

Contribution of FPDA to Deconstruct the Traditional Gender Roles and Practices

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Abstract

Feminist Post-structural Discourse Analysis (FPDA) is an evolutionary approach to study gender and language in practice. It is the outcome of the combination of discourse and post structuralism which has been designed for the power relations associated with gender. The study is based on the objective to offer a valuable approach to challenge the fashionable and entrenched practices to bring positive change in the society. Moreover, it provides multiple ways for women to practice their power in a way that is **acceptable** in the society. To achieve the objectives of the study, framework of Judith Baxter (2003) has been applied. The applied methodology for the study is purely qualitative in nature since quantitative analysis was not possible due to descriptive discourse. As media plays a pivotal role in constructing and deconstructing the mind-set of the people of every age group, therefore a prominent and highly used platform of animated movie ‘*Brave*’ is utilized for the current study to present a qualitative analysis covering all the possible presented forums of discourse to portray a beautiful and different perspective of molding human mind and their practices shown through the characters of Merida, Fergus and Elinor, which gives a break from a rising conflict between different genders. Following the methodology, findings and results reveal interesting facts about showing different adaptable ways for both genders to neutralize the entrenched approaches and spread positivity creating more opportunities for positive and progressive society. Additionally, it discusses the expected roles and appearance of both genders by challenging the rigid mind sets which create obstacles for males and females to unlearn and relearn the ideology of life. The study has proposed the idea of deconstructing the old school of thought and constructing a flexible ideology for both genders which provides more space of equal opportunities and role plays in the society.

Keywords: *Deconstruction, Evolutionary mind-set, Media and portrayal of norms and practices, Gender and role plays, Challenge and acceptance*

Introduction:

Feminist Post-Structural Discourse Analysis is an approach to address the iconoclastic representation of women to create a room for reassessment of the self-created fixed mindsets. In addition to it, themes and theories of post structuralism help to address the association of raising conflicts of oppression, subjectivity, gender roles and exercise of power. Unlike previous studies, FPDA and post-structuralism help us not only highlight the oppression of women but it also acknowledges the empowerment of women by using certain strategies. It is mapped on the discursive practices which are associated with subjectivity, power relations and role plays of both genders. Baxter (2005) has mentioned the interconnection of FPDA and the distinct features of post structuralism; complexity, plurality, ambiguity, connection, recognition, diversity, functionality, textual playfulness and transformation. Furthermore, FPDA is one of the most powerful discourses to interpret the power shift and role reversal by keeping in view the acceptance of society. According to Walkerdine (1990: 3) the characters are “a nexus of contradictory subjectivities in relation of power which are constantly shifting, rendering them at times powerful and at other times powerless”. It also focuses upon the positioning of the characters which also provides variations to the power relations tied-up to the gender. The current paper will present the application FPDA on the animated movie ‘*Brave*’ released in 2012 which discloses an acceptable flexibility in entrenched approaches to convey new ideologies to the people of all age groups.

- **Research Questions**

- Q1.** How do social relations of gender positioned in the movie ‘*Brave* (2012)’ reinforce attention shift from the stereotypical concept towards change in the society? **Q2.** How do the main and leading characters of the movie adopt multiple positions to show the iconoclastic struggle that interacts with the construction of power?
- Q3.** What are the traditional practices portrayed in the movie which represent resistance to new ideologies to be applied?

- **Significance of the study**

The present study is articulated in an accessible manner, enabling individuals across diverse academic and professional backgrounds to engage with its content. This accessibility fosters critical reflection on gender-related beliefs rooted in traditional dogmas. Furthermore, the study offers valuable insights for all genders by highlighting various platforms and initiatives that

contribute to fostering positive societal transformation.

