

Language and Power: A Critical Analysis of the Movie Brave

Ariha Ijaz

MPhil Scholar, The University of Chenab

Dr. Muhammad Akbar Khan

Department of Languages, The University of Chenab/Corresponding Author-
makbar@lang.uchenab.edu.pk

Tayyab Ijaz

MPhil Scholar, The University of Chenab

Abstract

The research aimed to highlight the relationship between language and power in the movie “Brave,” which was released on July 6, 2012. This animated movie seemed to be reminiscent of Scottish culture in the Middle Ages. The study adopted qualitative research using Norman Fairclough’s three-dimensional model (1989) as a research tool. The research analyzed the dialogues of the two main characters, highlighting the challenge, maintenance, and assertion of power through language. Each dialogue emphasized the use of language as a tool to convey power, authority, rebellion, and societal expectations within the context of the movie’s storyline. The research highlighted an important point that language had emerged as a powerful tool for change and transformation in the movies and society. It also revealed a rich tapestry of discourse strategies that were present in the dialogues of characters to maintain their power. The research concluded that power was maintained through language, and the 3D model of Fairclough fulfilled the demand of the research by giving an insight into the layers of power, such as the obligation of authority, revolt against societal norms, or demand for individual autonomy.

Keywords: language, power dynamics, transformation, Authority, Rebellion, Societal expectations, Discourse strategies, Individual autonomy.

Introduction

Movies are made with the help of moving images. The images are recorded in a manner that portrays a story. This story can be taken from a movie script which is a written text. The relationship between movies and literature is related and close. The effort of the director and moviemakers is to capture the written text and present it in the form of a movie. The elements of the drama and play are related to the elements of the movie. It consists of a proper characterization, setting, theme, plot, and many other important features.

The current research explains the relationship between power and language through the analysis of the dialogues between two main characters of the movie ‘Brave’ i.e., the Queen and the Princess. It also highlights the portrayal of power in different social situations in the movie. Moreover, the kind of discourse strategies used in the movie are also the focus of the current research. The researcher attentively focuses on power maintenance through language in Chapman’s

movie.

The Rationale Behind the Study

The rationale behind selecting Chapman's movie 'Brave' is the interest of youth and children that is enhanced in animated movies. Additionally, through the analysis of the dialogues of the character, many ideas are expressed that language encompasses power. In communication, specific purposes are revealed through language. This develops a relationship between different social classes and the power in society. In the views of Chomsky, Language is a tool to shape and manipulate realities (2004). The movie 'Brave' helps to understand the relationship between power and language.

Furthermore, the movie 'Brave' is one of the most admirable movies of Disney. Many things are now deep-rooted into the current culture. Disney movies started to influence the minds of researchers in 1973 when 'Snow White and the Seven Dwarves' was released. Most Disney movies follow the same pattern and format. The basic story is mostly about love or a handsome prince who rescues the princess from all the dangers, physical and emotional. But Chapman's movie breaks these stereotypes and the traditional format of Disney movies. On its analysis by the researcher, an innovative idea came into being. The idea presented by this Disney movie is that there is no need for a prince anymore, who would come and rescue the princess.

Moreover, Fairy tales are mostly regarded as the stories that children are told at their bedtime by their parents. But now these fairy tales are transferred through animated movies. The researcher has used this movie because it is also a part of the world of literature. It is innovative due to the difference in the statuses of the Queen, King, and Princess, the language used in the movie is highly authoritative. The power of their status is maintained through language. No other Disney movie portrays such characters which are entirely different from traditional Disney characters.

Research Questions

The current research is a qualitative analysis and critical discourse analysis regarding the maintenance of power using language in Chapman's movie 'Brave'. Following are the research questions to which the current research responds:

1. How is power maintained through language in the animated movie *Brave*?

2. What discourse strategies are used to maintain power among the characters in the movie *Brave*?

Significance of the Study

The current research has great significance. 'Brave' is one of the most viewed Disney movies since 2013, and has had a great influence on the minds of the youth. Social and political animations have achieved great fame which is why there are countless cinemas in the entire world. This study is for people who belong to all ages, societies, and eras. Many significant elements are discussed in the movie 'Brave' which are related to human societies. Additionally, this research is important because no researcher has presented their analysis on language and power using the approach of CDA. It is expected that the current research will aid in understanding the role of language in maintaining power. This will help the readers to perceive hidden meanings through the text and understand the royal treatment presented in the movie. The present study will fill the research gap and help other researchers in their work.

