

NARRATIVE CODES IN FROZEN II FILM (A STRUCTURALISM APPROACH)

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ABSTRACT: Abstrak. Penelitian ini bertujuan untuk mengkaji penggambaran lima kode naratif yang dikemukakan oleh Roland Barthes dalam film *Frozen II*. Penelitian ini menggunakan teori lima kode Roland Barthes serta pendekatan strukturalisme. Teori dan pendekatan tersebut sangat relevan dan efektif karena film ini memiliki elemen-elemen naratif yang sangat cocok untuk dianalisis menggunakan kerangka teoretis ini. Dengan menggunakan metode kualitatif deskriptif, analisis dilakukan untuk mendekonstruksi lapisan-lapisan makna di dalam narasi film tersebut. Hasil penelitian menunjukkan bahwa *Frozen II* merupakan karya yang kaya akan makna, simbolisme, dan elemen budaya, di mana kelima kode naratif Barthes tergambar dengan jelas. Kode hermeneutik tampak paling menonjol melalui misteri penyebab konflik antara Arendelle dan Northuldra. Kode proairetik menggerakkan alur cerita melalui serangkaian tindakan yang memiliki hubungan sebab-akibat. Sementara itu, kode semantik digambarkan melalui latar dan lirik lagu, sedangkan kode simbolik terlihat pada latar film, kemampuan karakter, dan tindakan mereka. Terakhir, kode budaya dieksplorasi melalui pakaian, tempat tinggal, dan kepercayaan para karakternya. Secara keseluruhan, hasil penelitian ini menyimpulkan bahwa film Frozen II merupakan contoh kuat mengenai bagaimana kode-kode naratif dapat digunakan untuk membangun cerita yang mendalam bagi penonton.

Kata kunci: Narasi, Kode, Film, Pendekatan Strukturalisme.

ABSTRACT: This study aims to identify the types of maxim violations, examine how these violations generate implicit meaning (conversational implicature), and analyze the communicative functions of maxim violations in the podcast interaction based on Grice's Cooperative Principle theory. This study employed a descriptive qualitative approach. The data were collected using the observation method followed by note-taking techniques. The data analysis technique used was the matching method. The data were obtained from conversations between Ebel and Praz on the Tuah Kreasi YouTube channel. The results of this study show several types of maxim violations, namely: 1) violations of the maxim of quantity with 16 utterances, 2) violations of the maxim of quality with 77 utterances, 3) violations of the maxim of relevance with 32 utterances, and 4) violations of the maxim of manner with 12 utterances. The maxim violations in this podcast were intentionally performed to create humorous effects and self-branding.

Keywords: Narrative, Code, Film, Structuralist Approach.

INTRODUCTION

Literature, in essence, is a manifestation of narrative that conveys ideas, experiences, and worldviews through various media. One of the media that possesses significant power in delivering these narratives is film. Film is a dominant moving image and a form of audio-visual mass communication media (Munawaroh & Heriyati, 2023). Like written literature, film is a narrative form that combines visual imagery, sound, dialogue, and editing to create a complex text, utilizing a variety of narrative and structural techniques to convey meaning, emotion, and experience to its audience. Film's narrative power makes it a fascinating object to study in literature and media. This allows the writer to understand how meaning and messages are shared through the series of events, characters, and symbols.

In analyzing narratives, various approaches can be applied. One influential approach is structuralism. Structuralism aims to uncover the underlying system or langue within literary works, a fundamental structure, like a grammar, provides the rules for identifying and combining fundamental literary elements to construct meaning (Tyson, 2023). This approach posits that meaning is not inherent in the individual elements of a text but rather emerges from the relationships and differences between these elements within a larger system. The structuralism approach has applications beyond written literature; it can also be utilized to analyze and interpret audio-visual literature, including films and movies. In film narrative studies, a structuralist approach enables the writer to uncover the hidden layers that shape the story.

