

CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

This study has demonstrated that fear, as both a psychological and interpersonal emotion, is represented in *Frozen I* through a complex interplay of verbal and visual strategies. On the verbal plane, expressive speech acts—particularly pleas, rejections, and internal confessions—function not merely as narrative devices but as markers of the characters’ inner turmoil. Elsa’s and Anna’s utterances serve as linguistic vehicles that externalize suppressed emotions, while subtle features such as tone, hesitation, repetition, and syntactic choices contribute to a nuanced portrayal of fear that goes beyond propositional meaning.

Visually, fear is intensified through a careful orchestration of cinematic resources, including color, lighting, facial expressions, and camera composition. Cold hues, dim lighting, tight framing, and nonverbal gestures—such as clenched fists, trembling lips, widened eyes, and withdrawn postures—form a visual semiotic system that is equally expressive as dialogue. These visual elements do not merely accompany the verbal mode; rather, they work in synergy to construct layered variants of fear such as dread, panic, anxiety, and horror. In doing so, the film develops a multimodal grammar of emotion in which fear evolves and transforms within different narrative contexts.

The findings further reveal that Elsa’s fear is predominantly internalized and suppressed, reflecting her struggle with power and identity, whereas Anna’s fear is externalized and relational, rooted in her desire to preserve bonds and confront threats. The interaction between speech acts and visual cues illustrates that fear in *Frozen I* is not simply

communicated—it is enacted, embodied, and transformed within the narrative space. Thus, the film provides fertile ground for multimodal discourse analysis, demonstrating that meaning-making in emotional storytelling is constructed not by words alone but through the orchestration of multiple semiotic resources that together shape depth, nuance, and resonance. Ultimately, this research underlines the value of multimodal analysis as a lens to uncover the layered complexity of human emotions, highlighting how fear in particular can drive both narrative progression and character development.

5.2 Suggestion

Future research is encouraged to broaden the scope of multimodal analysis by exploring other emotions and character dynamics, or by conducting comparative studies across different animated films and genres. Scholars may also consider examining additional semiotic layers such as sound design, musical scoring, typography, and spatial arrangements, which play a crucial role in shaping emotional atmospheres. Moreover, this framework can be extended to interdisciplinary studies bridging linguistics, psychology, film studies, and media production, thereby offering richer insights into how contemporary digital narratives construct and communicate emotions in increasingly complex ways.

In addition, future scholars may integrate technological approaches such as eye-tracking or emotion-recognition software to capture viewers' responses, providing empirical evidence that complements theoretical analysis. Comparative cross-cultural perspectives could also be considered, examining how different cultural contexts influence the reception and interpretation of multimodal emotional expressions. Finally, expanding the scope of data beyond films—such as advertisements, video games, or social media content—may reveal how multimodal strategies operate across diverse narrative and communicative platforms.

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APPENDICES

Tabel 3. Verbal Coding Data




Scene/Time	Speaker	Utterance	Context	Speech Act Type	Fear Category	Linguistic Features
Childhood Accident / 00:05:43	Elsa	It was an accident. ... I'm sorry, Anna.	Apologizing after harming Anna	Expressive	Fear of Guilt (Horror)	Apology marker; hesitation "... "
Elsa Hiding Powers / 00:09:38	Elsa	I'm scared. It's getting stronger.	Confessing to father about powers	Expressive	Fear (Horror)	Self-ref. "I'm scared"; progressive verb "getting"
Elsa Hiding Powers / 00:09:44	Elsa	No! Don't touch me! Please—I don't want to hurt you.	Reacting to approach	Directive (Plea)	Panic (Horror)	Exclamative "No!"; politeness marker "please"; negation
Elsa Hiding Powers / 00:10:45	Anna	Please—I know you're in there... They say, 'Have courage', and I'm trying to—	Seeking Elsa after disappearance	Directive (Plea)	Anxiety (Nervousness)	Politeness marker; repetition; incomplete utterance
Coronation Day / 00:15:45	Elsa	Don't let them in, don't let them see; Be the good girl you always have to be.	Singing self-command before coronation	Directive (Self command)	Apprehension (Nervousness)	Imperatives; modal "have to"; repetition
Coronation Day / 00:15:55	Elsa	Conceal, don't feel, don't let them know.	Internal mantra during coronation	Directive (Self command)	Uneasiness (Nervousness)	Imperatives; negations; repetition
Coronation Day / 00:27:03	Elsa	Give me my	Demanding from Anna	Directive	Panic (Horror)	Imperative; exclamative