Literature Review

Critical Discourse Analysis

The term "discourse" has been originated from the Latin word "*discursus*" which means "to run to and fro" or "to roam about". Its indication is towards communication. According to Paltridge, "Discourse analysis examines patterns of the language across texts and considers the relationship between language and the social and cultural contexts in which it is used." (Paltridge, 2012, p. 2). Discourse analysis consists of three approaches; critical discourse analysis, descriptive discourse analysis, and positive discourse analysis. The major focus of the current study is on critical discourse analysis. According to Van Dijk. Ramzan and Khan (2019) suggested that stereotyped ideologies are exposed with the help of CDA. Ramzan et al. (2020) have confirmed that the manipulation and exploitation of powerful people can be exposed by using CDA in the language domain. Bhutto and Ramzan (2021) have claimed that the collusive stance of print media is likely to be highlighted by the CDA. Nawaz et al. (2021) explain that power is exposed in CDA. Ramzan et al. (2024) have explained that style matters in literary discourse.

"Critical discourse analysis (CDA) is a type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context. With such dissident research, critical discourse analysts take an explicit position, and thus want to understand, expose, and ultimately resist social inequality." (Van Dijk, 2001, p. 352)

Critical Discourse Analysis and Power

The mechanisms of power and its strategies can be highlighted through critical discourse analysis. Through language, power can be challenged and the significant resources for making a difference in the hierarchical structures of society can be obtained. Powerful people by using language make the language powerful as it carries no power on its own. "Power is a property of the relation between social groups or classes, or between individual members of a society" (Van Dijk, 2012). Power is used for production. It does not only prevent and constrain things. It helps in producing new discourse and shaping institutions.

Moreover, CDA is keenly interested in the link between power and language (Blackledge, 2005). *Language and Power* (1989), is a book written by Norman Fairclough. In his book, he discovers the overlap of language with power in social structures. The creation, change, and maintenance in society depend on power relations. He split the analysis of power into two categories: "power in discourse" and "power behind discourse".

Power in Discourse

In 'Power in Discourse', the language structure is analyzed along with strategies and somelexicons. According to him, the sense of power is created through language features such as personal pronouns, alliteration, imperative verbs, and many more.

Power behind Discourse

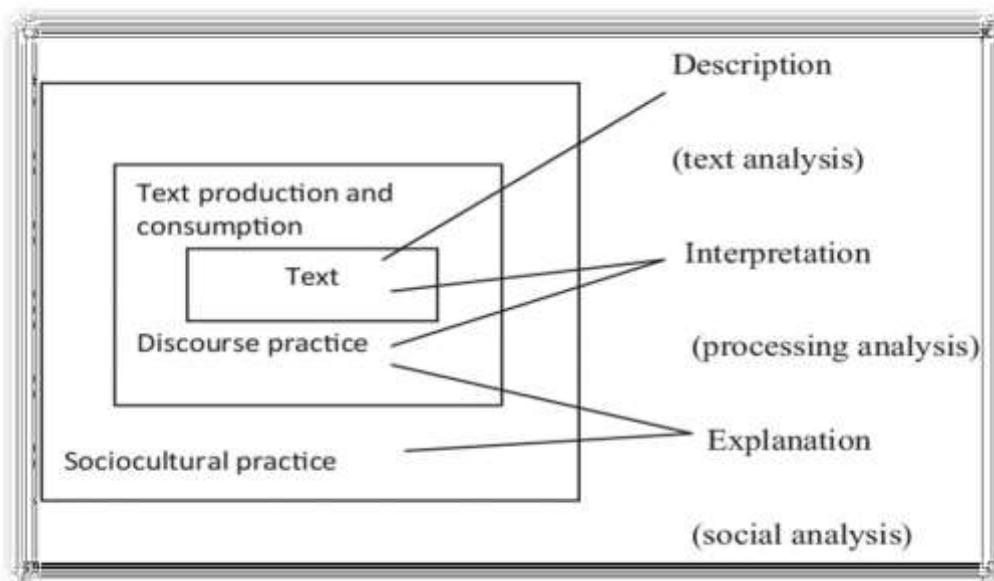
In 'Power Behind Discourse', the focus is on the person who asserts power over others and what are the ideological and sociological reasons behind the assertion. For instance, newspaper editors follow the instructions of UK mass media. They decide what the people will read and which type of information will be provided to them.

