

Power in the Discourse of Queen Characters in the Films *Frozen* and *The Snow White And The Seven Dwarfs*: A Critical Discourse Analysis
(Kuasa dalam Wacana Karakter Ratu di dalam Film *Frozen* dan *The Snow White And The Seven Dwarfs*: Analisa Wacana Kritis

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Abstract

This study is intended to investigate power in the discourse of the queen characters in the films *Frozen* and *The Snow White And The Seven Dwarfs* produced by the same discourse maker, Walt Disney. The goal of this study is to expose an unequal power relation between powerful participants in the same queen position in controlling and constraining non-powerful participants. In this case, the queen character in *Frozen* is Queen Elsa and the other is The Queen. The theories applied in this study are systemic functional linguistics proposed by Halliday (2004) especially in interpersonal function including tenor, interpersonal meaning, and mood. Moreover, critical discourse analysis proposed by Fairclough (1996) along with the theory of discourse and power are also applied in order to find power in face to face spoken discourse between powerful and non-powerful participants in interpersonal meaning. The result of this study shows that Queen Elsa and The Queen are equally powerful in controlling and constraining the non-powerful participants in spite of in the first assumption, The Queen is more powerful than Queen Elsa based on the context of time and characterization, and also based on textual analysis (the micro level). However, the notion of powerful in this study is described by the two queens who are successfully controlling and constraining the non-powerful participants' action, affection and answer in a conversation. Thus, the equal power relation between the two queens is conveyed by using several expressions which have the hidden meaning as controlling and constraining non-powerful participants pertained to how speech function works on the clauses, and also by the social relationship between the two queens and the other characters as the tenor of the discourse.

Key words: power in discourse, face to face spoken discourse, interpersonal function, critical discourse analysis

Abstrak

Kajian ini ditujukan untuk meneliti kuasa dalam wacana karakter ratu di dalam film *Frozen* dan *The Snow White And The Seven Dwarfs* yang diproduksi oleh pembuat wacana yang sama, Walt Disney. Tujuan penelitian ini yaitu untuk mengungkap sebuah kuasa yang tidak setara antara pihak-pihak yang berkuasa pada posisi ratu yang sama dalam mengontrol dan mengekang pihak-pihak yang lemah. Dalam hal ini, karakter ratu di *Frozen* yaitu Queen Elsa dan di film lainnya adalah The Queen. Teori-teori yang digunakan dalam kajian ini yaitu linguistik fungsional sistematis oleh Halliday (2004) terutama pada fungsi interpersonal termasuk pelibat wacana, makna interpersonal, dan mood. Selain itu, analisa wacana kritis oleh Fairclough (1996) bersamaan dengan teori wacana dan kuasa, juga digunakan untuk menemukan kuasa di dalam wacana lisan bersemuka (face to face spoken discourse) antara pihak-pihak yang berkuasa dan yang tidak dalam makna interpersonal. Hasil penelitian ini menunjukkan bahwa Queen Elsa dan The Queen sama-sama berkuasa dalam mengontrol dan mengekang pihak-pihak yang lemah walaupun pada asumsi pertama, The Queen lebih berkuasa dibandingkan Queen Elsa berdasarkan pada konteks waktu dan karakterisasi, juga berdasarkan pada analisa teks (tingkatan paling kecil). Akan tetapi, istilah berkuasa dalam kajian ini digambarkan oleh kedua ratu yang berhasil mengontrol dan mengekang aksi, perasaan dan jawaban pihak-pihak yang lemah di dalam sebuah percakapan. Jadi, hubungan kuasa yang setara antara kedua ratu tersebut ditunjukkan dengan penggunaan beberapa ungkapan yang mempunyai makna tersembunyi sebagai pengontrol dan pengekang pihak-pihak yang lemah terkait dengan bagaimana fungsi bahasa yang berkerja di dalam klausa-klausa tersebut, dan juga hubungan sosial antara kedua ratu dan pelaku-pelaku lainnya sebagai pelibat wacana.

Kata kunci: kuasa dalam wacana, wacana lisan bersemuka, fungsi interpersonal, analisa wacana kritis

Introduction

Queen is one of the top position next to king (Johnson, 2015). According to van Dijk (1993:254), position is one of social factors determined power among participants because it is privileged access to socially valued resources. Moreover, a higher position can control over the relations and the processes of the enactment of power (van Dijk, 1993:255). Thus, a queen is one of powerful participants determined from its position.

