

Being a Man: Representation of Liberating Masculinity in Animation Film (Van Dijk's Critical Discourse Analysis of How to Train Your Dragon)

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Abstract. Films that routinely focus on revealing the toxic masculinity concept will make it difficult for boys to integrate the essential aspects of their humanity. 'How to Train Your Dragon' film describes the forms of achievement, struggle, acceptance, and inclusiveness internalized in Hiccup and Toothless characters. The roles inherent in Hiccup's figure illustrate the application of the elements focused on the concept of liberating masculinity, including compassion and connection. This research aims to conduct a critical study on the depiction of liberating masculinity shown in this film using the Critical Discourse Analysis by Van Dijk. Empirical data are collected through literature study and documentation focused on analyzing three dimensions, text, social cognition and social context. The results show that How to Train Your Dragon depicts liberating masculinity internalized through Hiccup and Toothless characters full of compassion and inclusive connection. Their characters are the perfect antithesis of being a hero and role model for boys in this society which is subordinated by patriarchal views.

Keywords: Animation Film; Critical Discourse Analysis; Gender; Liberating Masculinity; Media Communication

1 Introduction

Television and film have become some of the potential sources of displaying information on gender of children. Nowadays, not a few texts of media in the form of films that routinely focus on revealing traditional gender roles instead of breaking boundaries and expanding identities that more fluid and open. Baker and Raney (2007) reveal that in animated children's superhero films, masculinity is usually portrayed by characteristics such as dominance, aggression, power, status-seeking, and emotional control. The media exposure of this film can influence masculine attitudes and behavior in children. As Coyne et al. (Ward & Aubrey, 2017) also stated, boys who like to watch superhero films tend to engage in games that are attached to male stereotypes such as physical fights or gun games.

The confined masculinity depicted in the films focuses more on men's physical strength, financial success, and social status rather than internal problems involving emotions and soul. This concept shows the separation of men with the form of emotion shown. Not a few believe that men should keep their emotions to themselves, be independent, and not show weakness in front of others.

This ideal male role makes it difficult for men to integrate the essential aspects of their humanity. In addition to harmful misconceptions, this concept also has quite a severe psychological impact. Based on the results of a 2018 survey conducted by FiveThirtyEight, 60% of men surveyed said that society pressured them to behave in an unhealthy or harmful manner. This pressure often causes depression, suicidal behavior, and violence in men.

Adams and Frauenheim (2020) explain that the concept of liberating masculinity is one of the best alternatives in conveying a version of masculinity that involves emancipation from the limitations imposed by limited masculinity. This flexible adherence to traditional male rules effectively frees men from confinement and social pressure. This concept is also dynamic, more open, fluid, and freer to adapt and change. This concept includes the various dimensions that humans possess and the many archetypes available to boys. It allows them to fulfil additional roles, which are not limited to provider, conqueror and protector.

Building the concept of liberating masculinity involves five essential elements called the 5Cs; two of them are compassion and connection. The element of compassion is about a man's ability to open his heart. It allows men to allow their hearts to feel many emotions even when they have to be crushed by suffering, which then trains them to alleviate that suffering or prevent it in the first place. Men need to believe that affection is a core part of masculinity. Connection refers to a solid and meaningful relationship. It means building stronger bonds between men and other people and placing themselves to spread kindness to humans and the environment. The strength of this connection demonstrates the importance of bonding and a sense of community in all aspects of human life (Adams & Frauenheim, 2020).

How to Train Your Dragon (2010), a film adaptation of the book of the same name written by Cressida Cowell in 2003 and produced by DreamWorks Animation, is one of them. This film is set in a very conservative Viking tribe on Berk Island, telling the life of Hiccup, a teenage boy who adventures with his dragon, Toothless. As a caring, compassionate, and creative person, Hiccup seeks to rid himself of the toxic concept of masculinity and succeeds in changing the views of his tribe, opening their minds to a world where humans and dragons live in harmony.

Based on this issue, researchers are interested in conducting a Critical Discourse Analysis of the depiction of the liberating masculinity concept that shown in the *How to Train Your Dragon* film through the CDA method by Van Dijk. This method analyses linguistic and semiotic aspects of social processes and problems covering three dimensions: text, social cognition, and social context.

