
| RESEARCH ARTICLE

Frozen-II: Philosophy of Life

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| ABSTRACT

This paper examines the philosophy of life depicted in Disney's *Frozen II* (2019), the sequel to the 2013 animated film *Frozen*. Directed by Chris Buck and Jennifer Lee, the film follows Princess Anna and Elsa as they navigate personal growth and self-discovery. Using Stuart Hall's "encoding and decoding" theory (1973), this qualitative study analyzes how the film encrypts philosophical messages through its narrative structure. The research identifies ten major life philosophies embedded within the story: Let Go, A Step at a Time, Adoration, *Panchatattva*, Prayer, The Quest of Identity and Self-Discovery, Destiny and Free Will, Ecological Ethics and Ecological Balance, Embracing Change and the Impermanence of Life, and The Interconnectedness of All Things. The analysis suggests that *Frozen II* serves as a metaphorical representation of navigating modern life's complexities, offering valuable insights that resonate across age groups. The film demonstrates how animated narratives can effectively communicate profound philosophical concepts about existence, making it a significant text for understanding contemporary approaches to life philosophy through popular media.

| KEYWORDS

Animated film analysis, ecological ethics, encoding and decoding, *Frozen-II*, philosophy of life, self discovery.

| ARTICLE INFORMATION

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1. Introduction

Films are an influential medium of learning. Film fabricators use this medium to communicate their views and transmit their ideas to society. Addressees decode the encrypted codes and grasp the point of view of the film fabricators. The paper intends to explore the philosophy of life encrypted in the film *Frozen-II* (2019). Walt Disney Animation Studio is the producer of this film *Frozen-II*, the 58th film of this production, and which is the sequel to the 2013th original one. This sequel form of the well renowned superhit franchise guarantee to be more spellbinding as it advances with Anna, the princess, and her sister Elsa's pasts and fragments amassed in both of their current circumstances, which is projected by Kristen Bell and Idina Menzel, respectively. It is the story of Elsa, Anna, Kristoff, Olaf, and Sven as they board on an expedition to expose the reality of their kingdom's past and Elsa's magical super powers. Chris Buck and Jennifer are the directors of *Frozen-II*, and it is authored by Lee. As chronicles are very influential and they inject a deep-seated imprint on the addressees, film fabricators employ their fabricating skills in their production to convey their viewpoint. While fabricating their product, the fabricators encrypt their codes skillfully by implanting various devices of the film as characters, plot, light, sound, camera, background, dialogue, music, etc. Hence, films function as a fabricated injection filled with the encrypted point of view of the fabricators to inject into the minds of the addressees. Although the film is eminent because of its spellbinding animation, captivating songs, and passionate gravity of emotions, it also proposes an investigation of philosophical premises. This paper aims at uncovering the philosophy of life encrypted in *Frozen-II*, concentrating on its coding of Let Go, A

Step at a Time, Adoration, *Panchatattva*, Prayer, The Quest of Identity and Self-Discovery, Destiny and Free Will, Ecological Ethics and Ecological Balance, Embracing Change and the Impermanence of Life, and The Interconnectedness of All things. After investigating these themes, we can have a better understanding of how the film is an allegorical representation of the human journey, proposing comprehensions to understand and navigate the uncertainties of life, embrace change, and accept the significance of our lives. *Frozen-II* realistically helps the addressees learn the philosophy of life; hence, the paper essences on the discourse that highlights the philosophy of life encrypted in this film *Frozen-II*. Recognizing the fact that the assembled discourse is fabricated and dissected in an assertive circumstance henceforth, it is vital for an academic investigator to forward towards the position of discourse analysis (Morley 156). To meet the objective of the study, the paper presents the philosophy of life as Let Go, A Step at a Time, Adoration, *Panchatattva*, Prayer, The Quest of Identity and Self-Discovery, Destiny and Free Will, Ecological Ethics and Ecological Balance, Embracing Change and the Impermanence of Life, and The Interconnectedness of All things, which are presented in *Frozen-II*.

2. Statement of the Problem

Everyone is in the quest for contentment. Life is a struggle for existence. All are in a whirlpool of various problems in their life. Dislocation, natural catastrophe, mishap, disasters, misfortune, human social behaviors, human psyche, body disorders, human choices, etc., all contribute to making human life problematic. This film *Frozen-II* proposes life philosophies if learnt properly and is abided by, then life becomes easy and help the addressees to live a comfortable life and gives strength to exceed all the obstacles and problems of life stated above.

