him to ask and to worry about some things. Moreover, this film features a song that Olaf sings entitled *When I Am Older*. In the song, Olaf said that he is still adapting.

OLAF: (singing) "Growing up means adapting / Puzzling out your world and your place"

(OLAF, *Frozen II*, 00:30:31 – 00:30:38)

By understanding that Olaf is experiencing the phase of growing up, it can be said that Anna also has implemented the element of respect and knowledge.

Furthermore, when things seem to fall apart because Elsa pushes Anna and Olaf away from following her to Ahtohallan, Anna keeps her promise to Olaf that she still loves him and still holds on to him.

OLAF: "Yeah, but ... What I mean is I'm sensing rising anger in me"

ANNA: "Wait, you're angry?"

OLAF: "I think so. Elsa pushed me away too and didn't even say goodbye"

ANNA: "And you have every right to to be very, very mad at her"

OLAF: "And you've said some things never changed, but since then everything done's nothing but change."

ANNA: "I know. But look. I'm still here holding your hand."

OLAF: "Yeah, I think that's a good point Anna I feel better, you're such a good listener"

(OLAF AND ANNA, *Frozen II*, 00:57:56 – 00:58:31)



From the conversation above, it can be seen that Anna is giving a validation for Olaf's feeling by not saying that anger is an emotion that he should avoid. Instead, she agrees with his anger. It makes Olaf sad that things change, but Anna is able to make Olaf feel heard and it makes him feel better knowing that Anna's love for him will never change while proving it.



Figure 10 Anna shows her unchanging love for Olaf



Figure 11 Anna is dancing together with the townspeople

Besides Olaf, Anna also shows her love for the people. When Anna said that she does not worry because she has Olaf, Elsa, Kristoff, and Sven and “the gates are open wide” (ANNA, *Frozen II*, 00:09:11), it means that she feels happy because she can connect with people of Arendelle. As a princess, her loving character enjoys socializing with her people and giving all they need. A concrete example for this can be seen during the celebration of Thanksgiving where Anna, Elsa, Kristoff, Olaf, and even the townspeople sing the song *Some Things Never Change* together. Even though she is a princess, she helps the townspeople set the table, dances together while holding hands with the townspeople, and helps them bring some stuffs. It means that even though she is an aristocrat, she does not create barrier

between her and the people. Instead, she considers them all as her brothers and sisters and love them as so.



Figure 12 Anna helps a girl to evacuate safely



Figure 13 Anna almost falls off the cliff

Her biggest love for Arendelle people can be seen during the chaos after Elsa wakes the magical spirits of the Enchanted Forest and people of Arendelle are evacuated to the cliff. Not only helping them to evacuate safely, Anna also takes responsibility to restore Arendelle back by risking her life in the Enchanted Forest. She courageously attracts the Earth Giant to break the dam that King Runeard made. Because of it, Anna nearly dies due to the big stones that the Earth Giant throws and she almost falls off a high cliff (the dam). It is the risk that she takes that proves Anna's love for Arendelle people. She wants to make things back right again.

### **3.3.2. Erotic Love**

Despite some relationship struggle between Anna and Kristoff, their romantic relationship is proving the existence of Anna's erotic love towards her boyfriend, Kristoff. He is Arendelle's ice harvester. In the movie, Kristoff is depicted as a man whose goal is to propose marriage towards Anna. This is in accordance to the concept of erotic love, that is unification between two persons. However, Kristoff faces some obstacles when he is proposing. Most of the obstacles are rooted from

his awkwardness and Anna often misunderstands what Kristoff is trying to do. When Kristoff and Sven—his reindeer who is also his best friend, are walking around Arendelle market, Kristoff tells Sven about his desire of taking the romantic relationship to the next level despite the fact that he is not really confident about it. The film uniquely portrays Kristoff as someone who does voice-over for his animal best friend. He can understand Sven and he literally speaks and sing for the reindeer.

KRISTOFF: (singing) “Sven, it feels like the future is calling”

SVEN: (singing through Kristoff’s voice) “Are you telling me tonight you’re gonna get down on one knee?”

KRISTOFF: (singing) “Yeah, but I’m really bad at planning these things out. Like candlelight and pulling of rings out”

....

KRISTOFF: (singing) “But if I commit and I go for it / I’ll know what to say and do / Right?”