Norman Fairclough and Three-Dimensional Model of Critical Discourse Analysis

The current research emphasizes the critical discourse analysis of the movie '*Brave*' to study language and power relations using the three-dimensional model of Norman Fairclough. Fairclough (1989) insists that "critical analysts should not only focus on the texts, the process of text production and interpretation of the texts, but also look into the interrelationship among texts, production processes, and their social context" as cited in (Soren, 2013). Fairclough presented the three-dimensional framework. According to him, there are three dimensions of every event of communication. First is the text. Second is the discursive practice. Third is considered a practice of society.

Additionally, in correspondence to the three dimensions, Fairclough's model consists of three stages of critical discourse analysis. These stages are description, interpretation, and explanation. As discourse is the unity of interaction, text, and context so three dimensions of the

Figure 1
The Three-Dimensional view of critical discourse analysis



Description

As it is shown in the figure that dimension is the first stage. For Fairclough (1989), “description is the stage which is concerned with formal properties of text” (p. 26). The wording or choice of vocabulary, grammar, whether the text is in the active voice or passive voice, whether it is transitive or intransitive, in short, linguistic features are analyzed. Moreover, turn-taking and thematic choice are analyzed systematically from the structure of the text.

Interpretation

The second stage is Interpretation. Fairclough (1989) says “interpretation is concerned with the relationship between text and interaction with seeing the text as the product” (p.26) as cited in (Soren, 2013). In this stage, consumption and production are interpreted concerning discourse. It consists of two processes, discourse process, and institutional process. The inter-textual relation and text with its relation to the setting are analyzed in discourse.

Explanation

The final stage is an explanation. It emphasizes the relationship between social context and interaction with the process of interpretation and production, along with its effects on society. In other words, cultural, historical, and social contexts are analyzed.

Some Previous Works Using the Three-Dimensional Model of CDA by Fairclough

Following are some applications of the 3D model of CDA:

Nadia & Hussain, Muhammad (2021), applied Fairclough’s 3D model (1989) of critical discourse

analysis to 'the Victory Speech of Joe Biden'. They reveal the ideologies and the new vision of the US in politics and society of the modern world. Additionally, Sipra and Rashid (2013), performed the CDA using Fairclough's 3D model. They analyzed the Speech of King Martin Luther in perspectives of society and politics. Political, social, and cultural inequalities are analyzed through text in light of the 3D framework.

Moreover, in 2023, Ijaz Hussain and Umm-e-Laila Naqvi presented their research on CDA advertisements of edible oils in Pakistan. They used Fairclough's three-dimensional model to discover how these oil companies convince their customers. Furthermore, in 2020, Kinza Tariq and Dr. Aisha Farid did a critical discourse analysis of Imran Khan's speech at UNGA. They used Normal Fairclough's three-dimensional model to describe some significant subjects such as money laundering, Kashmir, climate change, and Islamophobia.

Introduction and Significance of Disney Movie *Brave*

Disney movies are watched and liked by people of all ages. They are admired because their main focus is entertaining the people. Likewise, 'Brave' is one of the most admirable movies of Disney. According to BBC News (2013), "Disney Pixar's Brave was named best-animated feature at the Golden Globes Film Awards".