The present research paper anticipates to investigate the philosophy of life in *Frozen-II*. Since the philosophy of life is encrypted in *Frozen-II* very diplomatically, the paper attempts to squeeze out the philosophy of life and make it visible. In addition, this work intends to investigate what are philosophies encrypted in *Frozen-II*.

The paper is extremely substantial in present circumstances, as globally we acknowledge that there is a lot of chaos and struggle for existence, and everything fails to provide a solution to it. Many researches conducted to date locate the numerous facets of how to lead and live life comfortably. Almost none communicate about the treatment of the problems of life. In this setting, this study certainly attempts to make its audiences learn the philosophy of life encrypted in this film so much so that they can have a better comfortable life.

3. Methodology

This paper uses a qualitative research method. Hence, the paper adopts the theory of encoding and decoding of Stuart Hall to analyze the film. The textual analysis is one of the fundamentals of this study basically concentrates on the conceptions, discourses, performances, and other relevant phenomena of the film. The primary data of the study is the film *Frozen-II*, directed by Chris buck and Jennifer Lee. A collection of different texts from libraries, different referential books, journals, and internet sources, etc., associated with the film are secondary data. Selection, gradation, and collection of primary data is a purposive one, which is based on repetitive inspecting of the film. The characters, plot, symbols, background music, scene, dialogues, narration, and even the lenses are taken into consideration as the primary first-hand data for the analysis of the film. Primarily, the data is selected, graded, analyzed, and described to accomplish the set objectives of the study.

3.1 *Frozen-II*

Stories are very powerful and have a long-lasting impact, which is why stories are basically employed to teach. Long ago, when Elsa and Anna were just small children, they were narrated a story about Northuldra in Arendelle lore, which was a territory where their grandfather went to make peace with the people residing there. Though the great grandfather had gifted Northuldrain a dam too, he was cheated by them. He had to face a war in Arendelle history: A fearsome battle broke out, but then the forest's nature spirits got involved – sending many Arendellian scurrying and sealing the whole place away behind an impenetrable wall of magical mist. Although the mist was firm in Arendelle, it was under attack, the forest's magical spirits have begun causing havoc beyond the foggy perimeter by the elemental forces. Magical manifestations of earth, air, water, and fire had made the lives of citizens difficult, who were then forced to flee.

As Elsa had heard the story from her parents about the land and her grandfather, she was determined to save her kingdom. On the one hand, it's her duty to save the land inherited from her parents, and on the other, she was in the quest for the singing voice which was maddeningly persistent. The voice seemed to be calling her to a mysterious, magical forest- a land that her father told her and Anna about long ago. Elsa was not known of the reality of the voice- it could be a whisper to understand her own magical powers, or was it related to the elemental attacks on her kingdom? She tells Anna, "I believe whatever is calling me is good." Anna was ignorant of the voice, but she was determined to protect her sister Elsa at any cost. The love of the two sisters, Elsa and Anna, was commendable. Both are deeply committed to each other's safety; Anna's sacrifice for her sister was a special one. She accompanied her sister wherever she went, and she never tried to stop her. Anna's boyfriend Kristoff, his hulking reindeer, Sven, and the snowman Olaf also volunteered. Finally, Elsa is able to rescue the citizens of Northuldra.