(SVEN AND KRISTOFF, *Frozen II*, 00:10:10 – 00:10:20, 00:10:36 – 00:10:42)

Throughout the entire movie, Kristoff’s proposal attempt to Anna happens four times before he finally is able to get it right. First, it happens in the night before Elsa wakes the spirits up. The first attempt fails because Kristoff could not understand that Anna is highly worried about her sister after she seems anxious which makes Anna does not focus on her boyfriend and does not even see that Kristoff is pulling a ring for her. This also shows his lack of communication skills. The second attempt happens on their way to the Enchanted Forest. While Olaf and Elsa are asleep, Anna gives Kristoff a hint that she wants to have a physical intimacy i.e. kissing right at the moment. A person who has erotic love for others will crave intimacy, both physical intimacy and psychological intimacy, towards the person

being loved. Anna wants to have a romantic kiss with Kristoff, but instead Kristoff ruins it by trying to propose her by using a speech that Anna misunderstands.

ANNA: “They're both asleep. So, what do you wanna do?”

KRISTOFF: “Sven, keep us steady, will you?”

ANNA: (puckers her lips ready to be kissed)

KRISTOFF: “Anna? Ahem! Anna, remember our first trip like this when I said you have to be crazy to want to marry a man you just met?”

ANNA: “Wait, what? Crazy? You didn't say I was crazy. You think I'm crazy?”

KRISTOFF: “No, I did, you were. Not crazy, clearly.” (Chuckles awkwardly)

(ANNA AND KRISTOFF, *Frozen II*, 00:24:33 – 00:25:02)



Figure 14 Anna puckers her lips as she is prepared to be kissed

While Anna is puckering her lips and gets ready to be kissed, Kristoff tries to talk about his real intention with Anna but his opening line is misunderstood by Anna. It refers to what Anna did in the previous movie *Frozen* (2013) where she was about to marry a guy who turns out to be a villain who wanted to murder her. Despite the fact that Kristoff is talking about the past, Anna thinks that he is talking about her condition right now and she is afraid that she is the wrong romantic partner for Kristoff. The conversation is then interrupted by Elsa. Another case of misunderstanding was when Kristoff tries to make good use of the beauty of the

Enchanted Forest as a romantic place for the proposal. They are both standing on a cliff across the dam that King Runeard built in the past and talking about the way Arendelle will sink from a tidal wave if the dam is broken. Anna is terrified of that idea, but then Kristoff comforts her and he decides to propose her.

KRISTOFF: "... You know, under different circumstances, this would be a very romantic place. Don't you think?"

ANNA: "Different circumstances? You mean like with someone else?"

KRISTOFF: "What? No, no, I'm saying, just in case we don't make it out of here-"

ANNA: "You don't think we're gonna make it out of here?"

(ANNA AND KRISTOFF, *Frozen II*, 00:28:13 – 00:28:29)

However, it fails again because of Anna's insecurity. While Kristoff does not even talk about nor hint about the topic of having "someone else", Anna thinks about it out of nowhere. Thus, it creates miscommunication between them. The most excruciating moment where Kristoff's marriage proposal attempt fails is when Kristoff has already arranged the marriage proposal with his new friend whom he met at the Enchanted Forest, Ryder. They arranged a big herd of reindeer that surrounds Kristoff who stands in a big heart-shaped stone. It obviously makes him feel ridiculous but Ryder supports him. Just when Kristoff sees someone who looks like Anna comes approaching him, he begins proposing with sweet words while Ryder opens a big basket full of beautiful butterflies that fly around Kristoff. However, it turns out that the woman who approaches Kristoff is not Anna, but Yelana, the leader of the Northuldra.

KRISTOFF: (proposes) “Princess Anna of Arendelle. My feisty, fearless, ginger sweet love. Will you marry me?” (in front of Yelana)

YELANA: “Um, no. The princess left with the queen.”

KRISTOFF: “Wait? What? What?! What?!”

YELANA: “I wouldn't try to follow, they're long gone.”

KRISTOFF: “Long gone?”

(KRISTOFF AND YELANA, *Frozen II*, 00:47:47 – 00:48:08)

This makes Kristoff feels devastated. Besides the fact that he is tired of always failing to propose, he is also sad because his girlfriend left without him. He feels left behind and feels empty without Anna since Anna has always been loving him. With Anna, Kristoff feels happy and loved. Thus, when his source of happiness is gone, his happiness is also gone. This film uses internal diegetic sound that describes Kristoff's feeling with the song *Lost in the Woods*. The lyrics, however, implies that Kristoff still believes that Anna and him can still reunite despite being separated for a while.