Literature Review:

This section deals with the brief review of literature on Feminist Post Structural Discourse analysis particularly related to the perspective of powerfulness as well as powerlessness. As Baxter (2003) defined Feminist Post-Structural Discourse Analysis as a very tiny feature but also vulnerable that strengthens it. FPDA is a theoretical and methodological approach that contests grand narratives while it does not have any interest in exploring a new school of analyzing any discourse. FPDA is considered as a powerful remedy to empower the institutions of CA and CDA. Billing (2000) has also described FPDA as a forum to expose multiple ways of discourse analysis that 'expose the self-interest and political economy of the sign, "critical"'.

Fraser and Nicholson (1990) have stated that in previous last years, heterosexual women and the women belonging to working class and some particular color have been given enough voice to be heard to disclose the insecurity and difficulties they are facing in their lives which was being failed in forgoing theories of feminism. They have uncovered the earlier works done in this field historically along with the old definitions of feminism which was considered as to be dependent on others for their survival and false assumptions regarding color, class and heterosexual women and this debate took the place of beginning lines of second wave of feminism (p. 33). The present study also relates to the same conception that discrimination of women on the basis of color and class was the ideology of classism and racism but the new version of feminism known as Feminist Post-structural Discourse Analysis does not promote this idea rather it explores that it is not necessary to belong to the elite class or have white color to be powerful.

Eliot (1996) defines FPDA as a grand narrative that covers the ground realities and the true knowledge based on experiences and evidences. In Foucault's (1980) terms truth can be

exposed if researchers keep on working on that paradigm of knowledge. Exposition of truth also leads to the relation of power and positioning in various contexts. FPDA cannot be defined in term of any new approach or methodology but it raises questions upon the established ideologies which are created by society. It helps to expose the truth and brings new ways of thinking and perceiving the practices that lead to the understanding of power relations. To achieve the purpose of FPDA multidimensional approaches can be used that can contribute to gain the results on which Philips and Jorgensen (2002) raised the question that how multiple discourses and approaches can bring forth the results for one approach.

Przybyla-Kuchek (2021) also explained in the study '*The Possibilities of Feminist Poststructural Discourse Analysis as an Approach to Gender Research in the Mathematics Classroom*' the correlation of feminism and post structural discourse analysis by mentioning multiple theories of linguists and theorists. According to the writer, Feminist poststructural theory developed as a response to earlier feminist movements, particularly liberal and radical feminism, by incorporating poststructuralist ideas (Gavey, 1989; St. Pierre, 2000). Some feminists criticized radical feminism for its tendency to generalize the experiences of women based mainly on those of White, middle- and upper-class women, neglecting the diverse experiences of women across race, ethnicity, sexual orientation, and age (Davies & Gannon, 2005; St. Pierre & Pillow, 2000).

Furthermore, explaining the concept of unfixed entities, the writer has explained the power shift in gender in a very dynamic way. Poststructuralism challenges fixed ideas of identity and experience, making it a useful tool for deconstructing gender discourses that oversimplify women's lives. It emphasizes that the concept of "woman" is fluid and constantly redefined, highlighting how defining womanhood in narrow terms excludes many experiences and limits resistance to patriarchal norms (St. Pierre & Pillow, 2000). Consequently, feminist poststructuralist work focuses on revealing the complexity and shifting nature of language, how dominant discourses emerge, how some become normalized while others are marginalized, and how power functions in these processes (St. Pierre, 2000). Researchers using feminist poststructural theory often draw on the work of theorists like Foucault (1972), moving away from humanist assumptions of individuals as rational and autonomous agents, to instead analyze concepts such as language, power, self, and identity within discourse (St. Pierre, 2000). The mentioned studies correlate with the current study as they are based on the common ground of unfixed entities of both genders which are practiced in multiple domains in our daily life. This study is aimed at covering the aspect of constructing and deconstructing the mind sets of people of all ages.

Darragh (2016) in the study '*Identity Research in Mathematics Education*' added to the approach by defining the identity and its exploration in another medium of mathematics classrooms. It is explained that the identity can be understood through various perspectives such as participatory, narrative, discursive, psychoanalytic, or performative approaches. All these perspectives acknowledge that social context plays a key role in shaping identity, and these views are reflected in the research on mathematics education. Because identity is a complex and somewhat unclear concept, categorizing it is inherently subjective. Different scholars have grouped definitions of identity in diverse ways (e.g., Black et al., 2009). The current study also aligns with the concept of

complex subjective nature of identity of both genders which is very much contextual and cannot be predefined.