'Brave' is the story of a kingdom. There are three major characters in the story; the ruler, the queen, and their daughter. The queen sends a proposal to three clans. The mother always tries to make the princess like her. She wants her to marry one of the suitors. But she does not feel ready for marriage. The witch made a cupcake for her, turning the queen into a bear. Unfortunately, the kingdom is the bear hunter. Merida acts on the spell of the witch and mends the bond. The queen and Mor'du fight. The queen bear wins. With the sunrise, the queen turns back into a human being and the mother and daughter understand each other in a better way. The clans are made to return and they live happily ever after.

Some Previous Works on the Movie *Brave*

The researcher clarifies the previous research on the same movie 'Brave' but with different perspectives and lenses. The previous knowledge helped in finding the research gap in this chapter. A movie review was presented by Carmela Isabella. She analyzed the movie critically and called it just a mere fairytale. Isabella (2012) claimed that 'Brave' is a story of parents and children learning to love and respect one another". Moreover, the structural analysis was done on the movie 'Brave'. The elements of tragedy were evaluated. Some important themes such as forced marriages shouldn't be questioned, Mothers will always be there, and wanting your mother to change is bad, one selfish act can turn the fate of a whole kingdom (Weiland, 2017).

Additionally, a literary analysis of the feministic perspective was done by Morrison in 2014.

In this work, feminist critics have analyzed other Disney princess films and found that they also include many examples of patriarchy and value masculinity over femininity (Morrison, 2014). Furthermore, a thesis has been done by Rakhmawari (2015) on 'Princess Representation in Disney's Movie Brave'. He expressed that the character Merida is unlike other Disney princesses. The nature of Merida's character shows that romantic love never appealed to her. The character of Merida is compared with the character of 'Mulan' (1998). Likewise, Tjitrosoediro (2015) did a 'Gender Stereotypes and Performativity analysis of the movie Brave'. The masculine performances done by the female characters eventually break off the traditional stereotypical roles found in the movie.

Hence, many significant works have been done by many researchers on the movie 'Brave'. However, none of them focuses on the relationship of language and power using the critical discourse analysis under the three-dimensional model of Norman Fairclough, which is presented by the researcher in the current study.

Research Methodology

Nature of the Study

The approach that is opted for in the current research is the qualitative approach. According to Denzin & Lincoln, "Qualitative research is a situated activity that locates the observer in the world. It consists of a set of interpretive, material practices that make the world visible. They turn the world into a series of representations, including field notes, interviews, conversations, photographs, recordings, and memos to the self. At this level, qualitative research involves an interpretive, naturalistic approach to the world". (2005, p. 3)

Correspondingly, the present research opted for a qualitative research approach because it is based on words, concepts, and ideas and based on perceptions and not on numerical data. A deeper understanding of the relationship between language and power is obtained through the dialogue of the characters in the movie "Brave". Additionally, Norman Fairclough's three-dimensional model of critical discourse analysis is used as a tool to study the relation of language and power through the dialogues of the characters of the movie "Brave". This three-dimensional model also supports the use of a qualitative approach in the current study.

Creswell (2016) claimed that the reason to start the qualitative study is determined by the type of the research question. In the current research, the research question begins with "how" and "what". This is one of the characteristics of the qualitative research design as it includes detailed explanations.

Design of the Qualitative Research Method

The current study applies the qualitative research approach. It helps to understand the underlying context which supports the power maintenance through language. The qualitative research method

consists of six designs; narrative research, historical research, case study research, grounded theory research, phenomenology research, and ethnographic research. Out of these six, 'orientational research' is used in the current research. It is also regarded as critical theory research. Orientational research aims to advance specific ideological or political positions to improve

society by addressing various forms of inequality, such as class stratification, gender, racial and ethnic disparities, sexual orientation, and international inequality.

Data and Sampling

The data of the current research is the animated Disney movies. As a sample, the movie entitled “Brave” by Brenda Chapman is selected. The duration of this movie is one hour and thirty-six minutes. The idea of selecting the movie as a sample is to outline the maintenance of power through language using Fairclough’s three-dimensional model. There are many qualitative sampling techniques. Out of these, purposive sampling is the qualitative research that is opted for by the researcher in the current study.