A significant contribution to structuralist narrative studies comes from Roland Barthes. Barthes provides a detailed set of analytical tools for examining how narratives function through his concept of narrative codes. Barthes introduced the idea of narrative codes, which serve as frameworks for interpreting texts, and called them the voices of truth that make up the structure of a text (Ali et al.,

2024). Codes such as the hermeneutic (enigma), proairetic (action), semantic (connotation), symbolic, and cultural (referential) enable identification of various layers of meaning and how narrative elements interrelate to create an experience of comprehension for the reader or viewer. This concept provides a strong framework for analyzing how information is presented, tension is built, symbolic meaning is created, and how the text interacts with the cultural knowledge possessed by the audience.

Within the realm of contemporary cinema, animated films such as *Frozen II* frequently showcase rich and complex narratives that transcend the boundaries of mere entertainment. The film was released on November 22, 2019, with Jennifer Lee and Chris Buck as the directors. The 103-minute film is *Sven from Frozen* (2013) and tells about the adventures of Elsa, Anna, Kristoff, and Olaf to find self-identity. In this sequel, Elsa perceives an enigmatic voice emanating from an enchanted forest lying beyond Arendelle, a phenomenon that rouses her magical faculties. Together with Anna and their friends, Elsa embarks on a journey to uncover the origins of her powers and the truth about their family's past. *Frozen II* not only continues a previously successful story but also develops the narrative with mythological layers, profound character development, an exploration of themes, hidden meaning, and symbols that are relevant to contemporary issues. Some riddles and unanswered questions, cultural references and symbolism, deep messages and themes exist in the *Frozen II* film. The global popularity and narrative depth of *Frozen II* render it a compelling object of research for analysis using a structuralism approach, particularly through the lens of Barthes' narrative codes.

Frozen II has been the object of various analyses from diverse perspectives, whether in linguistics or literature fields, such as *An Analysis of Illocutionary Act in Frozen II Movie* by Wati, et al (2025) and *An Analysis of Figurative Language in Frozen II* by Vironika, et al (2023). Research that specifically and thoroughly applies Barthes' framework of narrative codes to examine the *Frozen*

II film's narrative structure remains relatively limited. Moreover, some previous studies exist, such as A Barthesian Analysis of the Movie Murder on the Orient Express by Ali, et al. (2024), Structuralist Analysis of Paulo Coelho's Stories in the Light of Roland Barthes' Five Codes by Kalhoro & Sangi (2022), etc. Previous studies have not specifically analyzed the application of Barthes' five codes in the context of contemporary popular animated films, such as Frozen II. The previous studies describe the presence and function of all or some of Barthes' codes within the analyzed works. Therefore, this research aims to address this gap by conducting a systematic analysis of how Barthes' narrative codes are depicted within the narrative elements of Frozen II, including the plot line, character development, use of setting, and other cinematic elements.

RESEARCH METHOD

This research utilized a descriptive qualitative method to examine the depiction of narrative code in the Frozen II film. The source of data used in this research was Frozen II film. The film duration is 103 minutes, and it is produced by Peter Del Vecho. The film, which was released in 2019, has Chris Buck and Jennifer Lee as the directors. The data were taken from the Frozen II film in the form of dialogue, utterances, and pictures, which were related to Roland Barthes' five codes. This aligned with the main characteristics of data in qualitative research (Walliman, 2022), where the focus is on data expressed in words and visuals, rather than numbers. The steps in collecting the data is watching the Frozen II film, taking notes on specific dialogues, character utterances, settings, and also taking pictures of scenes relating to Barthes' codes that appeared in the Frozen II film, and identifying Barthes' five codes in the Frozen II film.. After gathering the required data, the researcher undertook an analysis based on the following procedures; analyzed the collected data, interpreting the data and drew conclusion from the result of the analysis.

RESULT AND DISCUSSION

Hermeneutic Code

The hermeneutic code, as proposed by Roland Barthes, refers to the elements of narrative that raise questions, create mystery, and delay the revelation of the answer. In film, this code manifests not only through character utterances but also through various cinematic techniques that maintain suspense and engage the audience's curiosity. The depiction of the hermeneutic code can be identified in how a film introduces enigmas such as unexplained events, hidden identities, or ambiguous motivations and gradually resolves or prolongs them throughout the narrative. Some hermeneutic code in the *Frozen II* film can be explained as follows.