KRISTOFF: (singing) “You had to go, and of course it's always fine / I probably could catch up with you tomorrow”

(KRISTOFF, *Frozen II*, 00:49:38 – 00:49:50)

Once more, this is a misunderstanding between both Kristoff and Anna. While Kristoff thinks that Anna left him intentionally, Anna also thought of the same thing. Before Anna was about to follow Elsa to find the voice, in fact Anna thought about inviting Kristoff who was busy preparing a surprise wedding proposal for Anna.

ANNA: “Okay, we're going. Let me just- wait, where are Kristoff and Sven?”

OLAF: “Oh yeah, I think they took off with that Ryder guy and a bunch of reindeer”

ANNA: “They left? Just left without saying anything?”

OLAF: “Who knows the ways of men.”

(ANNA AND OLAF, *Frozen II*, 00:47:00 – 00:47:15)

After Olaf tells her that her boyfriend and Sven go somewhere, Anna sighs and she seems worried. She wants to keep her promise to Elsa who is going to find the voice but Anna also wants her boyfriend to be with her because she loves him just the same. A close-up frame is used to show Anna’s facial expression of worry and anxiety.



Figure 15 Anna seems worried after knowing his boyfriend leaves

The relationship of Anna and Kristoff is not merely a feeling that can fly away. Their relationship has a strong foundation made of love from both parties. It means that even though along the way there are so many struggles that happen between them, they will not tear down the loving relationship that they have built. On the surface level of the film, it seems like only Kristoff who tries to make the entire relationship works, but beneath it Anna portrays erotic love by showing its distinctive characteristic that is sexual desire and craving a psychological intimacy.

It is human nature to crave intimacy with whom they trust. Besides craving intimacy and connection with her sister and other people around her, Anna also wants to have intimacy with a special person who in this case is her boyfriend. By wanting to kiss him, hugging him when she feels emotionally unwell, and even stating out her fashion preference of leather for her boyfriend which contains sexual innuendo since she does it while ruffling his hair,

ANNA: “Aw, did you boys get dressed up for me?” (sees Kristoff, Olaf, and Sven in a suit)

OLAF: “It was Sven's idea”

KRISTOFF: “One hour, you get this for one hour”

ANNA: “That's okay, I prefer you in leather anyway” (kisses Kristoff on his cheeks and ruffles his hair)

(ANNA, OLAF, AND KRISTOFF, *Frozen II*, 01:28:42 – 01:28:54)



Figure 16 Anna gets a comforting hug from her boyfriend



Figure 17 Anna ruffles Kristoff's hair while stating her outfit preference

Anna has shown her interest and love for Kristoff. She shares her anxieties and desires to him. She also shows the element of responsibility where she apologizes after leaving Kristoff behind.

ANNA: “I'm sorry I left you behind. I was just so deperate to protect her”  
KRISTOFF: “I know, I know, it's okay. My love is not fragile” (hugs Anna comfortably)

(ANNA AND KRISTOFF, *Frozen II*, 01:23:15 – 01:23:25)



Kristoff's answer also proves that Kristoff has the same love for Anna. It is the ideal erotic love where there is no single problem that can break the strong bond that they make. Moreover, she is willing to commit to Kristoff who finally manages to propose Anna successfully at the end of the film. This is corresponding to the idea that erotic love is essentially an act of will and commitment without taking into account who the persons are involved and how they developed the feelings. It is a fusion between two people. In *Frozen II*, those are demonstrated by the way Anna as a princess still loves Kristoff, an ice harvester despite he is not from a royal blood on the first place.

### **3.3.3. Self-love**

It has been discussed above that Anna is truly a loving person. She radiates compassion for her sister, friends and people around her, as well as her boyfriend. However, the most important thing is she also gives love for herself. Loving herself does not mean she is selfish. In fact, she is not at all selfish considering all the things she does for people around her.

Along the film, it may seem like Anna does not show much self-love since it is dominated by the portrayal of her love for others. However, self-love is found in people who are capable to love others (See Theoretical Framework page 19). Thus, self-love is also found in Anna. Her most prominent portrayal of self-love is shown on her dark times, that is when she loses Elsa and Olaf. From her attitude towards her sister, it can be said that Anna is attached to her sister. She has a big

love for Elsa. Thus, when Elsa is frozen or ‘dead’, she feels miserable. Moreover, her grief adds when Olaf also flurries away and Kristoff is not with her at the moment. She begins to be depressed. Her depression is expressed through an internal diegetic sound in the form of a song titled *The Next Right Thing*. She cries for a long time and the setting takes place in a dark unknown cave. The first verse of the song is telling the audience what depression feels like.