2 Methodology

This study uses a qualitative research method with explanatory research using the Van Dijk model of Critical Discourse Analysis. Researchers used a critical paradigm and hegemonic masculinity theory. According to Giroux (2009), critical theory is a process that allows the disclosure of alternative community constructions that hide behind accepted norms. As a hierarchical concept, the theory of hegemonic masculinity shows the reality of life from the asymmetry between men. Connell (Magrath, 2018) draws attention to the fact that although men are the main perpetrators of violence and subordination to women, it is undeniable that a large proportion of male violence is also directed at other men who are considered subordinate to the existing masculinity.

The data collection techniques used by researchers are literature and document study. This research collected all data from the literature, such as reading materials relevant to the issue, especially gender communication, media studies, and masculinity. The documents research is done by collecting from the script, dialogue, and graphics in *How to Train Your Dragon*, supporting and enriching the data processed by the researchers. The researchers present all the results of data analysis using rules and patterns in the form of tables and pictures and exposure using words.

3 Result and Discussion

3.1 Dimension of Text

The Macro Structure

Macro structure is an element that includes global and overall meaning through the topic or theme raised in the text. *How to Train Your Dragon* film raises the central theme of the patriarchal society's social reality, internalized through Viking society's conservative and hypermasculine culture. As the main character in the film, Hiccup becomes a representative figure of a subordinate group of men who struggle against hegemonic masculinity. The depiction of the concept of liberating masculinity is internalized in Hiccup's character quite perfectly, although Hiccup has the privilege of being the son of a Berk tribal chief in terms of social status.

Hiccup experienced much pressure from his father and Viking society for being "different" physically, mentally, and in character. Hiccup's success in fighting for a more balanced gender concept and better integrating its human aspects in this regard cannot be separated from the achievement of hegemony. As part of the male subordinate, Hiccup can be considered and recognized for the rise and establishment of consensus rules in Viking society. As a portrait of a subordinate male, Hiccup strives to change the Viking society's thinking about dragons and build harmony between the two. Hiccup breaks the boundaries of masculinity that has been considered ideal on his island. The hegemony of masculinity here results in the acceptance and invisibility of aspects that have become part of male nature and masculinity.

The Superstructure

The superstructure is a schematic part that contains the storyline in the film, including conflict, climax, anti-climax, and story completion. The conflict in the film initially involved a sense of inner war from Hiccup, who could not force himself to fulfil his father's desire to become a dragon hunter. Hiccup's honor and identity are fought to be considered a part of the society where he lives. Hiccup failed to kill the Night Fury dragon which he called Toothless because he felt he saw himself reflected in the dragon. Hiccup also carried out a series of artificial wings and flight tests so that Toothless could fly again. In this way, he was finally able to learn to train and ride a dragon. Hiccup's excessive curiosity, empathy, caring, compassion, and connection frees him to express a man's full humanity.

The conflict reaches a climax when Stoick, Hiccup's father, was furious when he learned that his son is friends with dragons and ends up using Toothless as a Viking guide to the dragon's lair. They were then trapped by the presence of a vast, terrifying dragon, resulting in a battle. Hiccup and the other youths managed to come to distract the giant dragon with their dragons. Toothless managed to kill the giant dragon and save Hiccup even though he lost one of his legs.

After the battle ended, the Vikings began to treat dragons as pets. All rejoice at the new harmonious relationship between the Vikings and the dragons.

The Microstructure

1. Semantics

a. Background

The background is part of the things that underlie the storyline in the discourse text.





Table 1. Background in How to Train Your Dragon film

Scenes	Script	Description
 <p>Scene 00:00:35 – 00:01:13</p>	<p>Hiccup (v.o.): This is Berk. It's twelve days north of Hopless, and a few degrees south of Freezing to Death.</p> <p>....</p> <p>Hiccup (v.o.): -dragons. Most people would leave. Not us. We're Vikings. We have, stubbornness issues.</p>	<p>The movie explains the background of people's lives on the island berk who survived by hunting dragons. The hypermasculine and conservative culture of the Viking society is depicted through the narratives told by Hiccup. This shows the environmental conditions that Hiccup had to face as a teenager.</p>
 <p>Scene 00:04:15 – 00:04:21</p>	<p>Hiccup (v.o.): One day, I'll get out there. Because killing a dragon is everything around here.</p> <p><i>[The camera pans over various dragons as they are described. Nadders are shown attacking sheep, Gronckles are stealing racks of fish, and a Zippleback ignites a house and blows it up.]</i></p>	<p>Hiccup feels that Berk force himself to fulfill the desire to become a dragon hunter. This expression shows that Hiccup's honor and identity is very much fought for to be considered a part of the society in which he lives.</p>
 <p>Scene 01:28:18 – 01:28:54</p>	<p>Hiccup (v.o.): This... is Berk. It snows nine months of the year and hails the other three. Any food that grows here is tough and tasteless. The people that grow here are even more so. The only upside are the pets. While other places have...ponies or parrots, we have... dragons!</p>	<p>The Vikings began to treat dragons as pets. All rejoice at the new harmonious relationship between the Vikings and the dragons.</p>

b. Detail

The detail element refers to highlighting in detail and at length an action or event to create a particular image.