4. Theory and Methodology

Since the study is conducted by employing the "encoding and decoding" theory of Stuart Hall. His theory can dichotomize the film analysis by a kind of standpoint, restricted to circumventing the "immanent analysis" (Prythton, 79). *Frozen-II* is the principal primary text and the approach employed here is the qualitative one where the whole text is scrutinize using the theories associated with encoding and decoding. As the paper concentrates on exhibiting the philosophy of life present in the film, it is investigated through the lenses of Stuart Hall, which is "encoding and decoding" (Alasuutari, 2). This assists in apprehending the film as a variation of discourse as a category of interaction... the encoding procedure is organized through the operation of the codes within the semantic chain of a discourse (Hall 1973; Zhao 2014). The raw substances assembled to encrypt a definite message is acquired from the society that approves specific codes. Analogous is with decryption, as they are conserved across societal contract (Murdock, 2017). Since the reader response theorists promote that the text provides diverse meanings to diverse readers, it is so because of the diverse backgrounds of the receptors, which is established on "ethical and religious standpoints" (Eco, 115) and added factors (Dickinson & Linne, 18; Zhao, 12; Bao, 17; Wang, 155). The receptors psychology substances as they belong to various tradition and cultures with different education levels, having different orientations. The Transcultural situates these dynamics, which come into play, and occasionally cultural implications are embraced (Bao, 17). Decryption is more about receptors way of reception of codes and creating meaning out of it (Zhao, 12). Essentially, precise connotations are that are honestly directly disseminated through the receptors/audience/spectators in the position of the broadcaster, and the receptor's reaction can also be acquired as the procreation technique of decryption (Dickson & Linne, 19). This is why the precondition is to commence a procedural phenomenon of fabrication, dissemination, and reception. A cyclic procedure of rotation which, without any interruption, carries on and on. Primarily, the data is selected, assembled, categorized, graded, and then scrutinized to achieve the objectives of finding the philosophy of life in *Frozen-II*.

4.1 Let Go

Primarily, *Frozen-II* exhibits the philosophy of "let go," which is helpful for life. We cannot hold on to or carry the baggage of all, hence we need to let go. The film promotes that life is also about letting go. The independent trails chased by both the two sisters-Elsa and Anna, concentrate on the philosophy of life that one must haunt the trail that is categorized for him/her because the trails are categorized on the basis of his/her capabilities, and one ought to let go of the possessions that are beyond one's regulation. Elsa was aware of the fact that her sister Anna is incapable of following her in the conclusive trail, so she abandoned her and let her go. In spite of both sisters, Elsa and Anna's resilient conviction of not being parted, they were compelled to be apart from each other. At one specific point of the venture, Anna descends into hopelessness as each and everything in her visibility was disintegrating, so she assembled all her strength and took the next correct step forward, which was the correct way for her to do, and she was able to save herself.

4.2 A Step at a Time

The second philosophy the film *Frozen-II* posits is the philosophy of "A Step at a Time". This philosophy is highlighted as it is presented through a song "The Next Right Thing." Although the wretchedness threatens Anna "Hello darkness/ I'm ready to succumb" she arrives at a brave pronouncement she believes "a tiny voice that

whispers in my mind” which tells her, “You are lost, hope is gone/ but you must go on/ and do the next right thing.” Hence in life too, one needs to take a step at a time further which is the next right thing for the human.

4.3 Adoration

The third philosophy that the film presents is the philosophy of adoration. Adoration is an essential part of human existence. Although the film *Frozen-II* does not surface romantic love in the film but it overpoweringly ascertains the statement that adoration is one of the essentials of life, which supports the existence of nature and human being. Despite a lot of difficulties and obstacles Kristoff come across while proposing to Anna, he is devoted to her. Olaf, who was gifted with permafrost that heat can not melt, grows up and becomes more thoughtful. He comprehended that one thing which can never be replaced or changed is adoration. Olaf’s realization is the realization of the receptors who are given the message encoded and fabricated by the fabricators that the philosophy of adoration or love is unfathomable, hence essential for all.

4.4 Panchatattva

The fourth philosophy this film *Frozen-II* shows is the significance of *Panchatattva*- the five natural elements-Earth (Prithvi), Ether/Spirit/Space (Akasha), Fire (Agni), Water (Jal), and Air (Vayu). Each and every element has its own emblem or representation in the captivated forestry, visually arousing the megaliths at Stonehenge. Elsa inadvertently constructs a sky occupied with ice crystals, each one of which behold elemental symbols as well. Each and every spirit is epitomized with its corporeal quintessence: Earth is portrayed in the form of giant-Rocklike critters. Space is symbolized through the sky itself, and the spirit is the protagonist of the film, Elsa herself. Fire is iconized by the gecko, a creature that is similar to a salamander. The water is resembled by a horse, and the last element, air, is represented in the form of a tornado-like whirling storm. Elsa realizes that all these elements, the *Panchatattva*- the five natural elements-Earth (Prithvi), Ether/Spirit/Space (Akasha), Fire (Agni), Water (Jal), and Air (Vayu) are the essentials of human existence. And on top of that, it is needed to maintain the balance of each of the element, otherwise the universe may collapse. The philosophy of the *Panchatattva* as used in the film precisely resembles the ancient philosophies of *Panchatattva* in Hinduism, Buddhism, and some other orient traditions, which demonstrate all these *Panchatattva* as the essential constituents of the universe and its existence. All these elements are authoritative Godly entities which in innumerable ways construct, deconstruct, and reconstruct the universe. The primary duty of human beings is to try to conserve the synchronization.