ANNA: (singing) “I’ve seen dark before / But not like this / This is cold / This is empty / This is numb / The life I knew is over / The lights are out / Hello, darkness / I’m ready to succumb”

(ANNA, *Frozen II*, 01:14:11 – 01:14:33)

With trembling and cracking voice, she reminisces the dark times that she experienced before, but this time it was darker. It makes her sad too much to an extent where she cannot feel anything. She feels emotionally numb. Even more, she is almost giving up. She thinks it is useless to continue living without Elsa and Olaf by her side, since she enjoys life because of their existence.

Meanwhile, the second verse of this song shows that her self-love is saving her.

ANNA: (singing) “This grief has a gravity / It pulls me down / But a tiny voice whispers in my mind / ‘You are lost, hope is gone / But you must go on / And do the next right thing”

(ANNA, *Frozen II*, 01:14:47 – 01:15:18)

The lyrics show that even though Anna’s grief is trying to stop her from living her life, she has an internal monologue that tells her to keep her life going on and do the next right thing.

On the practical level, the love for herself (self-love) can be analyzed by using the element of love: care, responsibility, respect, and knowledge. In the third verse, she sings:

ANNA: “How to rise from the floor / When it's not you I'm rising for? / Just do the next right thing / Take a step, step again / It is all that I can to do / The next right thing”

(ANNA, *Frozen II*, 01:15:47 - 01:16:15)

The lyrics and the visuals on the screen during this scene depict that Anna is taking the smallest action she can do in the dark cave where no one is around to help her. She is helping herself. This is in accordance to love element of care and responsibility where she puts an effort that makes her responsible for herself. Deep down, she cares about herself. She does not want to let herself suffer. Thus, she takes effort which seems like a small effort i.e. standing up, putting her bag on her shoulder, and taking a step by step walk to get out of the cave, but in fact, it leads her to the next effort that is meaningful. The way she does it all with tears all over her face shows that she does not let her emotion stop her from moving forward. This also reinforces the element of responsibility by showing that she understands that she is the one who is responsible for her own self and well-being when no one no longer can be there for her. The bridge of the song is telling that it is hard for her to face this situation. It breaks her heart to see that things change after she is highly optimistic that the moment she enjoys with her sister and Olaf will stay. Therefore, the only thing that she can do is “break[ing] it down to [the] next breath, ... next

step, ... [and] next choice...” (ANNA, *Frozen II*, 01:16:26 – 01:16:33). She progresses from the easiest task to the hardest.

The last verse of the song shows that love is an act of will or a choice, and she chooses to hear herself.

ANNA: “... And with the dawn, what comes then / When it's clear that everything will never be the same again? / Then I'll make the choice / To hear that voice / And do the next right thing”

(ANNA, *Frozen II*, 01:16:53 – 01:17:21)



Figure 18 Anna rises up and steps outside of the cave

She deliberately chooses to build herself back up amidst the grief. It makes her grow to a mature person who is no longer dependent on other people. She respects herself by letting herself grow according to her truest self because deep down she knows who herself is: a resilient woman who refuses to surrender when things around her are falling down.

### **3.4. The Triggers of Anna’s Love**

To understand the motivation that is underlying Anna’s action of love and the types of love, one of the ways is by looking at Anna’s need. According to Maslow (1943),

there are five basic needs of human: physiological needs, safety needs, love needs, esteem needs, and the need for self-actualization (See Theoretical Framework page 20). However, Anna shows that her physiological needs, esteem needs, and self-actualization needs are fulfilled already. Her physiological needs such as food, water, and shelter are abundantly fulfilled since she is a princess who lives in a kingdom with abundant resources. Her esteem and self-actualization are fulfilled as well by having a high social status in the kingdom and dedicating her life for the people. After all, being an aristocrat means that she will always be able to fulfil her needs with all the resources she has.

TOWNSPEOPLE: (singing) “We’ll always live in a kingdom of a plenty /  
That stands for the good of the many!”

ELSA: (singing) “And I promise you the flag of Arendelle will always fly!”

ANNA: (singing) “Our flag will always fly!”