Despite among the queens, they are powerful participants, they do not always share the same power relation in controlling and constraining non-powerful participants. It is supported by Butt (1995:64) who says "Certain contexts where power or knowledge is unevenly distributed motivate the giving of orders and instruction". It is related to the way queens using language. when the queen uses the imperative sentences to her knights, for example 'kill him' and 'protect me with your own life', it shows that she is powerful and she has an authority toward her knights, but when the queen uses the interrogative sentences like 'where do they go?' and 'have you done it?', it seems that the queen does not show her power toward her knights through the sentences. She does that in order to ask the information to them rather than to demand services. Therefore, despite the queens are powerful participants, they probably do not share the same power relation.

As one of many media, film can illustrate what phenomena happened in societies. In this case, a film may represent the real situation and condition of certain societies. Consequently, the picture of a queen in the films are possibly inspired by the reality. In a film, a power also can be observed by seeing how the discourse makers set the characters doing interaction as Fairclough (1992:4) calls that as discursive practices. It means that the discourse makers create the characters as powerful participants, which are like a queen, have a conversation with other characters as the non-powerful participants in negotiating or exercising a power (Fairclough and Wodak in Paltridge, 2000:154). Therefore, this study employs two selected films that have the queens as the main characters in order to expose an unequal power relation between powerful participants in the same queen position in controlling or constraining non-powerful participants. They are *Frozen* (2013) and *Snow White and the Seven dwarfs* (1937) films under the same home production of Walt Disney (as posted on the *Frozen* and *Snow White* Wikia).

In *Frozen*, there is one of the main characters as a queen. Her name is Elsa. She is one of two daughters

from the king and the queen of Arendelle. She becomes a queen in age of 21 to continue commanding the kingdom as her parents died. In this film, she has a conversation with Anna, Hans, the duke of Weselton, Olaf, and Kristoff. On the other hand, there is a queen character as the main characters in *Snow White and the Seven Dwarfs*. Her name is The Queen. She is an antagonist character that wants to kill Snow White because she wants to be the fairest one. Therefore, she looks for several ways to kill her. In this film, she has a conversation with The Magic Mirror, Guard, and Snow White.

In accordance with the phenomenon, this study tries to answer the following questions.

1. What linguistic element and socio-cultural context represent a power in Queen Elsa in *Frozen* and The Queen in *Snow White and the Seven Dwarfs*?
2. How is a power described in each queen character?
3. Which queen character is more powerful?

In line with those questions, this study is designed to achieve following goals:

1. discovering what linguistic element and socio-cultural context represent a power in Queen Elsa in *Frozen* and The Queen in *Snow White and the Seven Dwarfs*;
2. presenting how a power is described in each queen character;
3. discovering which queen character is more powerful.

Research Method

This study applies a mixed method strategy: qualitative and quantitative researches through documentary data as the technique to collect the data. The data are the subtitles of the two films downloaded from *yifysubtitles* and *opensubtitles* on internet. Furthermore, to specify the data, the purposive sampling is used by focusing on the conversation between the queen characters and the other characters. Thus, there are 101 clauses of Queen Elsa and 75 clauses of The Queen as the data. Then, the data are processed using interpersonal function to classify them in polarity, mood, and modality.

Result

The following tables are the results of the data processing using interpersonal function to classify them in polarity, mood, and modality proposed by Halliday (2004).

Table 1. The result of polarity and mood analysis of Queen Elsa's utterances

Polarity	Moods	Total	Percent
Positive	Declarative	36	35%
	Interrogative	13	13%
	Imperative	20	20%
	Queclarative	6	6%
Negative	Declarative	24	24%
	Interrogative	1	1%
	Imperative	0	0%
	Queclarative	1	1%
Total		101	100%

From table 1, There are 101 totals of the moods used by Queen Elsa. She uses each type of moods except for negative imperative mood. The dominant mood used by Queen Elsa is declarative mood (59%). It is 35% positive and 24% negative declarative moods. The second dominant mood used by Queen Elsa is imperative mood (20%). She uses only positive imperative mood in her clauses. The following mood is interrogative mood (14%). It is 13% positive and 1% negative interrogative moods. The last is queclarative mood (7%). It is 6% positive and 1% negative queclarative moods.