Cause of the Arendelle & Northuldra Conflict

The depiction of the hermeneutic code in *Frozen II* emerges through the unresolved mystery surrounding the sudden conflict between Arendelle and the Northuldra. The narrative presents this event in Agnarr's point of view as a day of peace and unity, marked by celebration and mutual gathering, where both groups come together in a spirit of harmony. However, without warning or any clear cause, a violent confrontation suddenly breaks out. It can be seen in the excerpt from King Agnarr's story below.

King : I wasn't at all prepared for what the day would bring. We let
Agnarr down our guard. We were charmed. It felt so magical. But
something went wrong. **They were attacking us.** It was a
brutal battle. Your grandfather was lost.

(*Frozen II*, 00:04:36)

King Agnarr's statement, "They were attacking us," shows he only knew Arendelle's side of

the story. As a child, he witnessed his father, King Runeard, being attacked, which led him to believe the Northuldra were the aggressors. This limited perspective is precisely why the cause of the battle has remained a mystery to Arendelle for so many years. This event leaves both the characters and the audience confused, raising questions such as what truly caused the battle, who initiated it, and why trust collapsed so quickly. The film also withholds a resolution to maintain tension and provoke the audience's curiosity.

The ambiguity surrounding the cause of the conflict between Arendelle and Northuldra is also depicted through Grand Pabbie's vision. The proof can be seen through the conversation below.

Grand : I hope you're prepared for what you have done, Elsa. Angry

Pabbie magical spirits are not for the faint of heart.

Anna : Why are they still angry? What does all of this have to do with Arendelle?

Grand : Let me see what I can see. **The past is not what it seems. A wrong**

Pabbie **demands to be righted.** Arendelle is not safe. The truth must be found. Without it, I see no future.

Anna : No future?

Grand : When one can see no future, all one can do is the next right thing.

Pabbie (Frozen II, 00:22:26)

Although he can "see," Grand Pabbie does not directly explain the root of the problem; instead, he offers vague hints about a past that is not what it seems and a wrong that demands to be righted. His statements that Arendelle is not safe and the connection to the angry magical spirits strongly suggest an unresolved, deep-seated issue rooted in hidden history. The emphasis on "the truth must be found" and the implication of "no future" if it is not, dramatically heightens the story's stakes. This

compels the audience to actively seek out what truly happened and why this conflict is so crucial for Arendelle's survival. Thus, this conversation effectively plants seeds of mystery and urgency, drawing viewers into uncovering the truth behind the events.

The true cause of the conflict between Northuldra and Arendelle remains a mystery, not only to the Northuldra tribe but also to the Arendellian soldiers themselves. This is evident in the dialogue below.

Lieutenant : Are you really Queen of Arendelle?

Mattias

Elsa : I am.

Yelena : **Why would nature reward a person of Arendelle with magic?**

Lieutenant : **Perhaps to make up for the actions of your people.**

Mattias

Yelena : **My people are innocent. We would have never attacked first.**

Lieutenant : **May the truth be found.**

Mattias (Frozen II, 00:36:21)

Yelena's (the Northuldra elder) assertion, My people are innocent. We would have never attacked first, deepening the enigma surrounding who initiated the conflict and its underlying roots. The claims of innocence from both sides create an intentional ambiguity, compelling the audience to question the existing narratives. Ultimately, Lieutenant Mattias's declaration, May the truth be found, becomes the core of the hermeneutic code in this scene. It explicitly acknowledges a hidden, unrevealed truth about the past conflict. This conversation offers no immediate answers; instead, it emphasizes the enduring mystery and the urgency of uncovering it, effectively propelling the narrative forward and igniting the audience's desire to discover the truth behind the lasting dispute between

Arendelle and Northuldra.

The mystery behind the conflict between Arendelle and the Northuldra was revealed when Elsa reached Ahtohallan. The frozen river of Ahtohallan presented a complete picture of past events through its icy visions. As Elsa delved deeper, she saw everything that had happened. She discovered that her grandfather, King Runeard, was the true instigator of the conflict. The proof can be seen from the conversation below:

King Runeard : We bring Arendelle's full guard.

Soldier : But they have given us no reason not to trust them.

King Runeard : **The Northuldra follow magic. Which means we can never trust them.**

Magic makes people feel too powerful. Too entitled. It makes them think they can defy the will of a king. You see, the dam will weaken their lands, so they will have to turn to me. They will come in celebration, and then we will know their size and strength.