(TOWNSPEOPLE, ELSA, AND ANNA, *Frozen II*, 00:11:42 – 00:11:52)

Hence, the needs of Anna that are experiencing challenge are the safety needs and love needs. The challenge occurs when she knows that her sister is experiencing some magical calling from Ahtohallan. Her life as a princess that is already safe and delightful at the beginning of the movie is at the risk of changing. She is afraid of losing her sister. Therefore, she insists to go with her. She does not want to be alone again. She needs that safety feeling of her sister always being with her. The need of safety implies human needs of living in a non-threatening situation. For Anna, separation from her sister is a threat. She feels comfortable and happy when Elsa is around and she does not want that to change at all.

It can be said that Anna's biggest fear is after all the death of her sister and her beloved ones. Therefore, in order to keep Elsa from dying, she gives her love. She takes care of Elsa, she makes herself responsible for everything that Elsa is going through, and she respects as well as tries to understand Elsa. She does all of these because she wants Elsa to be safe with her.

On the other hand, Anna also needs love. She longs for being connected with people whom she can have emotional bond. Therefore, she always be the one to give and show love for people around her. Whenever Olaf feels anxious, she gives him comfort. When Kristoff feels left behind because of her, she becomes responsible by apologizing. She gives Kristoff compliment and always finds a way to kiss him because she needs the sense of connection. She craves both physical and psychological intimacy from people.

Another explanation for Anna's act of love is her self-esteem. She already has a high self-esteem and according to Maslow's (1943) theory, a person with a high self-esteem will come out as a strong and confident person that may be useful for society and others (See Theoretical Framework page 22). Her esteem also explains Anna's self-love that leads to her resilience and ability to get out of her depression. She proves herself that she is strong. This personality comes in an emotionally mature person. In accordance with Fromm's theory as mentioned in the Theoretical Framework page 14, Anna's maturity in *Frozen II* (2019) is characterized by her productive ability to develop her own power, only wanting

what she has worked, has overcome her narcissistic self, and has practiced humility based on her inner strength. Those all can be seen on Anna as a character who has developed her own power by being able to get up from depression and continuing what Elsa has started, willing to rule as the Queen of Arendelle, and never showing herself off to other people as a person who is better. Instead, she always brings the good in others.

### **3.5. The Impact of Anna's Love**

#### **3.5.1. On Other People**

Anna's love helps people. Her love is not merely giving them a happy feeling, but also an actual life-changing help. She helps people to fulfill their needs by her love. One of the biggest impacts of Anna's work of love can be seen in Elsa's life. Anna helps Elsa to satisfy her needs. First, her safety needs. Elsa begins to hear a magical voice calling her and it causes her anxiety. She doubts whether the voice that she hears is a real voice or just her hallucination. In addition, she also worries that if she follows the voice, she will bring problem to the kingdom that is already safe and the people live happily. Knowing that her beloved sister is feeling anxious and needing safety, Anna helps Elsa to feel safe and secure by comforting her.

However, Elsa also feels that she does not belong in Arendelle. Deep down, she longs to be somewhere else to actualize herself. This comes to the next needs of Elsa, that is the need of self-actualization. All this time, Elsa is surrounded by

ordinary humans which makes her magical potential not completely used.

Therefore, she asks herself:

ELSA: (singing) “Who knows deep down / I’m not where I’m meant to be?”

(ELSA, *Frozen II*, 00:18:42 – 00:18:50)

She asks herself while looking at her reflection on the water. This shot is creating a sense of contemplation about Elsa’s truest self.



Figure 19 Elsa stares at her reflection on the water

The adventure is filled with challenges. Besides coming from the spirits, one of the challenges comes from Elsa’s emotional breakdown when she finds the truth about her parents' death. Fortunately, with the love and support from her sister, Anna, Elsa is able to continue her journey to Ahtohallan and in turn, she finds the truth about Arendelle’s past and her true purpose of life. Unaware of her mother’s advice when she was a kid, Elsa goes too far in Ahtohallan and becomes frozen. However, Anna’s love resurrects her. She gives out her energy and power in action to do the next right thing to continue what Elsa has started and it makes Elsa resurrect from her death. At the end of the film, Elsa can actualize herself as the fifth spirit and lives in the Enchanted Forest due to Anna’s love.