Table 2. The detail in How to Train Your Dragon film

Scenes	Script	Description
 <p>Scene 00:08:56 – 00:09:00</p>	<p>Hiccup: He never listens.</p> <p>Gobber: Well, it runs in the family.</p> <p>Hiccup: <i>[Imitating Stoick]</i> Excuse me, barmaid! I'm afraid you brought me the wrong offspring. I ordered, an extra-large boy with beefy arms. Extra guts and glory on the side. This here, this is a talking fish bone!</p>	<p>Hiccup's physical condition is quite a contrast that makes him considered different and a troublemaker by his dad and his society.</p>
 <p>Scene 00:17:18 – 00:17:28</p>	<p>Gobber: Welcome to Dragon Training!</p> <p>Astrid: No turning back.</p> <p>Tuffnut: I hope I get some serious burns!</p> <p>Ruffnut: I'm hoping for some mauling, like on my shoulder or lower back.</p> <p>Astrid: Yeah, it's only fun if you get a scar out of it.</p> <p>Hiccup: <i>[Sarcastically]</i> Yeah, no kidding, right? Pain. Love it.</p>	<p>It clearly illustrates Hiccup's struggle in rejecting the demands of his father and the people of Berk about what he should, should and should not do as part of the Vikings. Her refusal to bet and kill dragons was also a major problem leading to ostracism and bullying from both her peers and older men.</p>
 <p>Scene 00:35:10 – 00:36:27</p>	<p><i>[Hiccup is back at the cove, with a basket of fish and the prosthetic fin.]</i> Hiccup: Hey, Toothless. I brought breakfast. I hope you're hungry. Okay, that's disgusting. Uh... we've got some salmon, some nice Icelandic cod, and a whole smoked eel.</p> <p><i>[Toothless roars in fear at the sight of the eel.]</i></p>	<p>Hiccup tries to understand the dragons and build confidence in himself.</p>
 <p>Scene 00:47:05 – 00:47:15</p>	<p>Hiccup (cont.): Not so fireproof on the inside, are you? (He tosses the Terror a fish, which it swallows whole) There you go. Everything we know about you guys is wrong... (The Terror curls up next to Hiccup like a kitten, purring softly)</p>	<p>By understanding the dragons, Hiccup managed to bring fresh views to the Vikings on Berk to make peace with themselves and the dragons who were actually harmless.</p>

c. Intention

The intent section includes information that is described explicitly and implicitly in the discourse. The decomposition of this information appears in several scenes in the film.