(Frozen II, 01:08:06)

The dam, which King Runeard claimed was built to help the Northuldra, was intended to weaken them by cutting them off from the power of nature. In other words, King Runeard deliberately provoked the conflict to seize control over the Northuldra people. And finally, Elsa finds that King Runeard was attacking the Northuldra elder first. This discovery represents the climax of the hermeneutic code, where the truth is fully uncovered. The war between Arendelle and the Northuldra was not caused by a misunderstanding or disharmony, but by King Runeard's fear and lust for power.

Proairetic Code

The proairetic code, as proposed by Roland Barthes, is identified as the action code because it

focuses on cause-and-effect relationships in a narrative. These actions have a beginning and an end and drive the plot forward. In film, this code manifests through not only character actions and dialogue but also various cinematic techniques that depict the progression of events and their consequences. The depiction of the proairetic code can be identified in how a film introduces actions, reactions, and their unfolding throughout the narrative, moving the plot from one state to the next. Some proairetic code exists in the *Frozen II* film. The first proof can be seen in the conversation below.

Anna : Okay, I don't understand. You've been hearing a voice, and you didn't think to tell me?

Elsa : I didn't wanna worry you.

Anna : We made a promise not to shut each other out. Just tell me what's going on.

Elsa : **I woke the magical spirits at the Enchanted Forest.**

Anna : Okay, that's definitely not what I thought you were gonna say. Wait, the enchanted forest?

(*Frozen II*, 00:21:40)

From the dialogue above, Elsa admits to Anna that she was the one who awakened the angry spirits. Elsa's action of awakening the spirits serves as a proairetic code in *Frozen II* due to its clear cause-and-effect relationship. The cause is the mysterious voice that continuously calls to Elsa. In her attempt to understand its source, she unintentionally wakes the four ancient elemental spirits that had long been sealed. The effect, these four angry spirits of nature, which are earth, water, fire, and wind, immediately causes chaos in Arendelle. Earthquakes, powerful winds, and other elemental disturbances make Arendelle unsafe, forcing its people to evacuate.

This event not only builds tension for the characters and the audience but also drives the story forward. Overwhelmed by a sense of responsibility and guilt, Elsa realizes her powers are intrinsically

linked to these natural forces. Her desire to protect her people and uncover the truth behind the voice compels her to make a crucial decision: to embark on a journey north to find answers and calm the spirits' unrest. Elsa's decision to leave Arendelle marks a significant turning point. This action becomes the primary driving force of the plot. Without her courage to act, the mystery would remain unresolved and the central conflict would persist. Her journey unfolds multiple narrative layers about the kingdom's past, a familial legacy, and the balance of nature. These elements enrich the story and deepen character development. Therefore, Elsa's decision is a perfect example of Roland Barthes' proairetic code. It propels the story forward, builds tension, and paves the way for the resolution of the conflict. Ultimately, it demonstrates how a single, decisive action by a main character can drive the entire narrative's progression. Another action code in *Frozen II* is that Elsa promises to free the forest. The following conversation serves as proof.

Yelena : We are called Northuldra. We are the people of the sun.

Elsa : **I promise you. I will free this forest and restore Arendelle.**

Anna : That's a pretty big promise, Elsa.

(*Frozen II*, 00:42:31)

Elsa's deep sense of responsibility becomes increasingly evident when she and her companions arrive at the Enchanted Forest, which is shrouded in a thick mist. They are filled with joy and awe upon discovering that the place they had only heard about in stories truly exists. Driven by curiosity and hope, they decide to enter the forest.

Inside the forest, Elsa is captivated by the natural beauty and the culture of the Northuldra people, who have long been trapped within the magical fog. This event triggers a strong emotional response and a deep sense of responsibility within Elsa, which ultimately leads her to make a promise to free the forest from its magical entrapment. This promise is not merely a moral expression, but a

concrete action that generates anticipation for a series of subsequent events within the narrative. Thus, Elsa's decision to liberate the Enchanted Forest constitutes a significant element of the proairetic code, as it creates narrative tension and propels the plot toward resolution. This action not only reinforces Elsa's role as an active protagonist but also maintains narrative continuity through a clear cause-and-effect structure. The next example of proairetic code in *Frozen II* is evident in the conversation below.