ELSA: “Anna” (opening her arms and hug Anna)

ANNA: (runs to Elsa and hugs her with laughter and happy tears) “I thought I’d lost you”

ELSA: “Lost me? You saved me. Again” (wipes Anna’s tears with her hand)

(ELSA AND ANNA, *Frozen II*, 01:24:56 – 01:25:05)

The benefit of Anna’s love also can be seen in people around her, both Arendelle people and the Northuldra. She manages to restore Arendelle back to the safe condition with the help of Elsa. By breaking the dam, Anna also manages to free the Enchanted Forest from being trapped by mist. Anna’s love fulfills the needs of safety of the people. People of Arendelle who at first feel unsafe because of the earthquakes and other chaos are now safe after Anna has broken the dam. Also, the Northuldra tribe now can live in abundance after the dam is broken, since their natural resources was limited by the existence of the dam that King Runeard built in the past. Moreover, the curse of mist disappears as Anna has successfully break the dam.

Anna also fulfills Olaf’s need of safety and love. Olaf feels loved and content whenever Anna is with her. He feels safe, even when he is dying.

OLAF: “Hey, Anna? I just thought of one thing that’s permanent” (while flurrying away in Anna’s arms)

ANNA: “What’s that?”

OLAF: “Love”

ANNA: “Warm hugs?” (sobs and whimpers softly)

OLAF: “I like warm hugs.”

(OLAF AND ANNA, *Frozen II*, 01:12:29 - 01:12:44)



Figure 20 Olaf smiles while dying

This heart-warming scene is taken with a neutral shot showing Olaf in Anna's hug. Olaf's facial expression is seen smiling even though he is dying, while Anna is sobbing. It means that Olaf feels happy and loved because he feels safe to die in Anna's arm and his dialogue reflects Anna's advice for him, that is not to worry about the future because love will always be with him even when some other things change.

As for Kristoff, the impact of Anna's love is the fulfillment of his love needs. Kristoff's only best friend is his reindeer, Sven. However, with Anna accepting his engagement, Kristoff now can officially feel the sense of belonging. He now belongs in the family and Kingdom of Arendelle. He is unified with Anna and the kingdom.

### **3.5.2. On Herself**

Love does not only bring the goods to the people who receive it, but also to the people who give it. In this film, Anna has fulfilled her needs of love by giving love. She becomes loved back by her sister, Olaf, Kristoff, and people around her. Elsa

thanks Anna for saving her, but beyond that, Elsa agrees that Anna has bring good impact for people around her.

ELSA: “You did what was right. For everyone”

ANNA: (smiles)

(ELSA AND ANNA, *Frozen II*, 01:25:21 – 01:25:24)

It makes Anna feel useful. She no more feels anxious or guilty of losing her beloved ones, knowing that they will always be with her because they love her as much as Anna loves them. Beyond that, Anna feels connected to her world and her self-actualization needs are more fulfilled as she now becomes the Queen of Arendelle.

ANNA: “Our lands and people, now connected by love” (speaks to herself with a smile on her face, looking at the statue of her mother and father)

(ANNA, *Frozen II*, 01:29:29)



Figure 21 Anna becomes the Queen of Arendelle

She feels satisfied to know that because of her love—her care, responsibility, respect, and knowledge—towards people, Kingdom of Arendelle and the Northuldra tribe is now connected. The people, including herself, are connected and no longer have fear of being alone and separated, as fear is the greatest source of human’s anxiety.

## CHAPTER IV

### CONCLUSION

The present study aims to examine the love and the types of love portrayed by Anna using Erich Fromm's love theory as well as its impact on herself and other characters in *Frozen II* (2019). The trigger of Anna's loving trait and the impact on herself and others are explained using Maslow's theory of human needs. The study's most prominent finding is that Anna has a loving character that can be classified into three categories: brotherly/sisterly love for her biological sister Elsa, Olaf the snowman, and others around her, erotic love for her partner Kristoff, and self-love for herself. Her loving character emerges from her need for safety and love. It is also with the help of her love, the needs of people around her are fulfilled.

The film entitled *Frozen II* (2019) is a piece of multi-media literature that conveys important messages for the audience. Even though the film's primary audience is children, the themes are generally applicable to all people of any age, gender, ethnicity, or nationality. Loving others is an important thing to do, especially during a crisis. By giving love, people can help each other to get out of the difficulty they experience. Love can also act as a consolation for people in need. Through Anna, the audience can learn that love will save humanity and make this world a better place to live in.

In addition, Anna shows that loving oneself is also important. When people love themselves and have built a good relationship with themselves, they are capable of facing any circumstances in their life, whether it is a pleasant or unpleasant one. Her self-love inspires people to be able to continue the journey of life even when depression and unwanted circumstances hit. She recovers quickly after being depressed due to the death of her sister and Olaf—which eventually both of them resurrect. For her, it was a difficult situation, but her strength and her love for herself are what make her rise again. This is such a heroic action because in the end her love can solve the problem of Arendelle people and the Northuldrans.