Table 2 the result of polarity and modality analysis of Queen Elsa's utterances

Polarity	Degree	Modality	Total	percent
Positive	High	Probability	4	17%
	Median		1	4%
	High	Obligation	2	8%
	Low		3	13%
	High	Inclination	1	4%
Negative	High	Probability	4	17%
	High	Usuality	2	8%
	High	Obligation	6	25%
	Low		1	4%
Total			24	100%

Furthermore, from table 2, there are 24 modalities used by Queen Elsa. There are 46% modalisations and 54% modulations. Further, it is divided into positive and negative modalities. Thereby, there are 21% positive and 25% negative modalisations, and also 25% positive and 29% negative modulations. The most modality used is negative-high obligation (25%).

The following dominant modalities are positive and negative-high probabilities (17%). The third dominant modality is positive low-obligation (13%). The following modalities are only 4% and 8%. The modalities, which are 4%, are positive-median probability, high inclination and negative-low obligation, while the modalities, which are 8%, are positive-high obligation, and negative high-usuality.

Table 3. The result of polarity and mood analysis of The Queen's utterances

Polarity	Moods	Total	Percent
Positive	Declarative	42	56%
	Interrogative	6	8%
	Imperative	22	29%
	Queclarative	0	0%
Negative	Declarative	4	6%
	Interrogative	0	0%
	Imperative	1	1%
	Queclarative	0	0%
Total		75	100%

From table 3, there are 75 totals of the moods used by The Queen. She uses all of the moods except for positive and negative queclarative moods, and negative interrogative mood. The dominant mood used by her is declarative mood (62%), specifically positive declarative mood reaches 56% while negative declarative mood is only 6%. The second dominant mood is imperative mood (30%). It is 29% positive and 1% negative imperative moods. The following mood is interrogative mood (8%).

Further, there are 16 totals of the modalities used by The Queen. The dominant modality used is positive-high inclination (44%). The second dominant modality is positive high-probability (38%). the others are only 6%. They are positive-low probability, positive-high obligation, and negative-high inclination. The explanation above is represented in table 4

Table 4. The result of polarity and modality analysis of The Queen's utterances

Polarity	Degree	Modality	Total	percent
Positive	High	Probability	6	38%
	Low		1	6%
	High	Obligation	1	6%
	High	Inclination	7	44%
Negative	High	Probability	1	6%
Total			16	100%

Discussion

As Fairclough (1996:46) suggests there are three things that powerful participant constrains on non-powerful participant. They are content, subject, and relation. More specifically, contents are the one that cooperates with language because it is what is said or done by the speakers. In other words, the contents are the clauses uttered by Queen Elsa and The Queen. Subjects are the subject position that people can occupy. Thus, the subjects are focused on the addressees of the speakers as a target speech to know how power is negotiated and exercised by participants. Relations are the social relationship the speakers that enter in discourse. Thus, the interpretation is done by seeking the hidden interpersonal meaning of the contents that is talked about by participants and correlates them with subjects and relations as context working on discourses.

In doing interpretation, there will be three points in order to find unequal power relation. They are describing power in each queen and comparing their power. Specifically, they are the interpersonal analysis of Queen Elsa's and The Queen's utterances, and also the discourse and power of the two queens.

In interpersonal analysis of Queen Elsa's utterances, there are some hidden meanings of the expressions that describe Queen Elsa as a powerful participant. They are imperative, indirect request, disagreement, prohibition, underestimation expressions. They contribute in supporting Queen Elsa performing her power to control and constrain the non-powerful participants. There are total 43 clauses of the expressions used by Queen Elsa as a powerful participant. It is 43% from 101 of clauses.

The imperative expression is the most used by Queen Elsa in order to express her power. Naturally, imperative expression has power in its meaning (Butt, 1995:64). She utters 24 clauses. They are 24% from the total of clauses. Mostly, imperative expression has imperative mood, for examples (17) wait and (18) slow down. However, some of them are declarative mood. These declarative moods have an imperative meaning by adding modalities because The use of modality often implies some forms of power (Fairclough, 1992:159). These modalities are the degree of obligation. Thus, declarative mood is able to have a function as demanding service, for examples (30) (That) you should go, (45) But you should probably go, please, (82) Just you have to go, You have to tell them to let me go.