Table 3. The intention in How to Train Your Dragon film

Scenes	Script	Description
<p>Scene 00:02:22 – 00:02:31</p> 	<p>[Hiccup runs into a blacksmith shop and puts on an apron]</p> <p>Gobber: Ah! Nice of you to join the party! I thought you'd been carried off!</p> <p>Hiccup: What, who me? Nah, come on! I'm waaaay too muscular for their taste. They wouldn't know what to do with all... (gestures to his skinny body) ...this.</p>	<p>This shows the essentialization of masculinity in certain body types that may strengthen the ideological structure of oppressive society by insisting and give the privilege of an ideal physical definition of masculinity such as muscular, stocky, tall and handsome.</p>
<p>Scene 00:03:55 – 00:03:60</p> 	<p>Gobber: Don't you-- no-- Hiccup. If you ever want to get out there to fight dragons, you need to stop all... this.</p> <p>Hiccup: But you just pointed to all of me!</p> <p>Gobber: Yes! That's it! Stop being all of you!</p> <p>Hiccup: Ohhhh...</p> <p>Gobber: Ohhhh, yes.</p>	<p>His inability to do heavy and challenging things also makes him considered a useless and subordinate figure.</p>
<p>Scene 00:38:43 – 00:38:51</p> 	<p>Hiccup: Back! Back! Back! BACK! Now, don't you make me tell you again! Yes, that's right! Back into your cage. Now think about what you've done.</p> <p>[Hiccup shuts the door of the enclosure. He throws the eel inside, and the Zippleback covers in terror. The teens and Gobber are shocked, and Fish legs drops his bucket.]</p>	<p>Hiccup's excessive curiosity, empathy, caring, <u>compassion</u> and connection frees him to express a man's full humanity.</p>
<p>Scene 01:02:18 – 01:02:47</p> 	<p>Hiccup: I'm ready.</p> <p>Stoick: What is he doing?</p> <p>Hiccup: It's okay. It's okay. [throws helmet onto floor] I'm not one of them. Stoick: Stop the fight.</p> <p>Hiccup: No! I need you all to see this. They're not what we think they are. We don't have to kill them.</p>	<p>Hiccup as a portrait of a subordinate male strives to change the Viking society's thinking about dragons and build harmony with dragons.</p>
<p>Scene 01:12:12 – 01:12:20</p> 	<p>[At the arena, Hiccup has released the Monstrous Nightmare. He gently guides it toward Snotlout, who is scared and grabs a knife.]</p> <p>Astrid: Uh-uh.</p> <p>Snotlout: Wait! What are you--?!</p> <p>Hiccup: Relax. It's okay... it's okay. [Snotlout bonds with the Nightmare]</p>	<p>Hiccup is a portrait of a subordinate male strives to change the Viking society's thinking about dragons and build harmony between the two.</p>
<p>Scene 01:22:30 – 01:22:42</p> 	<p>Hiccup: Okay, Toothless, time to disappear! Come on, bud!</p> <p>Hiccup (cont.): Here it comes!</p> <p>Hiccup (cont.): Watch out! Okay, time's up! Let's see if this works.</p> <p>Hiccup (cont.): COME ON! IS THAT THE BEST YOU CAN DO?!</p> <p>Hiccup (cont.): Stay with me, buddy. We're good. Just a little bit longer.</p>	<p>The story of Hiccup's friendship with Toothless contains a journey that provides adventurous moments for Hiccup as a young hero and warrior who always voices peace and friendship.</p>

d. Presuppositions

Presuppositions are elements that contain facts that have not been proven true but are used as a basis to support specific ideas.


Table 4. Presuppositions in How to Train Your Dragon Film

Scenes	Script	Description
Scene 00:03:19 – 00:03:32 	<i>[Hiccup leans out of the smithing window to get a better look. Gobber lifts him up and back into the shop.]</i> Hiccup: Oh, come on. Let me out, please? I need to make my mark! Gobber: Oh, you've made <u>plenty</u> of marks. All in the <u>wrong places!</u>	Hiccup experienced a lot of pressure from his father and Viking society for being "different" physically, mentally and in character.
Scene 00:16:21 – 00:16:31 	Stoick: But you <i>will</i> kill dragons. Hiccup: No, I'm really <u>very extra sure that I won't</u> . Stoick: It's time, Hiccup. Hiccup: Can you not hear me?! Stoick: This is serious, son! When you carry this axe, you carry all of us with you. Which means you walk like us. You talk like us. You think like us. <u>No more of... this.</u> Hiccup: You just gestured to all of me.	Viking's ideology in this film is also hypermasculine and contrasts with Hiccup's existence as the main character.
Scene 01:08:40 – 01:08:50 	Hiccup: Whatever! I wouldn't! <u>Three hundred years, and I'm the first Viking who wouldn't kill a dragon!</u> Hiccup: ...I wouldn't kill him because he looked as frightened as I was. I looked at him, and I saw myself.	He always puts a sense of empathy and cooperation in the face of war with his enemies.

Syntax

Coherence is the relationship and interweaving between words or between sentences in the text. Coherence is an element of discourse to see how someone strategically uses discourse to explain a fact or event.

Table 5. Syntax in How to Train Your Dragon film

Scene 00:04:15 – 00:04:21 	Hiccup (v.o.): <u>One day, I'll get out there. Because killing a dragon is everything around here.</u>
Alias Hiccup	Son, Boy
Alias Toothless	Buddy, useless reptile

Stylistic

The diction used shows certain attitudes and ideologies. Several exclamations substitute the word God for the names of the Norse gods. The style of language inherent in Viking cultures such as jokes, satire and exaggerated metaphors. Affection and behavior often internalized in femininity, such as empathy, kindness, self-awareness, respect, and generosity, are internalized through Hiccup's character.

Although Hiccup's inner war was quite torturous where his father and his friends thought he was born as a big mistake, Hiccup, at the end of the story, managed to bring fresh views to the Viking community on the island of Berk to make peace with themselves and the harmless dragons.