4.5 Prayer

The fifth and the last philosophy, as shown in this film, is prayer. The film renders the philosophy of prayer as the most prevailing philosophy. It is evident that the film keeps on injecting the idea of prayer as the sound of a troll say that everyone must “Pray” that everything will turn out right. The audience perceive that prayer played a significant role in everybody’s life. *Frozen-II* advocates the philosophy of prayer in an impeccable approach. Whenever the protagonist Elsa is in difficulty, she begins her prayer. The prayers help her overcome all the obstructions on her way. The philosophy is clear: whenever one is in trouble, he/she pray and that helps him/her overcome all the hurdles in life.

4.6 The Quest of Identity and Self-Discovery

The sixth is the Quest of Identity, which is one of the predominant topics of the film *Frozen-II*. Elsa’s expedition is the representation of the quest for identity. She is always in a struggle with the interrogations about who she is and why she is equipped with the magical powers. The song “Into the Unknown” condenses her pragmatic battle because Elsa is attracted to the mysterious sound that keeps calling her. This sound signifies the unidentified self of hers, forcing her to investigate her identity beyond the limitations of being queen. Her quest is a metaphorical representation and the quest every human is embarking on. She embraces her true self despite all the hurdles. This also magnifies the philosophy of authenticity and self-realization, where one must trust his/her capacities to navigate through the challenges of life. Similarly, Anna also undertakes the expedition of self-discovery, but in a different manner. Elsa’s search is towards the unknown, whereas Anna’s is towards the known, where she needs to confront her terror of desertion and ascertain to trust in herself. The song “The Next Right Thing” is the key answer

to her quest. This idea resonates with existentialist philosophy, specifically Jean- Paul Sartre and Viktor Frankl's, who accentuated the significance of discovering meaning in life despite all the miseries.

4.7 Destiny and Free Will

The idea of destiny/fortune is recurrent in the film. Elsa's expedition is purpose oriented, which is unknown to her, and her magical powers are connected to the charmed forest. This is the indication of nature and free will. Is the journey Elsa is undertaking predestined, or she chooses out of her free will to structure her future? It seems to strike a balance between destiny and free will. Although Elsa is drawn to the charmed forest because of the external forces that were out of her control, eventually she chooses to embrace it and tried to connect the two different worlds. This clarifies the power of external forces and our free will to make eloquent choices based on our capacities. Olaf, one of the characters in the film, postulates a hilarious but intuitive interpretation of existence and the value of time. Olaf's deliberations on the understanding of life and the inescapability of change emphasize the strain between determinism and free will. Olaf's childish inquisitiveness operates as a prompt that life's ambiguities are not to solve rather embrace, experience, and cheer.

4.8 Ecological Ethics and Ecological Balance

The film *Frozen-II* emphasizes the need for ecological ethics and the ecological balance. The main cause of the battle between the people of Arendelle and the Northuldra tribe is embedded in the exploitation of natural resources by human beings, which is represented by the dam built by Elsa and Anna's grandfather. Because of the imbalance caused by human activities in nature, nature has lost its beauty, which is represented through the mist that conceals the enchanted forest. The film strongly advocates in favor of nature and its conservation. It shows a deep respect for the natural world and reminds humans to take responsibility for preserving it. The *panchatattva* serve as it has been given a high regard as custodians of the natural world in the film, and its anger leads to the environmental distortion and imbalance. Elsa, as the fifth spirit, is shown as the bridge between the two worlds- human and natural, which helps strike the balance between the two to maintain peace and harmony. Elsa's venture to reestablish the ecological order resonates with the broader philosophical message that humans need to respect nature and live in harmony with nature instead of dominating it.