“Purposive sampling is a non-probability (also known as judgment, selective or subject sampling) sampling technique in which the researcher relies on his or her judgment when choosing members of the population to participate in the study” (Dudovskiy, 2022). Accordingly, the current research applies the purposive sampling technique because the researcher has not selected all the characters of the selected movie. On the other hand, the sample is only those utterances of the dialogues of those characters which encompass discourse concerning power between the characters. The characters which are chosen for the sample are Queen Elinor and Princess Merida. So, it can be concluded that the current research may opt for the purposive sample technique of qualitative research.

Data Analysis

This chapter presents a detailed analysis of the data selected for the current research. As the movie is filled with different events, so different dialogues of two characters, the Queen, and the Princess, are selected and analyzed using Fairclough’s three-dimensional model of Critical Discourse Analysis. This model of Fairclough consists of the following three dimensions: textual analysis, discursive practice, and explanation.

Analysis of the Selected Dialogues Data I.

“Queen Elinor: Merida, a princess does not place her weapons on the table
Merida: Mom! It's just my bow!

Queen Elinor: A princess should not have weapons in my opinion”. (Chapman, 2018)

Analysis

This conversation occurs when Merida comes home after climbing the mountains, doing the practice of archery and horse riding. She loves adventures and wants to live her life to the fullest and enjoy it in her own way. Through the textual analysis of the above-mentioned dialogues, the following linguistic devices are pointed out. The use of “weapon” is symbolic. It shows the desire of Merida for independence and her challenge to the traditional expectations of the princess. The use of imperative language i.e., ‘does not’ and ‘should not’ positions the queen as an authoritative figure who struggles

to govern the royal behavior of the princess. The presence of the exclamation marks, twice, in the dialogue Merida shows her strong feelings and rebellious attitude. She emphasizes her contradictory argument by opposing the term 'weapon' uttered by the queen for her 'bow'. This shows their knowledge and conflicting perspectives on the idea of a 'princess'.

Furthermore, the interpretation of these dialogues guides a significant aspect that how both characters maintain their power through language. Merida's act of placing her bow on the table shows her longing for independence and rebellious attitude. On the other hand, the bow stands as a weapon for the queen. Elinor implies her power by commanding her to put away her weapon. But the princess defends herself by calling it 'a bow' and confidently stands with her stance.

Finally, the relation of the above-mentioned dialogues with society is presented through the use of the third dimension of Fairclough's model i.e., explanation. The longing for independence, women's autonomy, and gender equality in society is expressed in these dialogues. The Scottish culture has set boundaries for females, but the princess is ready to break those societal norms and values. The conflict is visible in the utterance of Merida that she is neglecting social expectations. Women with weapons are not accepted in society but still, she shows repulsion to traditional gender expectations and forcefully presents her perspective.

Data 2.

“Merida: I suppose a princess just does what she's told!

Queen Elinor: A princess does not raise her voice! You will learn to be a proper lady, to speak properly, and to follow the rules of the court.”

Merida: "But I want to be myself, to speak my mind!"

Queen Elinor: Merida, this is what you've been preparing for your whole life! Merida: No, it's what you've been preparing me for my whole life!

I won't go through with it! You can't make me!” (Chapman, 2018)

Analysis

The aforementioned dialogues are taken from a scene when the clans accept the proposal letter of the queen. The princess comes to know about her forced and unwanted marriage. The dimension of textual analysis demonstrates the repetition of the word “a princess” twice and the personal pronoun “I” thrice in these dialogues. It also shows the parallelism in the dialogue between the queen and Merida. For instance, the dialogue of the queen “What you've been preparing for your whole life” is parallel to the dialogue of Merida “What you've been preparing me for my whole life”. The personal pronoun “I and me” and the third-person pronoun “you” show the contrast between these dialogues. The pronoun “you” has been uttered three times and most of the dialogues are exclamatory sentences. This shows the stress, tension, and gap between the queen and the

princess. Lastly, imperative words such as 'does not', 'won't', and 'can't' are prominent in these dialogues which express the authoritative and overbearing tone of the queen and Merida.