Anna : So we go to Ahtohallan.

Elsa : **Not we, me.**

Anna : What?

Elsa : The dark sea is too dangerous for us both.

Anna : No. No! We do this together. I can't lose you, Elsa.

Elsa : I can't lose you either, Anna.

Anna : **Wait, what? What are you doing? Elsa!**

(Frozen II, 00:56:45)

The conversation above shows that Elsa decides to send Anna and Olaf back while she continues to Ahtohallan alone. It has a cause-and-effect relationship. Elsa wants to go to Ahtohallan alone because Elsa realizes the path to Ahtohallan is incredibly dangerous for Anna and Olaf. Her awareness of this peril compels her to make a significant sacrifice for the safety of her loved ones. This action also separates the main characters, effectively creating two parallel storylines for a period. This separation successfully keeps the narrative dynamic and full of tension, as the audience follows two distinct yet interconnected journeys, heightening curiosity and anticipation regarding each character's fate. The audience is left wondering if Elsa will succeed in her perilous mission and what challenges Anna and Olaf will face on their journey back through the mysterious enchanted forest. Furthermore, this decision marks the moment when Elsa fully embraces her destiny and accepts

responsibility for her powers, implying that the discoveries at Ahtohallan will not only unveil the past but also shape the future of her kingdom and her own identity.

Semantic Code

The semantic code, as proposed by Roland Barthes, refers to the elements within a narrative that carry additional connotative meanings beyond their literal sense. To determine the semantic code according to Barthes' examples in *S/Z*, we must identify a signifier that we believe carries a connotative meaning. After that, we label this seme with “**SEM.**” followed by the keyword that most accurately represents its connotation. These semes are crucial because they don't just provide surface-level information; they form a deeper network of meaning, enriching our understanding of the film's themes, character motivations, and underlying messages. The following are semantic codes found in the film *Frozen II*.

The first semantic code found in the *Frozen II* film is seen through one of its settings of place which is a dam. A dam, denotatively, serves as a barrier to water flow. In *Frozen II*, the dam was constructed by the King Runeard under the guise of strengthening the bond of friendship with the Northuldra. It can be seen in the conversation below.

Elsa : Were the Northuldra magical, like me?

King : No, Elsa. They were not magical. They just took advantage of the forest's
Agnarr gifts. Their ways were so different from ours, but still, they promised us
friendship. In honor of that, your grandfather, **King Runeard, built them
a mighty dam to strengthen their waters. It was a gift of peace.**

Anna : That's a big gift of peace.

(*Frozen II*, 00:02:46)

The dam was ostentatiously built to enhance water flow in the north. However, there was

another intention behind its construction. It was built to dominate nature and the Northuldra tribe. The proof can be seen in the statement below.

King : The Northuldra follow magic. Which means we can never trust them.
Runeard Magic makes people feel too powerful. Too entitled. It makes them think they can defy the will of a king. **You see, the dam will weaken their lands, so they will have to turn to me.** They will come in celebration, and then we will know their size and strength.

(*Frozen II*, 01:08:06)

From the statement “You see, the dam will weaken their lands, so they have to turn to me,” we know that the dam symbolizes colonial manipulation, environmental control, and betrayal of trust, serving as a physical and ideological tool of power masked by diplomacy and distorted history. Therefore, the researcher formulates a semantic code inherent in this Dam. The signifier here is "Dam," which can generate several seme, including: SEM. Deception, SEM. Treachery, SEM. Control.

Semantic code in *Frozen II* can also be seen in the lyrics of a song in *Frozen II*. There is one song in *Frozen II* entitled *All is Found* that is usually sung by Iduna to Elsa and Anna when they were children. One of its lyrics contains connotative meaning.

Dive down deep into her sound, but not too far, or you'll be drowned.

(*Frozen II*, 00:06:44)

The words “Sound” and “drowned” act as powerful signifiers carrying a significant connotative meaning, or seme. The word "sound" in the lyric "Dive down deep into her sound, but not too far or you'll be drowned" doesn't refer to an auditory noise in a literal sense. Instead, it connotes memory, history, and the collective past. When Iduna sings this to her daughters, she's not telling them to listen to a noise; she's advising them to delve into the historical truths and ancestral memories that

are hidden and often forgotten. This "sound" represents the deep well of knowledge from the past, particularly the secrets surrounding Ahtohallan, the origin of Elsa's powers, and the conflict between Arendelle and the Northuldra people. Therefore, the signifier sound has the same SEM. Past or History.