Rhetorical

This rhetorical section contains several elements, including graphics, metaphors and expressions. Graphic elements are parts of the text that are emphasized or highlighted in images or displays. At the same time, the metaphor is an expression or parable that contains meaning in the text. Furthermore, expression is a collection of aspects that are highlighted in the form of expressions, gestures, actions, et cetera.

Table 6. Graphics in How to Train Your Dragon Film


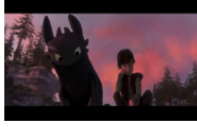
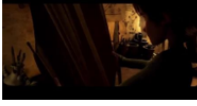
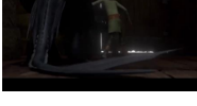
Scenes	Script	Description
<p>Scene 00:28:38 – 00:28:44</p> 	<p><i>[The Night Fury creeps out from behind rock. Sniffs at Hiccup and the fish, slowly approaches, then retreats upon seeing Hiccup's knife. <u>Realizing the dragon feels threatened, Hiccup kicks his knife into water. The Night Fury relaxes and quickly acts friendly, and slowly takes the fish from Hiccup's hand, revealing a toothless mouth]</u></i></p>	<p>Hiccup tries to understand the dragons and build confidence in himself.</p>
<p>Scene 00:31:10 – 00:33:08</p> 	<p><i><u>Hiccup offers his hand to Toothless while looking away. Toothless finally trusts Hiccup enough to touch his nose to Hiccup's hand. Toothless snorts and runs away.]</u></i></p>	<p>Hiccup is a caring, compassionate, and creative person.</p>
<p>Scene 00:35:00 – 00:35:04</p> 	<p><i>[After hearing what Gobber said about how a dragon is unable to fly with injured tail or wings, Hiccup heads to the forge late at night, and makes a new tail fin for Toothless to replace the one the Night Fury lost.]</i></p>	<p>Hiccup carried out a series of artificial wings and flight tests so that Toothless could fly again. In this way, he was finally able to learn to train and ride a dragon.</p>
<p>Scene 01:26:47 – 01:26:52</p> 	<p>Hiccup and Toothless walk along with the camera on Hiccup's amputated leg and Toothless's broken wing.</p>	<p>The depiction of Hiccup's character as a physically disabled person also shifts the stereotype of masculinity inherent in disabled men. He always learns the simple things he experienced with Toothless so it's not impossible to ride it.</p>

Table 7. Metaphor in How to Train Your Dragon Film




Scenes	Script	Description
<p>Scene 00:02:22 – 00:02:31</p> 	<p>What, who me? Nah, come on! I'm waaaay too muscular for their taste. They wouldn't know what to do with all... <i>(gestures to his skinny body)</i> ...this. Gobber: Well, they need toothpicks, don't they?</p>	<p>Hiccup who is thin and weak is likened to a "toothpick", considered a useless figure and the form of mistakes. This shows the essentialization of toxic masculinity.</p>
<p>Scene 00:08:56 – 00:09:00</p> 	<p>Hiccup: And when he does, it's always with this... disappointed scowl. Like someone skimmed on the meat in his sandwich. <i>[Imitating Stoick]</i> Excuse me, barmaid! I'm afraid you brought me the wrong offspring. I ordered an extra-large boy with beefy arms. Extra guts and glory on the side. This here, this is a talking fish bone!</p>	<p>Hiccup's physical condition is quite a contrast that makes him considered different and a troublemaker by his dad and his society.</p>
<p>Scene 01:08:48 – 01:08:50</p> 	<p>Hiccup: ...I wouldn't kill him because he looked as frightened as I was. I looked at him, and I saw myself.</p>	<p>Hiccup's honor and identity is very much fought for to be considered a part of the society in which he lives. Hiccup failed to kill the Night Fury dragon which he called Toothless because he felt he saw himself reflected in the dragon.</p>