4.9 Embracing Change and the Impermanence of Life

Change is a core topic in the film *Frozen-II*, which is highlighted by the struggle of the characters to contend with impermanence and the inevitability of growth. The song of Olaf, "When I Am Older," wittily echoes his anticipation that the insecurities of life will make sense with time. *Frozen-II* explicitly teaches us that change, which is inevitable, needs to be embraced rather than be feared because it is natural and is necessary for existence. Elsa's alteration from queen to the fifth spirit symbolizes individual progression, which often demands permitting go of old identities and embracing the new one. This philosophy of change and impermanence echoes with Buddhist philosophy, where Heraclitus expresses, "No man ever steps in the same water twice." Anna's trail also resonates with the significance of embracing change. Her verdict to demolish the dam, despite the risk of losing Arendelle, validates her choice of letting go of the past to construct a better future that is to embrace change.

4.10 The Interconnectedness of All Things

Frozen-II establishes the significance of the interconnectedness of all things. It accentuates the association among individuals, communities, and the natural world. Elsa, as the fifth spirit, projects that humans are an integral segment of nature, which is fortified by the prominence given to love and bonding in the film. The two sisters, Elsa and Anna's relationship operates as an emotional glue to demonstrate the strength of love to overcome the adversities of life. The film proposes our connections to all are the foundations of our purpose and meaning of life. The projection of history and memory also denote the interconnectedness. The characters' trail to reveal the truth of their kingdom's past emphasize comprehension of history is indispensable for the construction of a better future.

5. Philosophy of Life in *Frozen-II*

After analyzing the whole text through the lenses of the philosophy of life encrypted in the film, it is concluded that the film *Frozen-II* presents five philosophies of life. The five philosophies encrypted and portrayed in the film are

"Let Go, A Step at a Time, Adoration, *Panchatattva*, and Prayer. In the first place, the philosophy of "Let Go" is encoded beautifully, which tells us that one has to "let go"; otherwise, one cannot move further. Anybody is not capable of shouldering the baggage and moving on. The example of Elsa leaving her sister proves this. Although both sisters were committed to be together but Elsa has to abandon her sister Anna as she was incompetent to follow her sister in her difficult venture. Elsa abandons her sister because she unable to meet her objectives if she embarks on her journey further with her. This philosophy guides the receptors that one must follow the path which is catalogued for him/her because the paths are decided on the basis of the capabilities one possesses, and one must let go of all that is beyond his/her control. The second philosophy that the film showcases is "A Step at a Time". The fabricators of the film encrypted this philosophy with the help of a song, "The Next Right Thing". At one precise point in time, Anna declines into desperateness as all in front of her was collapsing. Each she accumulated all her potency and took the next correct step onward, which was the appropriate approach for her to do, and she was capable of protecting herself. This philosophy of "A Step at a Time" shown in the film *Frozen-II* exemplifies how it works. Once, the misery threatens Anna "Hello darkness/ I'm ready to succumb" she reaches at a courageous assertion when she considers "a tiny voice that whispers in my mind" which discloses her, "You are lost, hope is gone/ but you must go on/ and do the next right thing." Thus, everybody has to take a step at a time to keep the life going despite all the difficulties forwarded by the circumstances. Thirdly, the film presents the philosophy of adoration. Adoration is an indispensable segment of human survival. In spite of various difficulties posed in front of Kristoff, he is dedicated to Anna and finally is able to propose to her. Although the film does not apparently talk about romantic love but it philosophizes the necessities of adoration. Olaf's realization of adoration that one thing which can never be replaced or changed is adoration is the encrypted coded message of the film fabricators, which philosophizes the significance of adoration in human existence. Olaf's apprehension is the apprehension of the receptors as they decrypt the encoded code of adoration, which is the philosophy of life. This philosophy of adoration is immeasurable; thus is a fundamentals of the existence of the universe. Fourthly, this film valorizes the philosophy of *Panchatattva*- the five natural elements-Earth (Prithvi), Ether/Spirit/Space (Akasha), Fire (Agni), Water (Jal), and Air (Vayu). Each of the elements is represented -Earth is portrayed in the form of giant-Rocklike critters, Space is symbolized through the sky, and the Spirit is Elsa herself, Fire is iconized by a gecko, Water is resembled by a horse, and the last element, air, is represented in the form of a tornado-like whirling storm. The protagonist Elsa comprehends that all the *Panchatattva*- the five natural elements-Earth (Prithvi), Ether/Spirit/Space (Akasha), Fire (Agni), Water (Jal), and Air (Vayu) are the essentials of human existence and the existence of the universe. And on top of that, it is needed to maintain the balance of each of the element, otherwise the universe may collapse. The philosophy of *Panchatattva* encrypted in the film resonates with the ancient Hindu, Buddhist, and other orient philosophies, which also advocate the value of them in the existence of the universe. The *Panchatattva* are Godly entities that are responsible for human existence. The principal job of human beings is to try preserve the harmonization of these *Panchatattva*. Fifthly, the last one is the philosophy of prayer. The most predominant philosophy is prayer. The film continuously injects the philosophy of prayer in the form of a troll that says everyone must "Pray" and everything will turn out right. The receptors receive that prayer plays a valuable role in everybody's life. *Frozen-II* promotes the philosophy of prayer in an unimpeachable method. Elsa keeps on praying whenever she is in difficulty, and the prayers help her overcome her hurdles on the way. The prayers are really helpful in difficult conditions; we all pray to overcome our difficulties of life. Hence, the philosophy of prayer, too, is encrypted in this film. A fascinating movie that offers deep insights into the philosophy of life is *Frozen II*. Its examination of Let Go, A Step at a Time, Adoration, *Panchatattva*, Prayer, The Quest of Identity and Self-Discovery, Destiny and Free Will, Ecological Ethics and Ecological Balance, Embracing Change and the Impermanence of Life, and The Interconnectedness of All things resonate with receptors, teaching us the value of philosophy in our lives. The creators of this film successfully create an engaging film by encapsulating philosophy within a captivating story that goes above all the constraints of a standard animated movie. In order to elaborate on the current human tragedy, *Frozen II* entices viewers to consider and think back on their own life.