Since the current study is based on FPDA, which is applied on the movie ‘*Brave* (2012)’, therefore it is necessary to explore its contribution in the world of animated movies. In the past, animated films often reinforced gender stereotypes that contributed to societal views supporting the subjugation of women. Contemporary animations, however, have shifted

toward narratives that encourage female empowerment by challenging outdated portrayals. This study highlights how Disney heroines now reflect alternative representations of female power, using their voices and appearances not as tools of objectification, but as expressions of strength and autonomy (Crafton, 2024). The writer mentions in the study that movies like “*Frozen* (2013), *Moana* (2016), *Encanto* (2021), and *Turning Red* (2022) are based on independence unlike many other typical movies where female heroines have been shown a part of romance. Heroines began to portray more fluid gender roles through shifting sets of masculine and feminine traits.

Adding to the idea of feminism, Crafton (2024) further explained, A woman’s social role within these films actively changes from 2013 to 2023. The heroines became less domestic, less sexualized, and took on more active and powerful roles within their social circles. Disney broke the classic princess mold with *Brave* (2012) and *Frozen* (2013). Both films shifted away from traditional romance-centered happy endings, which marked Disney’s “Progression period.” Garabedian defines this as a time in which Disney began to challenge traditional female gender roles (Garabedian, 25). This period contrasts with classic Disney movies, like *Cinderella* (1950) or *Beauty and The Beast* (1992), where audiences see men and women carry out much more traditional gender roles that clearly reinforce patriarchal norms. Classic princesses are often naive, sensitive, nurturing, helpful, fearful, attractive, and in need of rescuing. Meanwhile, the princes who rescue them tend to be athletic, handsome, intelligent, independent, brave, and leaders of other men. (Pg- 2-3)

Historically animated movies based on stereotypical concepts were released and the society promoted the abstraction which led to women oppression. However, the new animated movies have tried to introduce the concept of women empowerment to make positive amendments in previously done work. Female oppression is not a natural phenomenon but it has been created by the society. It is not based on reality; it has to be changed by utilizing the same mediums to nurture women independency and empowerment. Similarly in this research it is being explored that Walt Disney women are promoting the same ideology of representing the alternative

paradigms of power for females to raise their voice against objectification of their sex. Furthermore, their beauty has become a powerful tool which is a source of their strength and empowerment.”

Methodology:

This section covers the methodology to conduct this study which explains the forum for collection of data, nature of research, proposed definitions and theoretical framework. It also justifies each one of the applications respectively to validate the study.

The current paper is particular for the feminist perspective which is based on discourse analysis of the collected data from the popular movie of ‘Walt Disney’ named as ‘*Brave*’ released in 2012. This particular movie has been chosen because it portrays a very tangent move of attention shift from the male dominating and subjugating society to the slowly evolving practices of both genders in an acceptable way. It depicts the role reversal and power shift from the very early age of the main character under the supervision of her father which justifies the frequency of acceptability of both roles.

For the said purpose, multiple discourses of two scenes have been analyzed and critically examined in order to explore the significant representation of women as subjective or objective entities in the movie. The sample data is highly influential as people of all age groups watch animated movies with interest which enables them to learn unconsciously from a source of entertainment without any intentional efforts.

The nature of research is qualitative as it is extremely important to cover all possible discourses of power representation, hence it validates the selected method for analysis. It is also mentioned by Kumar (2011) that qualitative approach helps to incorporate and interpret the data with variation and diversity in multiple aspects of life. The quantitative analysis was also taken into consideration, however it was not possible to quantify the used discourse in the movie therefore the only qualitative analysis has been chosen.