Nowadays love, vulnerability, and tenderness are often seen as weakness, Anna proves that in fact they represent strength. To love oneself and others requires courage. Only people who are not ruled by fear can give themselves fully to people that they love. Selfish people think that spreading kindness without getting it returned is a kind of betrayal and it hurts them. Meanwhile, truly loving people spread kindness and care for the sake of helping others and they are genuinely happy with it. They do not get hurt because they already have a strong foundation of love for themselves without expecting to be loved by others.

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## APPENDIX

### Appendix 1: Synopsis

In the past, The Kingdom of Arendelle ruled by King Runeard established a treaty with the people of Northuldra—the inhabitants of Enchanted Forest. King Runeard built them a dam in the treaty. However, King Runeard actually just wanted to trick the tribe so the Northuldra's resources became limited. King Runeard then killed the head chief of the tribe. In Arendelle, the story was twisted. People of Arendelle never knew what King Runeard had done. Since the battle, the Enchanted Forest was covered by a thick mist and the inhabitants were trapped inside.

In the present time, Queen Elsa of Arendelle was anxious because she always heard a secret siren voice calling her. Anna—Elsa's sister—felt there was something wrong with her. One night, Elsa heard the voice calling her and she went out to find out the voice which ends up activating the four spirits of the Enchanted Forest. The spirits became angry and Arendelle turned to a chaos. People of Arendelle then were evacuated to the cliff. The trolls came and told them that this disaster occurred because there was something wrong in the past. Hearing that, Elsa decided to go to the Enchanted Forest to seek the truth. Anna insisted going with her. Elsa, Anna, Kristoff (Anna's boyfriend), and Olaf (a snowman) then went to the Enchanted Forest together with Sven (a reindeer).



In the Enchanted Forest, they met Northuldrans and some Arendellian guards who were trapped in the forest for 34 years. They said that Elsa had to go to Ahtohallan to find the truth and the voice that kept calling her, accompanied by Anna and Olaf. Kristoff was not with them at that moment. Anna insisted on keep going with Elsa to Ahtohallan. She wanted to accompany her sister to make sure that her sister was safe. However, Elsa wanted to go there alone. So, Elsa kicked Anna and Olaf in an ice boat while she ran away to Ahtohallan by herself.

Anna and Olaf felt angry and irritated by Elsa's action. They were lost in a dark cave and they did not know where to go. Olaf then flurried away because Elsa went too far in Ahtohallan and she was frozen. Anna now knew the truth but she got frustrated and sad. She had lost her most meaningful person: Elsa and Olaf. She was lonely, scared, confused, and depressed. However, she slowly regained her power. With watery eyes, she toughened her heart up. She ran as fast as she could to the earth giant—an earth spirit—and screamed at him fearlessly. Her idea was to wake the earth giant so that he got angry and destroyed the dam, even when her life is at stake. The dam then was completely destroyed by the earth giant with the help of Kristoff and Arendellian guards. In the end of the story, Elsa melted and was not frozen anymore. Elsa now lived with the Northuldra tribe while Anna is the new queen of Arendelle.

## **Appendix 2: Song Lyrics**

### **Lyrics 2.1. Some Things Never Change**

Writer(s): Kristen Jane Anderson, Robert Lopez

[Anna:]

Yes, the wind blows a little bit colder  
And we're all getting older  
And the clouds are moving on with every autumn breeze  
Peter Pumpkin just became fertilizer

[Olaf:]

And my leaf's a little sadder and wiser

[Anna:]

That's why I rely on certain certainties  
Yes, some things never change  
Like the feel of your hand in mine  
Some things stay the same

[Anna and Olaf:]

Like how we get along just fine

[Anna:]

Like an old stone wall that'll never fall  
Some things are always true  
Some things never change  
Like how I'm holding on tight to you

[Kristoff:]

The leaves are already falling  
Sven, it feels like the future is calling

[Sven:]

Are you telling me tonight you're gonna get down on one knee?

[Kristoff:]

Yeah, but I'm really bad at planning these things out  
Like candlelight and pulling of rings out

[Sven:]

Maybe you should leave all the romantic stuff to me

[Kristoff:]

Yeah, some things never change  
Like the love that I feel for her  
Some things stay the same  
Like how reindeers are easier  
But if I commit and I go for it  
I'll know what to say and do  
Right?!