Table 8. Expression in How to Train Your Dragon Film

Scenes	Script	Description
<p>Scene 00:13:25 – 00:13:36</p> 	<p>Hiccup (cont.): I'm going to kill you, dragon. I'm gonna cut out your heart and take it to my father. I'm a Viking. I am a VIKING!</p> <p><i>[He hesitates, looking at the dragon's frightened eyes. The Night Fury, while visibly scared, makes no sound and lays still. Hiccup, unable to kill the defenseless creature, finally gives in.]</i></p>	<p>This film clearly illustrates Hiccup's struggle in rejecting the demands of his father and the people of Berk about what he should, should and should not do as part of the Vikings.</p>
<p>Scene 00:28:38 – 00:33:04</p> 	<p><i>[Toothless finally trusts Hiccup enough to touch his nose to Hiccup's hand. Toothless snorts and runs away.]</i></p>	<p>Hiccup is a caring, compassionate, and creative person.</p>
<p>Scene 01:12:12 – 01:12:20</p> 	<p>[At the arena, Hiccup has released the Monstrous Nightmare. He gently guides it toward Snotlout, who is scared and grabs a knife.]</p> <p>Astrid: Uh-uh.</p> <p>Snotlout: Wait! What are you--?</p> <p>Hiccup: Relax. It's okay... it's okay. [Snotlout bends with the Nightmare]</p>	<p>Hiccup is a portrait of a subordinate male strives to change the Viking society's thinking about dragons and build harmony between the two.</p>
<p>Scene 01:19:02 – 01:19:20</p> 	<p>Stoick: Hiccup. I'm sorry... for-- for everything. Hiccup: Yeah, me too.</p> <p>Stoick: You don't have to go up there.</p> <p>Hiccup: We're Vikings. It's an occupational hazard.</p> <p>Stoick: I'm proud to call you my son. Hiccup: Thanks, Dad.</p>	<p>After the battle ended, Stoick understand that he was wrong. The Vikings began to treat dragons as pets. All rejoice at the new harmonious relationship between the Vikings and the dragons.</p>

3.2 Social Cognition

The analysis of Teun A. Van Dijk also discusses the dimensions of social cognition in the text that explains the production process of the text. *How to Train Your Dragon* was brought up by DreamWorks Animation in 2010 as one of the children's animated films that bring inspirational and adventurous stories. The issue raised is essential as a social problem in the surrounding environment, especially the misconception of masculinity in boys, internalized in Viking culture and Nordic legends. Researchers found several views from the director and screenwriter of this film on the development of children's animated films and the role as a film thick with human values and peace.

Viking's official ideology in this film is also very masculine and contrasts with Hiccup's existence as the main character. Dean DeBlois and Chris Sanders, as writers and directors on this film, explained that this film has a thick sense of Nordic legend and focuses on the journey of the story of Hiccup, the father and the dragons who push obstacles into a harmonious relationship between them (Contributor, 2010).

The story, which the book by Cressida Cowell inspired with the same title, became a fresh inspiration for Dean and Chris. Both of them admitted that the story that was raised provided a challenge to create an inspiring story related to the relationship between two enemies who protect each other. Although archaeology is usually thought of as a science that deals only with the past, this film is about Viking culture that holds great value for today's modern world.

3.3 Social Context

The third dimension of Van Dijk's analysis is based on social context. As part of the community, discourse needs to be analyzed based on the pattern of construction that covers the issues raised and how the community can internalize this. In other words, this dimension of social context will answer how society understands the developing discourse regarding the struggle of the subordinates, in this case, the boys, as an effort to build liberating masculinity. The portrait of a Hiccup story illustrates how social factors cause oppressive and influential groups to dominate parts of society and strive for social arrangements based on equality for all individuals in society.

As a figure who is far from being a strong and muscular patriot, fearless, and born to kill the dragon, Hiccup becomes a crucial leader in changing his people's views for the better. Kobiak (2013) explains that Hiccup is an example of a multicultural left-wing character in animated children's films. Social status, physical and financial strength are considered in society and significantly influence gender identity.

Connell (Martin, 2011) states that the dominant male group positions those who are not suitable as subordinates, and the group is not masculine at all. It shows that men can subvert norms and escape from essential tendencies that underlie limited masculinity. However, at the same time, the obstacles themselves are born from their fellow human beings who do little to perpetuate the concept of limited masculinity and male stereotypes in society.

4 Conclusion

Based on the research conducted, several conclusions were obtained that gender inequality can occur to men who are considered subordinate and do not meet the ideal standard of true masculinity. This restraint on male identity makes it difficult for boys to integrate aspects of humanity within themselves. The struggle of subordinate men in fighting hegemony masculinity

is challenging to succeed if there are still obstacles born from their fellow men that perpetuate the concept of limited masculinity and stereotypes of men in society. *How to Train Your Dragon* simply depicts a liberating portrait of masculinity internalized through Hiccup and Toothless characters, which are full of compassion and inclusive connection. So, a film can be a trigger to encourage public awareness of social issues and education and gender socialization in children.

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