Subsequently, as this study is qualitative in nature therefore the selected movie is analyzed by employing the principles of FPDA. Hence qualitative method is used to scrutinize all the ways which are incorporated with the strategies used for women empowerment and the historical concept of women oppression which has been replaced, as it is the key principle of FPDA.

Proposed Definitions:

The definitions given below have been adopted as they are applicable for the analysis of discourse. It covers the aspects of discourse, discourse and power, post-structural feminism, discursive construction of subjectivity, and feminist post-structural discourse analysis. These definitions will help the reader to understand the implied meaning by creating interconnection between historical concepts and new ideologies. It also provides knowledge about the growth of children's mindset under certain curriculums at their school and source of entertainment at home as Lamb and Brown (2007) have reported that Walt Disney is one of the best media corporations in the world which has been influencing children's minds for decades.

Discourse:

Fairclough (1989) has defined discourse as a social practice under which power and ideology mutually get influenced by each other and also collaborate with each other (p. 42). Discourse and Power Chou (2012) has defined the relation of power and discourse in Exploring Feminist Pedagogy in Curriculum Practices of Early Childhood Education as there are some particular discourses dominant on others which have powerful people along with powerful institutions and practices that incorporate with certain ways of thinking, feeling and action (p. 10).

Post-Structural Feminism:

Baxter (2003) has defined post-structuralism as a monophonic philosophy or a single theoretical framework that has changed the perspective of feminism. Modernist feminism has unified itself with the principles of post-structuralism where individual identities are constituted through practice and discourse. It denies and challenges the idea of power fixation with only one gender and it also paves the way of power shift on the basis of struggle, practice and positioning in any discourse.

1. The Discursive Construction of Subjectivity:

According to Baxter (2003) 'identities are determined by a range of 'subject positions' ('ways of being'), approved by their culture, and made available to them by means of the particular discourses operating within a given discursive context' (p. 25).

2. Feminist Post-Structural Discourse Analysis:

FPDA is defined by Baxter (2005) as an approach to analyze intertextualised discourses in

spoken interaction and other types of text. It is based upon the post-structuralist principles of complexity, plurality, ambiguity, connection, recognition, diversity, textual playfulness, functionality and transformation.

I locate my research in the ethnographic tradition. As it is the study of discourses used in animated movie to promote the paradigm of modern feminism so it is designed to analyze the data by using the principles of feminist post-structuralism. For the purpose of analysis I have adapted the framework of Baxter (2003) which covers all the dimensions that are associated with the feministic school of thought that she has applied on classroom observation while I have employed the same methodology on the animated movie.

This framework has basically four ways in which ethnographic research methods are appropriate to the study because of their epistemological parallels and connections with feminist post-structuralist theory.

The first way is the epistemological basis of ethnography; it rejects the positivist research of common beliefs that are referred to the description of those concrete experiences of life that are held in particular cultures and also the rules or patterns made by society that constitute it- Hammersley and Atkinson (1995: 8).

The second way of ethnographic method which is preferable for post-structuralist research is to employ plural methods of research for analysis that is to combine both qualitative and quantitative techniques. It is important to cover all the aspects therefore the research is delimited to qualitative approach for detailed and self-explanatory analysis.

The third notion of connection between ethnography and post-structuralism is self- reflexivity. According to Hammersley and Atkinson (1995) ethnographers are influenced by socio-historical locations so they have oriented their work accordingly. Similarly it will have a noticeable impact on ethnographers' context of the research and the data they have gathered. The key principle of self-reflexivity is honesty where introspective technique should not be involved while observation, construction and representation should be focused. It needs openness and continuous self-criticism to avoid using your own beliefs.

Fourth main principle of ethnographic research is the paradigm of inextricability from research context that opens the way of feminist post-structuralism towards intertextuality as well as interactive and reflexive relationship between traditional dualisms that can be the theory and practice, subjectivity and objectivity, or male or female.

The application of selected framework will enable the reader to understand the underlying meaning of all the discourses used in the movie.