6. Conclusion

In conclusion, the film *Frozen-II*, produced by Walt Disney Animation Studios, which is their 58th film, is the sequel to their 2013 original film presents a philosophy of life. This further continuation of the prevalent endorsement sanctions to be extra mesmerizing as it progresses with the two princess Anna and Elsa's life in the past and the

sections assembled in the present, as represented by Kristen Bell and Idina Menzel. The encrypted code of philosophy of life is well presented by Chris Buck and Jennifer as directors of the film. The narration of Lee adds more value as it encrypts the philosophies in such a manner that it does not irritates the receptors as preaching, rather it melts in the storyline as lyrics melt in soft music. The chronicles are exceptionally vigorous, so much so that they inject and inscribe the philosophies in the minds of the audience. Film fabricators fabricate their films to convey their encrypted messages to the receptors, as the philosophies shown in this film are conveyed to the audience. To do so, fabricators use different elements of the film as characters, plot, sound, scene, background, dialogue, music, etc. All these elements assist fabricators in encryption so much so that the receptors decrypt the encrypted codes and receive them, and then later respond to them, which helps in maintaining the cycle of fabrication/production, dissemination, and reception. In this film *Frozen-II*, philosophies of life - "Let Go", A Step at a Time, Adoration, *Panchatattva*, and Prayer as presented are the encrypted codes which are decrypted by the receptors of the film and perceived as essentials of human existence.

Frozen-II precisely encrypts the philosophy of life and disseminates to its receptors, where primarily it says "Let Go" - as there are distinct paths for every individual, and none can shoulder the burden and move on. Secondly, it injects the philosophy of- A Step at a Time with the help of a song "The Next Right Thing," which means we need to keep on moving ahead by taking a step. Thirdly, it vindicates the significance of adoration. Though the film does not surface the romantic aspect of life but it tremendously establishes the fact that adoration is one of the essentials of life, which is irreplaceable and unchangeable. Fourthly, the *Panchatattva*- earth, sky, fire, water, and air are all fundamentals of the universe and its existence, hence need to be conserved. The fifth and the last one is the philosophy of prayer, which says prayers help overcome the hurdles of life. *Frozen II* is an intriguing film that provides profound insights into the philosophy of life. It is a metaphor because it explores Let Go, A Step at a Time, Adoration, *Panchatattva*, Prayer, The Quest of Identity and Self-Discovery, Destiny and Free Will, Ecological Ethics and Ecological Balance, Embracing Change and the Impermanence of Life, and The Interconnectedness of All things. We learn the prominence of philosophy in our lives. By magnificently abbreviating philosophy within a mesmerizing narrative that surpasses all the confines of a distinctive animated picture, the film's architects have fabricated an enthralling feature. *Frozen II* invite spectators to replicate and reflect on their own lives in order to further explain the current human catastrophe.

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