Besides, the indirect request expression is only 1 clause. It is 1% of the total of clauses. Indirect request can express her power because by expressing it, Queen Elsa can drive someone doing something (Fairclough, 1996:55). The indirect request has interrogative mood, for instance (22) May I talk to you, please? Alone. It has a basic function as demanding information to non-powerful participants whether they can do or not Queen Elsa's request. However, the hidden meaning of the clause implies an order.

Related to a request, Queen Elsa is also able to control and constrain the non-powerful participants by answering the request. She shows her power by opposing a request. It is pertained to the contribution of the addressee as the giver of information (Fairclough, 1996:126). Thus, she uses disagreement expression, which is 10%, to give a feedback toward the one who request. The disagreement expression has negative polarity to show disagreement and declarative mood to give an answer or information toward the request, for examples (5) only, I don't dance and (27) my answer is no. The use of modalities also supports disagreement expression in implying power. Queen Elsa uses modulation and modalisation, particularly in high-probability in order to constrain the speech partner opposing her answer and to give a contrary feedback, for example (69) no, I can't. Moreover, high-obligation is used to demand the speech partner following Queen Elsa's answer, for example (55) no, we can't.

Furthermore, prohibition expression is also expressing her power in controlling and constraining non-powerful participants. The expression is 4 clauses. It is 4% of the total clauses. It also has negative declarative mood. As its basic function, it has a function as giving or declaring information, for examples (19) no one's brother are staying here and (20) no one is getting married. However, in order to be prohibition, the clauses should be negative and it is pointed to the other participants. The use of the degree of obligation increases the value of prohibition expression, for instances (23) you can't marry a man (44) you don't have to apologize.

The last is underestimation expression. It is expressed by interrogative mood. However, the expression is not merely demanding the answer or information. It is rather to express the hidden meaning of Queen Elsa in expressing her unbelief toward the non-powerful participants' ability and knowledge, for examples (84) what power do you have to stop this winter? and (85) (what power do you have) to stop me?. From this point of view, she becomes more powerful than the speech partner. The expression is 4

clauses. It is 4% of the total clause. The following table describes the numbers above.

Table 5. Interpersonal analysis of Queen Elsa's utterances

Expressions	Clause number	Percent of the total clauses
Imperative	24	24%
Indirect request	1	1%
Disagreement	10	10%
Prohibition	4	4%
Underestimation	4	4%
Total	43	43%

On the other hand, in interpersonal analysis of The Queen's utterances, there are some hidden meanings of the expressions that describe The Queen as a powerful participant. They are imperative, conditional, indirect request, agreeing and prohibition expressions. The expressions contribute in supporting The Queen performing her power to control and constrain the non-powerful participants. There are 34 clauses of the expressions. It is 45% from 75 total clauses of The Queen's utterances.

The imperative expression is the most expression used by The Queen. It is 24 clauses and 32% of the total clauses. The expressions describe The Queen as a powerful participant by constraining and controlling the non-powerful participants. It is described by its basic function to demand services and goods of the addressees, for examples, (3) Speak! And (4) let me see thy face. However, several clauses are not imperative mood in order to be imperative. They are declarative moods. These declarative moods are not merely giving information but they are rather to demand services, for examples (1) Slave in the Magic Mirror, I summon thee and (10) You will kill her. Hence, one of them also uses the modality 'will'. The modulation shows the willingness of The Queen to command the speech partner doing something.

Further, there are 2 clauses of conditional expression. It is 3% of the total clauses. The expressions show The Queen as a powerful participant by limiting the speech partner's action, for examples (12) you know the penalty (13) if you fail. The power relationship is illustrated when The Queen threatens the guard if he is failed to kill Snow White, he will get punishment. In other words, The Queen controls the guard's action by giving him threat. Therefore, this scheme makes The Queen as powerful participant than the guard.

Furthermore, the indirect request expression can describe The Queen as a powerful participant. By

giving a request, she directly demands the speech partner's services, although the request is in interrogative form. As a basic function, interrogative mood is to demand information, for example (31) (do you) Like to try one?. However, from the extended meaning of the expression, it has a function like imperative which is demanding services. The expression is only 1 clause and 1% of the total clauses.

Another expression that shows The Queen as a powerful participant is agreeing expression. It is 6 clauses and 8% of total clauses. The aim of The Queen using the expressions is to control the speech partner's feeling. By controlling the speech partner's feeling, The Queen can persuade Snow White easily to eat the poisonous apple. It is the way how The Queen can kill Snow White, for examples (29) yes, (it is) and (55) I thought so.