Analysis and Results:

This section provides the analysis of the data taken from the movie '*Brave*' where the main aim is to show the principles of FPDA in practice. The analysis indicates that how animated movies are playing their part in promoting the concept of gender equality and differences that help to teach children through the paradigm of entertainment as MacGhee (1975) has also found that heavy television watchers are more stereotypical than others. It shows that media plays a vital role in setting the minds of the people so it needs to be more careful while transferring any knowledge to the people.

For detailed study of FPDA I have mainly focused on the characters and events of the movie that are interwoven with the perspective of feminism

Before analyzing each scene related to the study I shall describe briefly about the three main characters of the movie because the whole story and its analysis is based on their characteristics and presentation with reference to feminism.

The main character of the movie '*Brave*' is 'Merida' the girl with messy brown shaded hair who grew up in a castle equally loved by her parents. She does not wear princess like dresses or jewelry rather she has interest in horse riding and archery. Unlike Merida, her mother 'Elinor' behaves like a typical mother who believes in stereotypical concepts till the half of the movie before she is transformed into a bear. Before the transformation she constantly stops and chastises Merida on her attitude, behavior and actions and teaches her to behave like a girl as per expectations of a stereotypical society. This also helps the study to present historical concept of feminism and the modern approach of feminism side by side.

The other major character of the movie is Merida's father named 'Fergus' who does not believe in gender differences. He motivates and appreciates Merida throughout the movie in whatever she wants to do. In the movie he plays the role which is considered to be that of a woman according to the expectations of the society and Elinor, his wife takes the powerful position of command. The name of the movie '*Brave*' itself is a reflection of the dominating aspect associated with the girl 'Merida' alludes to the power of feminism. The selected scenes are analyzed very carefully and I have tried the best to cover all the aspects which are related to FPDA. Additionally, all the characters and their character traits are also focused to elaborate the theme.

Two scenes have been chosen for the detailed analysis to present both; historical concept of feminism and new ideologies.

Scene# 1

Elinor and Merida play hide and seek.

Meanwhile Fergus enters the scene and places his bow and arrow on the table. Elinor responds to the act unpleasantly.

MERIDA: Can I shoot an arrow?

YOUNG MERIDA: Can I? Can I? Can I? Can I? Please, can I?

FERGUS: Not with that. Why not use your very own?

Fergus gifts Merdia a bow and arrow which makes Elinor uncomfortable. Fergus teaches Merida to shoot the arrow.

Elinor questions imperatively Fergus as she is not happy with him gifting a bow and arrow to Merida because she is a girl.

Fergus does not take it seriously and playfully ignores Elinor. (00:01:00 - 00:02:34)

Analysis:

As the movie starts Queen Elinor and her daughter Merida play hide and seek that is significant for the growth of Merida because hide and seek is known as the game of girls in stereotypical society. It has been mentioned before also that Elinor rears Merida according to the rules and expectations of stereotypical society. She plays the games with Merida that are supposed to be played by the girls of social class. Weedon (1997) defines it as feminism raises questions about the power relationship between men and women and the early childhood education is very important in this regard. Elinor prepares Merida accordingly for her future life so she could understand and live like a cultured girl.

Furthermore, when Fergus enters and puts his weapons on the table, Elinor again interrupts like a typical woman and asks Fergus not to put the weapons on the table but the interruption is different. It is more like imperative than a request. It shows that Elinor has command over Fergus and uses her power not like a queen but an ordinary woman only. Barner (1999) has found that for decades males are perceived as more active, dominant, attention seeking, constructive and