The next is the word "drowned". The denotative meaning of the word drowned is to die by submersion in water, but in connotative meaning, the word drowned signifies being utterly overcome, consumed, or rendered incapable of functioning or progressing. It suggests a state of being irrevocably stuck, lost, or incapacitated by the very knowledge or experiences one seeks. It carries the connotation of being so deeply immersed in the past that one loses connection with the present, becomes unable to move forward, or even risks existential peril. Therefore, the signifier drowned has the same SEM. Trapped. Overall, the lyrics "Dive down deep into her sound, but not too far or you'll be drowned" convey this meaning: explore and deeply understand the truths, secrets, or experiences of the past (represented as "sound"), but be careful not to become too absorbed or fixed on them, otherwise you will be completely hindered, trapped, or lose the ability to function in the present and move forward (represented as "drowned").

Symbolic Code

The symbolic code is the code that uses opposing elements to create meaning. The contrasts deepen a story's meaning by depicting conflict, tension, or social structures. This code has no single fixed meaning; it's multifaceted and reversible, allowing for various interpretations. In *Frozen II* film, the researcher found some symbolic code that can be explained below.

Nature vs Civilization

In *Frozen II*, the symbolic code of nature versus civilization is vividly portrayed through its settings. The enchanted forest embodies nature, a realm where elemental spirits reign freely and the

natural order holds supreme. Conversely, Arendelle represents civilization, a kingdom built on human ingenuity and a desire for control, most powerfully symbolized by the dam. This massive, man-made structure, though ostensibly built as a gesture of friendship, was intended to control and suppress natural forces like the river and its spirits. It stands as a potent symbol of humanity's attempt to dominate or manipulate nature, an endeavor that ultimately leads to imbalance and conflict. The tension between these opposing forces drives the entire narrative. The imbalance caused by Arendelle's efforts to control nature through the dam provokes the wrath of the spirits and leads to the Enchanted Forest's isolation. The film's resolution, involving the destruction of the dam, symbolically signifies the release of civilization's grip on nature, allowing it to return to its original balance. Thus, *Frozen II* isn't merely a battle between two forces; it's a profound message that true harmony can only be achieved when humanity, representing civilization, learns to coexist with and respect nature, rather than attempting to control it. The concepts of "Nature" and "Civilization" are interdependent, each giving meaning to the other and propelling the entire storyline forward.

Power vs Powerless

In the *Frozen II* film, the symbolic code is also depicted in the contrast between the two sisters, Elsa and Anna. Elsa is the elder sister who is endowed with ice power, while Anna is just an ordinary human who is powerless. Ice and snow are often associated with coldness, isolation, danger, and the untamed forces of nature. Elsa's powers represent the extraordinary, the unique, and something that was initially feared and hidden. Conversely, Anna represents the ordinary human experience, vulnerability, and the strength that comes from resilience and love, not magical abilities.

Destiny vs. Choice

The distinction between destiny and choice emerges as one of the most prominent symbolic code, through the characters of Elsa and Anna. The proof can be seen in the conversation below.

- Elsa : **The next right thing is for me to go to the enchanted forest and find that voice.** Kristoff, can I borrow your wagon and Sven?
- Kristoff : Hmm. I'm not very comfortable with the idea of that.
- Anna : You are not going alone
- Elsa : Anna, no. I have my powers to protect me. You don't.
- Anna : **Excuse me, I climbed 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.**

(Frozen II, 00:22:37)

From the conversation above, Anna's journey is driven by her own choices, as shown in the quote, "Excuse me, I climbed 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." This shows that Anna has always acted on her free will and core values to protect her loved ones, and is willing to follow Elsa into the Enchanted Forest, even if it puts her at risk.