		glove!				
Coronation Day / 00:27:05	Anna	Elsa, please, please. I can't live like this anymore.	Pleading Elsa	Directive (Plea)	Panic (Horror)	Repetition "please"; existential "can't live"
Coronation Day / 00:27:11	Elsa	Then leave.	Responding to Anna	Directive	Anger mix with fear (Horror)	Imperative; abrupt tone
Coronation Day / 00:30:22	Anna	Elsa's not dangerous. I'll bring her back, and I'll make this right.	Convincing others after Elsa escapes	Expressive	Dread (Nervousness)	Negation; modal "will"; reassurance tone
New (Ice) Kingdom / 00:54:08	Anna	Elsa! Elsa, it's me... I'm sorry. It's all my f-f-fault.	Apologizing to Elsa	Expressive	Mortification (Horror)	Repetition; stuttering "f-f-fault"; apology marker
Frozen World / 00:37:55	Anna	What was happening on the North Mountain? Did it seem magical?	Asking Kristof	Directive (Question)	Apprehension (Nervousness)	Interrogatives; uncertainty marker
Frozen World / 00:42:16	Anna	Wolves? What do we do?	Reacting to wolves	Directive (Question)	Alarm (Horror)	Repetition; interrogative form
Frozen World / 00:41:42	Anna	It's true love!	Defending belief to Kristof	Expressive	Uneasiness (Nervousness)	Exclamative; defensive stance
Ice Kingdom / 00:55:47	Anna	Please don't shut me out again.	Pleading Elsa to open up	Directive (Plea)	Apprehension (Nervousness)	Politeness marker "please"; negation; repetition
Ice Kingdom / 00:55:55	Elsa	What?	Hearing about eternal winter	Expressive	Shock (Horror)	Sudden interrogative; abrupt

Ice Kingdom / 00:57:02	Elsa.	No, I can't. I don't know how.	Refusing to stop winter	Expressive	Panic (Horror)	Negation "No"; modal "can't"; repetition
Ice Kingdom	Elsa	You're not safe here!	Warning Anna	Directive (Warning)	Alarm (Horror)	Direct warning; exclamative
Ice Kingdom / 00:58:39	Anna	It is not nice to throw people!	Complaining after Marshmallow attack	Expressive	Fright (Horror)	Negation; moral stance
Ice Kingdom / 00:61:49	Anna	Now what?! Ohhhhh, what am I gonna do?	Desperate after Elsa rejects her	Expressive	Anxiety (Nervousness)	Interrogatives; elongated sound "Ohhhhh"; rhetorical
Ice Kingdom / 00:62:04	Anna	White? It's—what?	Reacting to hair turning white	Expressive	Shock (Horror)	Repetition; interrupted utterance
Hans Colors / 00:75:14	Anna	Hans, you have to kiss me. ... Now!	Pleading to Hans	Directive (Plea)	Panic (Horror)	Repetition "Now"; modal "have to"; imperative
Hans Colors / 00:75:59	Anna	What? You said you did.	Reacting to betrayal	Expressive	Shock (Horror)	Interrogative "What?"; exclamative
Hans Colors / 00:76:40	Anna	You're no match for Elsa.	Responding to Hans' plan	Expressive	Dread (Nervousness)	Negation; modal "no match"
Act of Love / 00:80:54	Anna	I don't even know what love is.	Responding to Olaf	Expressive	Distress (Nervousness)	Negation; self-reference; hopeless tone
Act of Love / 00:81:12	Anna	Kristoff loves me?	Reacting to Olaf	Expressive	Uneasiness (Nervousness)	Rising intonation; rhetorical question
Ending / 00:86:21	Anna	No!	Reacting to Hans' claim	Expressive	Shock (Horror)	Single exclamative;




			Anna is dead			abrupt
Ending / 00:86:38	Elsa	Anna? No... no, please, no.	Mourning frozen Anna	Expressive	Panic (Horror)	Repetition “no”; politeness marker “please”; broken utterance
Ending / 00:87:40	Elsa	You sacrificed yourself for me?	Realizing Anna’s act	Expressive	Shock (Horror)	Rising intonation; rhetorical question
Ending (38) / 00:92:02	Anna	We’re never closing them again.	Reassuring Elsa	Expressive	Uneasiness (Nervousness)	Negation; modal “never”; trauma recall