In addition to this, the interpretation of the selected dialogues shows disagreements, the fight for liberty, and negotiations of power. It also shows that language has great power and influence in shaping the lives of individuals. The hold of the queen on the princess and other clans can be witnessed through these dialogues. She prepares Merida as a perfect princess throughout her life and wants to use her as a key to maintain the peace between the clans. She destines the life of Merida for marriage only. But Merida opposes her mother and stands for her right. She does not want to surrender in front of the queen and dares that she will not allow her mother to make decisions about her life. The desire for self-expression is shown by the princess. In this way, she maintains power through language i.e., by repelling and challenging the authority of the queen.

Furthermore, the explanation of the abovementioned dialogues is about the independence and the rights of females which are chained by the society. In this case, the queen dominates the speech, actions, and life of the princess. A formal speech is demanded from the princess by the queen, as it is required from other girls in different societies. The voice of the females is suppressed by the dominant characters of the family and society. They are not given the right to write their own stories or even marry the man of their choice. In short, the importance of social equality, freedom of expression, and the bond with one's family and community are highlighted in these dialogues.

Data 3

"Merida: I don't want my life to be over. I want my freedom!"

Queen Elinor: But are you willing to pay the price your freedom will cost? Merida: I'm not doing any of this to hurt you.

Queen Elinor: If you could just try to see what I do, I do out of love. Merida: But it's my life, it's...

I'm just not ready". (Chapman, 2018)

Analysis

This example is taken from the scene when three clans arrive at the kingdom and are ready to present themselves before the king and the queen. The queen has prepared a beautiful dress for the princess and is giving the final touch to her looks. Through the dimension of textual analysis, different linguistic devices can be described. The personal pronoun "I" has been used six times. The use of the phrases "I want my freedom" and "I want my life" not just shows the repetition but the determination of the princess as well. There is also the repetition of the words "What I do" "I do" and "it's". Parallelism can be seen in the utterances "I don't want" and "I want". The use of exclamatory

sentences shows the struggle of the character to emphasize the strong desire for freedom. This is also the reason behind repeating the same sentence structures.

Likewise, the interpretation highlights the dispute between the personal aspirations of the princess and the socio-cultural expectations. She emphasizes the conflict by juxtaposing the proposal of marriage and putting stress on her self-determination. The concept of arranged and unwanted marriage is suppressed in these dialogues. The princess does not consider her prepared or grown up enough to get married. The princess maintains the power through her language and convinces the queen not to marry her through the use of the words “my freedom” and “my life”. On the other hand, the queen maintains her power by threatening and interrogating Merida about the cost of her freedom.

Lastly, the explanation describes the misunderstandings and less effective communication between the parents and the children. When the females are underage and do not consider themselves ready to get married, but their parents forcefully make them marry, as a result, they show revolt. It is also common in some societies that parents sacrifice their children for their cause and the benefit of others. As the queen is threatening the princess that if she makes her own choice, she will pay the price. Moreover, the suppression of the female’s voice for the sake of the parent’s honor and love is stressed in these dialogues. The social hierarchy of Scotland is also reflected in the above-mentioned dialogues.

Data 4.

“Merida: I am Merida, a firstborn descendant of the clan Dun Broch. And I’ll be shooting for my own hand!

Queen Elinor: What are you doing? Merida!

Merida: Curse this dress! Queen: Merida! Stop this!