aggressive comparatively while females are labelled with characteristic of deferent, dependent and nurturing. Merida looks at the arrow and bow and gets attracted towards it to use it and asks for permission to shoot an arrow. Here Fergus gifts a new bow and arrow of small size to her as birthday present. Instead of stopping her from using weapons because girls are not allowed to use weaponry in stereotypical society, Merida is presented with one relevant to her aged size. In the following dialogues Fergus guides her to shoot an arrow on the target. It shows that Fergus himself motivates her to use weapons by keeping aside all the gender differences. As according to Foucault (1973) the change in people and their perception makes to revolutionize the society that we think of and which is acceptable in the cultural society. (p. 384). The last dialogue by Elinor to Fergus is '*A bow, Fergus? She's a lady!*' which shows that she believes in gender discrimination so she does not appreciate Fergus when he brings bow for Merida. Fergus does not believe in gender differences rather he encourages Merida to learn how to shoot an arrow. Helleis (2004) has found in his study that in children's literature males are always presented as exciting and adventurous while females are always shown as needy and dependent. In this study it has been shown that females are representing a new version in which they are more adventurous and independent which was missing in historical literature based on gender roles and sex. They become a cause of survival for others as well.

Scene# 3

Merida narrates in this scene that some say our destiny is tied to the land, as much a part of us as we are of it. Others say fate is woven together like a cloth, so that one's destiny is connected with many others. Either we search for our destiny or we fight for it. Some never find it. But there are some who are led.

Merida introduces her three brothers; the princes Hamish, Hubert, and Harris. She mentions about them that they get away with murder. I can never get away from anything!

Merida enters the room while biting an apple which makes Elinor unhappy as she disapproves such acts by a female because it is not considered to be appropriate for a female to behave in such way. Merida throws away the apple and wipes her mouth with her sleeve which as an addition to inappropriate act according to her mother Elinor.

Merida shares her side of the story that she is the princess. She is an example for people who has got responsibilities and expectations of people but her whole life is already planned by her mother. Despite of having all the power, she cannot decide anything for her own self. Her mother

is in charge of her whole life. (00:04:20 - 00:05:55)

Analysis:

In the above mentioned scene Merida herself is the narrator, narrating about herself and her family. Unlike many people around her, she narrates the fate and destination of her life from a very different and challenging perspective. She is not ready to spend her life on the terms and conditions created years before for royalties and ordinary people, rather she believes in either searching her own destiny or creating one. It depicts a beautiful idea which discloses a complete new perspective to create a life of your own based on your school of thought, passion and energy. It resists and challenges the ideologies of ancestors who felt pride and honor in maintaining the practice of power based on gender discrimination. Furthermore, Merida's actions in the following scene makes it explicit that your actions must not be directed to you on the basis of the power possession or your gender, rather they must evolve with your interests to create your own identity and path.

She has aimed that she will challenge it that reflects the feministic perspective where the iconoclastic women are struggling for their rights and equality. While uttering this sentence '*It's the one thing we search for, or fight to change*' the camera shows the place where Merida succeeds at the end in achieving for what she has been fighting throughout the movie. She makes the audience realize that we need to search and struggle to bring change to our pre-decided fates. As Baxter (2002: 5) defines it in her own words that we need to deconstruct those cultural processes which are responsible for women oppression. Merida introduces her three little brothers with reference to herself as she says '*I became a sister with 3 new brothers, the princes Hamish, Hubert, and Harris*' that shows that she is the eldest one who is in commanding position on her three little brothers.

Moving on, Merida enters the door eating an apple and Queen Elinor hints to Merida with her eyes to behave like a princess. It presents stereotypical aspect where a girl is expected to behave properly in society. In response to Queen's order Merida wipes her mouth with her sleeve that is not perceived as a well-mannered girl's characteristic because in cultured classes a girl is always expected to be well organized and carries a handkerchief with her.

Merida expresses her disappointment about the set expectations from her in the following dialogues '*I'm the princess. I'm the example. I've got duties, responsibilities, expectations. My whole life is planned out, for the day I become, well, my mother! She's in charge of every single*

day of my life'. These dialogues are highly significant as she talks about the power she possesses which comes along with responsibilities. She presents two contrary ideas where she presents herself as a leader who is going to set an example for her people and will be ruling over them. Contrarily, her own whole life is in charge of her mother who decides everything for her; how to behave, what to learn, what to avoid, what to play, what to wear etc. Summing up the idea, being a woman and leader at the same still holds many chains with which a woman is tied specifically due to her gender where her whole life is already planned and she is unable to use her power and leadership skills.