Tabel 4. Visual Coding Data

Scene / Time	Speaker	Visual Cue	Context	Fear Category	Visual Features
Childhood Accident (Ballroom) / 00:05:18 	Elsa	Wide eyes, open mouth	Accidentally injures Anna	Fear of harming others	Shock expression; widened eyes; open mouth
Childhood Accident (Ballroom) / 00:05:23 	Elsa	Falling, hugging her sister	After injuring Anna	Fear of loss & guilt	Collapse posture; hugging herself
Childhood Accident (Ballroom) / 00:05:44 	Elsa	Avoiding parents' gaze	Parents rush to help Anna	Fear of rejection	Gaze avoidance; withdrawal



<p>Childhood Accident (Ballroom) / 00:06:22</p> 	Elsa	Anna was taken away to Troll, Elsa was pulled away	Anna treated by Trolls	Fear of being danger	Spatial distance; separation
<p>Isolation in Bedroom / 00:11:27</p> 	Elsa	Sitting alone	Years of isolation	Fear & loneliness	Collapsed sitting posture
<p>Isolation in Bedroom / 00:08:10</p> 	Elsa	Avoiding Anna's gaze	Anna knocks on the door	Fear of closeness	Avoidance gaze



Isolation in Bedroom 	Elsa	Room door as a distance	Separation between sisters	Fear of proximity	Physical barrier (door)
Isolation in Bedroom / 00:11:27 	Elsa	Dim light in the room	Dark isolated room	Fear symbolized visually	Dim lighting; isolation framing
Coronation Day (Scepter & Orb) / 00:19:08 	Elsa	Wide eyes, stiff lips	Holding regalia	Fear of exposure	Wide eyes; tightened lips

Coronation Day (Scepter & Orb) / 00:19:29 	Elsa	Shaking hands, stiff shoulders	Public ceremony	Fear of nervous failure	Rigid shoulders; trembling hands
Coronation Day (Scepter & Orb) / 00:19:49 	Elsa	Avoid eye contact	Facing audience	Fear of judgment	Avoidance gaze
Coronation Day (Scepter & Orb) / 00:19:48 	Elsa	Keep your distance from guests	Public gathering	Fear of closeness	Spatial distance

Coronation Banquet (Loss of Control) / 00:27:21 	Elsa	Mouth closed, panting	After ice exposed	Fear of revelation	Gasp; heavy breathing
Coronation Banquet (Loss of Control) / 00:27:27 	Elsa	Defensive hand movement	People closing in	Fear of danger	Defensive posture (Stay away!)
Coronation Banquet (Loss of Control) 	Elsa	Wild gaze at the crowd	After being exposed	Fear of crowd	Panic gaze




Escape from Arendelle / 00:28:22 	Elsa	The body is leaning to run	Escape sequence	Fear-driven flight	Retreat body movement
Escape from Arendelle / 00:28:55 	Elsa	The gaze is focused forward	Avoiding people	Fear of contact	Forward gaze
Escape from Arendelle / 00:28:40 	Elsa	Stay away from the crowd	Leaving Arendelle	Fear of hurting others	Spatial distance




<p>Escape from Arendelle / 00:28:50</p> 	Elsa	Camera shakes, dark light	Cinematic emphasis	Fear visual style	Shaky cam; dark tones
<p>Building Ice Palace (Let It Go) / 00:32:09</p> 	Elsa	Thin smile, alert eyes	Self-liberation	Fear turning to courage	Ambivalent gaze
<p>Building Ice Palace (Let It Go) / 00:32:07</p> 	Elsa	Defensive hands then loosen	Transformational moment	Fear dissolving	Gesture shift




Building Ice Palace (Let It Go) / 00:33:39 	Elsa	Alone in a large empty space, making an ice kingdom	Isolated palace	Fear of isolation	Isolation framing
Building Ice Palace (Let It Go) / 00:34:32 	Elsa	Cold bright blue light	Scene aesthetics	Fear symbol in light	Blue tones
Ice Palace Accident 	Elsa	Shocked face, open mouth	Hurts Anna again	Fear of harming	Shocked expression




Ice Palace Accident / 00:57:52 	Elsa	Step back then collapse posture	Realization moment	Fear & guilt	Collapse gesture
Ice Palace Accident / 00:57:50 	Elsa	Looking down, avoiding Anna's gaze	After accident	Fear of rejection	Avoidance gaze
Ice Palace Accident / 00:58:16 	Elsa	Creating distance with Anna	After hurting Anna	Fear-driven distance	Spatial distancing




<p>Creating Marshmallow / 00:58:16</p> 	Elsa	Defensive hand movement	Creating monster	Fearful defense	Defensive arms
<p>Creating Marshmallow / 00:68:20</p> 	Anna & Kristoff	Anna & Kristoff's hard and tense gaze	Driving them away	Fear of closeness	Hard gaze
<p>Creating Marshmallow / 00:68:25</p> 	Elsa	Monsters become obstacles	Separation tool	Fear barrier	Physical barrier