Don’t you dare lose another arrow! Merida! I forbid it!” (Chapman, 2018)

Analysis

The above-mentioned dialogues are taken from a scene in which a competition of archery is organized in the Kingdom for the clans. The victorious man will get a chance to hold the hand of the princess and marry her. In the competition, accidentally, the weakest of all wins and is no match for the princess. Suddenly, the Princess appears there, raises the voice of freedom, and completes the competition of the archery. The dimension of textual analysis helps to describe the following literary

devices in the aforementioned dialogues. There is the repetition of the personal pronoun “I” three times and the name of the princess four times in these dialogues. The reason for this repetition is the power and aggression of the queen, as she commands Merida to behave herself and forbids her from practicing archery in front of the entire kingdom. The use of exclamatory sentences shows the powerful emotions of anger by the queen as well as the princess. The parallelism between “I am” and “I will” can also be seen in these dialogues. The use of words like “curse”, “dare”, “stop this” and “forbid it” shows the conflict and intertextuality in the dialogues.

The second dimension of interpretation shows the forceful attitude of both characters i.e., the queen and the princess. It also shows the maintenance of power through language. For instance, the princess introduces herself as the first-born child of the kingdom and announces her name boldly which shows her resistance and strength as an individual. She also wants to highlight that she has a separate identity and no one can make her do anything against her will. Merida tears the tight dress that her mother made for her, this shows her rebellious attitude and desire for freedom from unwanted chains. She maintains the power by proclaiming that only she has the right to her life and no one can fight for her hand. She will not allow it. On the other hand, the queen maintains her power by stopping her from throwing the arrow. The use of words like “dare” and “forbid” shows the power she tries to imply as a queen. She efforts to warn and threaten the princess of the consequences. She uses her authority as a queen and commands her to throw away her bow and stop right there.

Lastly, the explanation of the above-mentioned dialogues shows the struggle between gender roles and the expectations of society. The princess, using the language, asserts power and demands autonomy. She is challenging the traditions and all the power structures that are dictating her fate. A boycott of cultural values can be examined in these dialogues, as she strives for her fate and stands with an independent identity. Additionally, the media has a great influence on the minds of individuals, society as well as culture. Through these dialogues, the movie promotes the stance of independent women in society. By the use of language, females can achieve their rights and demand equal rights. This also portrays the conflict between the parents and children. For instance, Merida stresses the revolt against the traditional arranged marriages but the queen’s statement reinforces her to follow the traditions and norms of the society.

Data 5.

“Queen Elinor: I’m the Queen. You listen to me. Merida: This whole marriage is what you want!

Do you ever bother to ask what I want? No! You walk around telling me what to do, what not to do, trying to make me feel like you. Well, I’m not going to be like you! Queen Elinor: Oh, you’re

Merida: And you're a beast! That's what you are! Queen Elinor: Merida!

Merida: I'll never be like you!" (Chapman, 2018)

Analysis:

These dialogues are taken from a scene after the competition. This competition is organized for the suitors of the clans. They fight for the hand of the princess. One of them has to win the game of archery but the princess arrives at that point and raises her voice of rebellion. After this, the queen drags her into the room. Textual analysis of the above-mentioned dialogues shows the following linguistic devices. There is the repetition of the third-person pronoun "you" eight times which shows the forceful argument between the queen and Merida. "What to do". There is a repetition of "like you" three times. There is also the contrast between the dialogues of the princess. The parallelism can be seen in these dialogues, for instance, "what you want" "what I want" "what to do" and "what not to do". There is also alliteration. A rhyme is made by the words "feel like you", and "be like you". There is also a simile used here, "like a child". A metaphor is also used "You're a beast". The use of exclamatory sentences shows the strong emotions, gap, and aggression between the queen and the princess.

Additionally, the interpretation of the aforementioned dialogues can be made that the princess and the queen are maintaining power through their language and following their positions. The queen is imposing power through the language. By recalling that she is the "Queen", she is declaring her magnificent power. She claims that the only authoritative figure present there is her, the queen. She enforces that all her actions are right and steadfast and the princess is just exaggerating and acting immaturely. On the other hand, the princess maintains her strength by opposing her mother. Merida is making her mother realize that she never asks her anything and just imposes her decisions. The queen has complete control over her life but she does not want to be like her mother. She does not want to live according to the decisions and rules of her mother. In short, independence and freedom are asserted by the princess in these dialogues. But the power is also negatively expressed here through the use of language, i.e., by calling one's mother a beast. That is the power dynamics of language is negatively presented in these dialogues.