Subsequently, '*My whole life is planned out*' is a significant dialogue as it shows that a girl's life is in her mother's control who follows the traditions and cultures religiously discarding the fact that every time period and era brings a swift change in mind sets and ideologies. On the other hand, Merida's reaction towards it manifests that she does not believe in it and is unhappy with her mother's expectations because her interests and actions are not accepted and appreciated by her mother. Lather (1991: 4) has defined feminist post-structuralism as "the working of cultural theory in a post-modern context" which shows that its aim is not to introduce a distinct approach but it tries to raise the awareness and identify the areas power relations and power shift in post-modern context that are based on cultural theory.

In this scene when Merida moves towards stage she walks with a rolling gait not even like an ordinary girl and takes her seat. Queen angrily glimpses at her which shows that Queen expects Merida to act like a typical princess while Merida does not want to behave as her mother wants. It shows that a girl is restricted by her mother to behave in a manner befitting a girl, more particularly a princess, in this case. Merida does not feel comfortable doing so and wants to approach her life in her own way with efforts. Barrett (2005: 80) has expressed it as the important feature of post-structuralism that is deconstruction which helps to demystify the social structures responsible for women oppression and open them up to scrutiny and analysis. Merida is also struggling to deconstruct the notion of marriage which has been practiced historically and trying to make her own identity.

Discussion:

The essence of this research was to investigate the feministic perspective in terms of post structuralism by using the discourse of the movie '*Brave*'. It not only explored women

empowerment but also depicted women oppression. The study described the power relations and extracted the shift in positioning of males and females in relation to empowerment. It has also helped to connote that the approach of positioning and power relations is not fixed in any situation rather it varies with the variation of context. To extract the implied meaning of FPDA the study explained the reason, motive and ways behind the practice of power in the movie which elucidates that why and how this phenomenon is manipulated by the characters in the films. However, it is limited to the gender roles, discourse and context that interact with the verbal or non-verbal communication in the scenes.

In this area of the paper, it is delineated how the characters are positioned in the selected movie simultaneously describing the shift of thought from stereotypical presentation of the characters towards iconoclastic representation of gender roles. It has helped to expose the struggle of women that contributes to the construction of power in order to create their independent identity. It also illustrates and introduces multiple ways for women that help them to practice their power in society. Hence, FPDA plays a pivotal role in constructing an unfixed identity of females and clarifies the concept that no identity and expectations can be predefined on the basis of gender.

Depicting Character Shift: From Conformity to Critique:

Feminist post-structuralism has attempted to challenge the stereotypical school of thought in order to bring a positive change in the cultural class of the society which needs to modify the thinking by adopting the vision of modernity of the time.

It is revealed by the qualitative analysis of the movie 'Brave' that the main character Merida is not portrayed as a weak, feeble or dependent character but as an independent and wise girl who is courageous enough to face the challenges and find the solutions on her own. Although she belongs to a royal family, yet she does not depend on the power of her wealth or status. She creates her own identity that does not predict her status but is based on her practices and activities. She does not keep herself limited to the plans of the society rather she explores her own destiny through her own struggle. She not only practices her own power of will but also influences her mother change her thinking. She is a unique character in Disney films who does not wait for a prince charming. The presentation of her character and struggles has a strong influence on her identity. She practices her skills and ignores the rules and regulations of gender discrimination. Additionally, her father Fergus supports her in the entire film which depicted that men are also willing to leave space for women empowerment. Her mother Elinor rears her according to the stereotypical

concepts related to women in the beginning but after her transformation into a bear she started realizing the truth that a girl is not an oppressed member of the society who needs to follow the rules and expectations of the society. The study has helped to explore that how her way of thinking changes and she starts believing that everyone creates his/her own fate, it is not formulated by anyone in advance. Similarly, Elinor is presented as more powerful than Fergus in the movie. She is in charge of multiple disciplines to maintain the royalty of the family. The entire process of evolution in thinking and the power shift in relations is described in the analysis.