<p>Creating Marshmallow / 00:58:25</p> 	Elsa	Low angle monster	Cinematography	Fear intimidation	Low angle shot
<p>Snowstorm Climax / 00:78:10</p> 	Elsa	Elsa is pale, her eyes are panicked	Storm overwhelming	Fear of chaos	Pale face
<p>Snowstorm Climax / 00:78:17</p> 	Elsa	Gerakan tangan kacau	Uncontrolled storm	Fear uncontrolled	Erratic hand motion




<p>Snowstorm Climax / 00:78:19</p> 	Elsa	Eyes move fast	Looking around	Fear hypervigilance	Rapid eye movement
<p>Snowstorm Climax</p> 	Elsa	Alone in the middle of the storm	Isolation framing	Fear loneliness	Spatial isolation
<p>Snowstorm Climax / 00:85:10</p> 	Elsa	Dark lighting, camera shakes	Scene tension	Fear cinematography	Dark tones




<p>Hans Threatens Elsa / 00:85:02</p> 	Elsa	Elsa gasped, her mouth open	Cornered by Hans	Fear of death	Gasp expression
<p>Hans Threatens Elsa / 00:85:03</p> 	Elsa	The body retreats defensive	Avoiding Hans	Fear defensive	Defensive retreat
<p>Hans Threatens Elsa / 00:85:23</p> 	Elsa	Eyes widened, looking for a way out	Cornered moment	Fear panic	Wide eyes


<p>Hans Threatens Elsa / 00:85:41</p> 	Elsa	Elsa was cornered	No way out	Fear trapped	Spatial entrapment
<p>Hans Threatens Elsa 00:86:20</p> 	Elsa	Low angle of Hans sword, close-up of Elsa's face	Dramatic threat	Fear cinematic	Low angle sword
<p>Anna's Sacrifice / 00:86:45</p> 	Elsa	Elsa is shocked, her eyes are watering	Anna freezes	Fear of loss	Tearful gaze



<p>Anna's Sacrifice / 00:86:28</p> 	Elsa	Elsa collapse on his knees	Anna's death	Fear grief	Collapse posture
<p>Anna's Sacrifice / 00:86:38</p> 	Elsa	The old gaze to Anna	Looking at frozen Anna	Fear pleading	Sustained gaze
<p>Anna's Sacrifice / 00:86:38</p> 	Elsa	Close to physical even though on the limit of death	Sisters' proximity	Fear losing bond	Close spatial framing

<p>Anna's Sacrifice / 00:86:25</p> 	Elsa	Slow motion Hans sword	Climax moment	Fear prolongation	Slow motion effect
<p>Childhood Accident (Ballroom)</p> 	Anna	Eyes closed, body falling	After being hit by Elsa's power	Fear of unconscious danger	Collapsed body; closed eyes
<p>Childhood Accident (Ballroom)</p>	Anna	Pale face, not moving	Lying down after the incident	Fear of mortality (visualized)	Limp body; pale face

					
<p>Childhood Accident (Ballroom)</p> 	Anna	Being hugged by parents	When helped by Trolls	Fear externalized	Passive posture
<p>Isolation in Bedroom</p> 	Anna	Knocking on the door, sad face	Calling Elsa	Fear of rejection	Knocking gesture; pleading face
Isolation in Bedroom	Anna	Sit and walk alone in the corridor	Not accompanied by elsa	Fear loneliness	Slumped posture

					
<p>Coronation Banquet (Loss of Control)</p> 	Anna	Shocked look, open mouth	When Elsa was caught	Fear of danger	Shock face
<p>Ice Palace Accident</p> 	Anna	The face hurts, holding the chest	Affected by Elsa's strength	Fear of dying	Hand clutching chest
Creating Marshmallow	Anna	Eyes widened,	Seeing Monsters	Fear of monstrous	Wide eyes; clutching

		holding Kristoff		threat	gesture
Snowstorm Climax / 00:86:20 	Anna	The body is weak because of the curse	Nearing the end of the movie	Fear of death	Weak posture
Anna's Sacrifice / 00:86:23 	Anna	Walking limping towards Elsa	Withstand the curse	Fear but brave	Stumbling movement

<p>Anna's Sacrifice / 00:86:28</p> 	Anna	Raise your hand to block the sword	Protecting Elsa	Fear of death, courage	Raised arm gesture
<p>Anna's Sacrifice / 00:86:30</p> 	Anna	Froging in protective movement	Symbolic Death	Fear ultimate	Frozen defensive pose