Lastly, the explanation leads us to the point that both the queen and princess are not willing to negotiate and understand each other. The princess is neglecting all the customs and traditions of the clans and is determined not to get married. She is denying the custom of forceful marriages. In most societies, mothers want their daughters to be like them but here, Merida shows resistance and denies

being like her mother. The mothers also try to maintain an authoritative tone with the children to control them but the children show repulsion. The cultural values are violated by the princess, but in this regard, the societal norm of respect is also dishonored by the princess. This happens when the parents and children have weak bonds and this brings chaos to the society

Results and Conclusion

Findings

The analysis of the dialogues of the movie 'Brave' explores a consistent theme of power dynamics. The assertion of power through language can be witnessed in the utterances of the queen and princess. The use of imperative language i.e., 'does not', 'won't', 'can't', and 'should not' positions the queen as an authoritative figure who struggles to govern the royal behavior of the princess. She tries to control decisions and actions of Merida. This is evident throughout the movie, especially in the scenes where she intrudes on her practice of archery, burns the bow of the princess, forbids her from horse riding, mountain climbing, and many more. In a nutshell, she tries to mold her into a traditional princess.

Additionally, the analysis of the dialogue of the princess shows her assertion of the desire for freedom and independence. Her attitude is rebellious, against the social norms, and wants to break all sociocultural expectations. The strong emotions and rebellious attitude of Merida are reflected in defiant language and exclamatory sentences such as "I won't go through with it!", "You can't make me!", "I want my freedom!". This shows her resistance against the constraints imposed upon her by the queen. In short, the dialogues between the queen and princess demonstrate the power struggles, as the queen attempts to impose traditional roles and the princess insists on individuality and liberation.

Moreover, the dialogues are analyzed through the lens of Merida that girls should get rid of traditional gender roles and cultural norms. For instance, her dialogues like "It's just my bow!", "I'll be shooting for my own hand!" and "But I want to be myself, to speak my mind!" represent a voice of rebellion against the barriers and limitations placed on her as a princess. An analysis also highlights her challenge to arranged marriages, the question of gender roles, and her struggle for personal autonomy.

The analysis of the language of the princess also showcases her refusal to conform to the norms of society and struggle for a separate identity. Her declaration that she will never allow her mother to control and decide her fate, shows her boldness and rebellious attitude. The language of the princess shows her emphasis on individuality and determination to shape her life according to her

own will and desires. For instance, her utterance “I am Merida, a firstborn descendant of the clan Dun Broch” underscores her unique position and authority that she will make her own decisions as she has a separate identity.

The analysis of the dialogues between the queen and princess highlights many significant linguistic features that played a role in understanding how power is maintained through language. For instance, repetition, alliteration, symbolism, parallelism, and many more are present in the dialogues of the main characters. These devices create coherence and cohesion in the text. The analysis highlights the abundant repetition of the personal pronoun “I” in the dialogues. As the queen considers her the best example and wants her daughter to be like her, she mostly utters “I am the Queen; you listen to me”. Correspondingly, the princess uses the pronoun “I” to show a rebellious attitude and fights for her freedom and free will, such as her utterance “I forbid it!”, “I’ll never be like you” and “I want my life”. The analysis also highlights other linguistic features like metaphors “You’re a beast!”, similes “You’re acting like a child”, symbols of “weapon”, alliteration and parallelism “What to do” and “What not to do” and many more. This shows the dominance and maintenance of power through the use of language.

The analysis of the dialogues also highlights the communication gaps and misunderstandings between the characters, especially between Queen Elinor and Merida. They both struggle to understand each other due to different values, aspirations, and generation gaps. The dialogue of the princess reflects her need to have her voice heard and her frustration. Through language, she challenges the perspectives and desires of her mother. She emphasizes her longing for independence. Contrary to this, the queen utilizes her status and authority and tries to assert her traditional views and beliefs which leads to classes, disagreements, and stressed communication.

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