Women's Strategies for Resisting Social Marginalization:

According to post-structuralist, Usher (1996) every dimension of knowledge is aimed to create a new world, hence FPDA is also another constructive and constitutive approach to make a new world that is built on discourse.

The analysis of the movie 'Brave' has explored that a woman does not need to survive under the supervision of a man who will be her protector and a source of a successful life. The review of the movie explored the empowerment of women which is presented by Merida's character in the movie. She is shown as brave, confident, resistant and independent girl who unveiled the power of feminism. She has presented the idea that a girl does not need a high status or a man to survive but it depends upon the way she practices her power in society. The power associated with feminism leads to their identity. Similarly Merida resists her mother each time she chastises her to behave like a traditional girl who fulfils the expectations of the society. Merida believes in herself and utilizes her skills of archery and bravery to create her identity. The strategies she introduced are archery, riding the horse, climbing the rocks, wearing dresses of her own choice etc. She does not follow the instructions of her mother which are established on stereotypical conceptions. She not only resists her mother but also influences her which resulted in a positive change in her attitude and she started interpreting things with a modern vision. She protects her mother also and helps her father to realize the truth. The analysis has explored two basic findings after reviewing the movie. Firstly, the approach is used to deconstruct the phenomenon of man-made society or the society ruled by male members. Additionally, there is no male protagonist in the movie who is the central focus. It is only Merida who is the center of attention. Secondly, Merida is portrayed as a successful iconoclastic female who struggles to attain her destiny and achieves her target. Her mother did not support and accept her in the beginning but the practices of Merida influenced her and she realized the truth that our fate lives within us, we need to realize it or to fight for it. The entire movie is based on iconoclastic representation which is based on resistance to the

stereotypical survival.

It is hoped that this paper would be a useful addition in the domain of FPDA contributions because it has helped to identify multiple discourses which can play a pivotal role in bringing a positive change and equal chances of growth for both genders. Secondly, the interpretation of the characters, their positions and their character traits has helped to question the identities associated to them due to their gender resulting in providing biased and unjust lifestyle and opportunities to both genders by the society. Lastly, it provides different ways and strategies to be adopted to manifest new ideologies in our society in an acceptable way. The method to promote such ways is extremely influential as people of all ages prefer to watch animated movies, hence it instills the seed of growth and change in their minds without any intentional efforts and resistance.

A single research can be an addition to contemporary knowledge but it cannot be taken as the end of the approach. As the approach of FPDA is employed only on one Disney movie, similarly it can be implemented on other social media discourses. Moreover, another research can be conducted to study the detailed implication of FPDA in comparative discourses. It can also be applied on other discourses to investigate and examine the corroboration of this approach in terms of creating awareness in people.

Conclusion:

This paper was designed to create awareness to reassess and question the beliefs of people created by the society long ago. A constant practice of the same norms, traditions and culture makes it a faith and normal behavior for people and questioning it is considered as hostile and biased. This study helps to explore new ways to utilize the objectification of women as their empowerment and provide multiple ways of role reversal which is acceptable by the society. Animated movies is one of the biggest platforms used across the world for entertainment therefore it is convenient and can be used to convey any message to the people of all age groups. The selected scenes from the movie '*Brave*' have depicted the key finding that girls do not have to be dependent on their wealth, position given by the society or any man who could protect them in choosing or creating their destiny. Without being biased, they can easily practice their own passion based on their interest. The study shows that it is easy to question the boundaries without breaking them and evolving with time as per requirement of the time and generation.

Furthermore, this study is significant for all as it also conveys a message to the parents to align the upbringing of their children by bridging up the gap between their historical thinking and the new

ideologies of FPDA. Conclusively, it is easy to find multiple discourses to practice such ideologies and transform the previous practices into modern ones by change the positioning of the characters and let them play their role to eliminate gender discrimination in all possible and positive ways.

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