[Sven:]

Some things never change

[Kristoff:]

Sven, the pressure is all on you

[Elsa:]

The winds are restless

Could that be why I'm hearing this call?

Is something coming?

I'm not sure I want things to change at all

These days are precious

Can't let them slip away

I can't freeze this moment

But I can still go out and seize this day

[Choir:]

Ah ah ah ah ah ah

The wind blows a little bit colder

[Olaf:]

And you all look a little bit older

[Anna:]

It's time to count our blessings

[Anna and Kristoff:]

Beneath an autumn sky

[Choir:]

We'll always live in a kingdom of plenty  
That stands for the good and the many

[Elsa:]

And I promise you the flag of Arendelle will always fly

[Anna:]

Our flag will always fly

[Choir:]

Our flag will always fly

Our flag will always fly

[All:]

Some things never change

Turn around and the time has flown

Some things stay the same

Though the future remains unknown

May our good luck last

May our past be past

Time's moving fast, it's true

Some things never change

[Anna:]

And I'm holding on tight to you

[Elsa:]

Holding on tight to you

[Olaf:]

Holding on tight to you

[Kristoff:]

Holding on tight to you

[Anna:]

I'm holding on tight to you

## **Lyrics 2.2. When I Am Older**

Writer(s): Kristen Anderson-Lopez / Robert Lopez

What was that? Samantha?

This will all make sense when I am older

Someday I will see that this makes sense

One day when I'm old and wise

I'll think back and realize

That these were all completely normal events

Ah!

I'll have all the answers when I'm older

Like why we're in this dark, enchanted wood

I know in a couple years

These will seem like childish fears

And so I know this isn't bad, it's good

Excuse me

Growing up means adapting

Puzzling at your world and your place

When I'm more mature

I'll feel totally secure

Being watched by something

With a creepy, creepy face

Ahhhhh! Ahhhhh!

See, that will all make sense when I am older

So there's no need to be terrified or tense

I'll just dream about a time

When I'm in my aged prime

'Cause when you're older

Absolutely everything makes sense

This is fine



### **Lyrics 2.3. Lost In The Woods**

Writer(s): Kristen Anderson-Lopez / Robert Lopez

[Kristoff:]

Again, you're gone

Off on a different path than mine

I'm left behind

Wondering if I should follow

You had to go

And, of course, it's always fine

I probably could catch up with you tomorrow

But is this what it feels like

To be growing apart?

When did I become the one

Who's always chasing your heart?

Now I turn around and find

I am lost in the woods

North is south, right is left

When you're gone

I'm the one who sees you home

But now I'm lost in the woods

And I don't know what path you are on

I'm lost in the woods

Up 'til now

The next step was a question of how

I never thought it was a question of whether  
Who am I, if I'm not your guy?  
Where am I, if we're not together  
Forever?

Now I know you're my true north  
'Cause I am lost in the woods  
Up is down, day is night  
When you're not there  
Oh, you're my only landmark  
So I'm lost in the woods  
Wondering if you still care

[Kristoff (Reindeer):]

But I'll wait  
For a sign  
(For a sign)  
That I'm your path  
'Cause you are mine  
(You are mine)  
Until then  
I'm lost in the woods

(Lost in the woods)  
Lost

Lost in the woods

Lost

Lost in the woods)

I'm lost in the woods

(Lost in the woods

Lost

Lost

Lost)

I'm lost in the woods

### **Lyrics 2.4. The Next Right Thing**

Writer(s): Kristen Anderson-Lopez / Robert Lopez

I've seen dark before

But not like this

This is cold

This is empty

This is numb

The life I knew is over

The lights are out

Hello, darkness

I'm ready to succumb

I follow you around

I always have

But you've gone to a place I cannot find

This grief has a gravity

It pulls me down

But a tiny voice whispers in my mind

You are lost, hope is gone

But you must go on

And do the next right thing

Can there be a day beyond this night?

I don't know anymore what is true

I can't find my direction, I'm all alone

The only star that guided me was you

How to rise from the floor

When it's not you I'm rising for?

Just do the next right thing

Take a step, step again

It is all that I can do

The next right thing

I won't look too far ahead

It's too much for me to take

But break it down to this next breath

This next step

This next choice is one that I can make

So I'll walk through this night

Stumbling blindly toward the light

And do the next right thing

And with the dawn, what comes then?

When it's clear that everything will never be the same again

Then I'll make the choice

To hear that voice

And do the next right