On the other hand, Elsa's journey is a matter of destiny, and she must go to the Enchanted Forest to find the mysterious voice. This is supported by the quote, "The next right thing is for me to go to the enchanted forest and find that voice." This journey is an attempt for her to understand and ultimately embrace her grand destiny as the fifth spirit, which links her to the magical and human worlds. She is inextricably linked to the elemental spirits, and this is a predetermined path for her.

Therefore, *Frozen II* demonstrates how both destiny (Elsa) and human choice (Anna) are essential in shaping one's life. Anna's journey, driven by her unwavering dedication to her kingdom and Elsa, is a series of courageous choices rooted in love, loyalty, and bravery. Conversely, Elsa's extraordinary ice powers are a destiny she cannot detach herself from, and her journey is a quest to

understand her own being. Therefore, the film weaves a narrative where the mystical force of destiny and the tenacious power of human choice are equally vital.

Cultural Code

Cultural code or referential code refers to elements in the text that allude to existing cultural, social, or scientific knowledge beyond the story itself. This code encompasses references to broader knowledge systems, social norms, history, mythology, and culture that add additional meaning to the narrative. Building upon this understanding, the subsequent analysis will examine the depiction of cultural codes in *Frozen II*.

In *Frozen II*, the depiction of the Northuldra tribe explicitly serves as a significant vehicle for showcasing various cultural codes, which deepen the narrative and build the audience's understanding of their identity and values. This tribe, living within the Enchanted Forest, visually and through their interactions, represents a harmonious relationship with nature, contrasting with the more modern and urban society of Arendelle.

First of all, in terms of clothing, the Northuldra tribe's costumes are inspired by the indigenous Sámi culture of Arctic Northern Europe. Their attire, made from natural materials, earth tones, and geometric or nature-inspired motifs like reindeer and trees, isn't just about aesthetics. It's a visual representation of their closeness to the environment and their sustainable living practices. This clothing culturally indicates their status as guardians of the forest and shows an identity deeply tied to nature, differing from Arendelle's grand gowns and military uniforms that symbolize power and civilization.

Second, the Northuldra's homes, which appear as tents or semi-permanent structures made from animal hides and wood, directly convey a cultural code about a nomadic or semi-nomadic lifestyle. The form and material of these dwellings suggest their adaptation to the dynamic forest

environment, demonstrating flexibility and reliance on surrounding natural resources. Unlike Arendelle's permanent stone buildings, which signify human dominance over nature. The picture below serves as the support of the sentences above.

Next, their method of making fire is often shown using traditional techniques, which becomes a strong cultural marker. The use of ancient methods to ignite fire can represent their traditional wisdom and self-sufficiency, knowledge passed down through generations.

Next, the characters' relationships with nature spirits, such as the wind spirit (Gale), water spirit (Nokk), fire spirit (Bruni), and earth spirit (Earth Giants), reflect a belief in the spiritual power of nature. Elsa herself acts as a bridge between the human world and these natural spirits. This portrayal refers to traditional beliefs that respect nature and see it as something alive and possessing spiritual power. In many cultures, this kind of relationship is an integral part of their worldview, emphasizing balance and harmony with nature. For instance, the Northuldra's interaction with Bruni highlights their belief in nature spirits and their ability to peacefully interact with these elements. This isn't merely about survival techniques; it's about a deep spiritual connection and reverence for nature as a powerful, living entity. This specific code indicates that the characters' (especially the Northuldra's) knowledge of nature transcends modern science, being rooted instead in intuitive and mystical understanding.

CONCLUSION

In conclusion, Frozen II stands out as a literary work rich with layers of mystery, symbolism, and meaning, while also incorporating cultural elements that are easily accessible to a wide audience. The film masterfully employs all five of Roland Barthes' narrative codes. The hermeneutic code is most clearly depicted in the central mysteries of the story: the true cause of the conflict between Arendelle and Northuldra. The proairetic code drives the plot forward through a series of actions and

their consequences. The semantic code is depicted through key elements such as the setting and its character, and even a specific lyric from one of the songs. The symbolic code is deeply depicted in the film's settings, the characters' unique abilities, and their actions. Finally, the cultural code is depicted through the characters' clothing, their homes, daily traditions, and their beliefs in things beyond the rational. To further explore this topic, it is recommended that a stylistic analysis of the literary devices and linguistic features in the narrative code of Frozen II be conducted.

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