The last expression is prohibition. The expression also describes her power in controlling and constraining non-powerful participants. The expression is only 1 clauses and 1% of the total clauses. The expression is in negative declarative mood. As its basic function, it has a function as giving or declaring information. However, in order to be prohibition, the clauses should be negative and it is pointed to the speech partner, for example (66) Don't let the wish grow cold. The following table describes the numbers above.

Table 6. Interpersonal analysis of The Queen's utterances

Expressions	Clause number	Percent of the total clauses
Imperative	24	32%
Conditional	2	3%
Indirect request	1	1%
agreeing	6	8%
Prohibition	1	1%
Total	34	45%

In this research, power in the discourse of the queen characters is analyzed to expose an unequal power relation between powerful participants in the same queen position in controlling or constraining non-powerful participant. Firstly, this unequal power relationship is expressed by Queen Elsa and The Queen through the socio-cultural context of the films and the textual analysis (micro level). Based on the context of time and characterization, both queens are differently described in each film. In *Frozen* (2013), Queen Elsa is described vulnerable person who becomes reclusive, lonely, insecure, emotionally unstable, and genuinely depressed after she had an

experience from childhood to adulthood that seeing her magic nearly cause her sister's death. Nevertheless, it also influences the picture of a witch in Queen Elsa. As used to be described as an evil person, because of her character in this film as a vulnerable person and a protagonist character, the picture of the witch is also changed. Based on her characteristic in the film, it also influences the way that she orders her kingdom. For instance, she orders the guards stay away from her because she does not want to hurt anybody else because her magic. Thus, it describes her in weak and fearful condition. In other words, she is in powerless position. Further, In terms of power through language, certain contexts where power or knowledge is unevenly distributed motivate the giving of orders and instruction (Butt, 1995:64). It pertains to the imperative mood in lexicogrammar level. As a result, in the textual analysis (micro level), she has 20 clauses which are imperative mood from 101 clauses (20%).

On the other hand, The Queen in *Snow White and the Seven dwarfs* (1937) is depicted as a wicked queen. It is also related to the characterization of The Queen as the antagonist and villain character. She is described as cruel, cold, and has an extreme vanity that made her utterly intolerant of rivals. Additionally, the picture of a witch in her role is still the same as the witch who was depicted an evil person that stole the kids at night. It is also supported when she changes herself into an old peddler who becomes more outwardly maniacal and sadistic expressed by her joke on her pet raven to eat the poisoned apple to kill Snow White. Thus, her role in the film also influences the way that she orders her kingdom. For instance, she is intolerant if the guard fails to kill Snow White as her command. Based on the way that she commands the guard, The Queen is described as a powerful person. Furthermore, in terms of power through language, she has 23 clauses which are imperative mood from 75 clauses (31%). Therefore, based on the context of time and characterization and the micro level, The Queen is more powerful than Queen Elsa. It is illustrated by each queen characteristic and the way that they control their kingdom. It is also proven by the numbers of imperative mood used by the two queens, whom Queen Elsa has 20% and The Queen has 31%. In other words, their ratio is 1:1.6.

However, the meaning of powerful in this research is depicted in how powerful participants are successfully controlling and constraining the non-powerful participants in conversation. Thus, power is expressed by Queen Elsa and The Queen within the discursive practices. In order to reveal power in discursive practices, the power relationship between

the two queens and the other participants is examined through the interpersonal meaning. It correlates with the hidden meaning in the two queens' utterances related to the speech function of the utterances. Further, pertained to the context of the authority, they are already powerful because they are one of the top positions in kingdom next to the king (Johnson, 2015). Nevertheless, the tenor of the discourse also has an influential factor to know how the two queens produce their power toward the other characters. Tenor is correlated to the social relationship among subjects or participants. It explains how the social relationship between the queens and the other characters (Halliday, 2004:61). Additionally, it is also supported by Matthiessen (2012:445) that CDA is focused on tenor. Thus, it correlates the participants that negotiate power in discourse.

The reproduction of power by Queen Elsa in utterances is also supported by the tenor of the discourse which is the social relationship among participants (Halliday, 2004:61). The social relationship implicitly expresses a power relationship between Queen Elsa and the addressees. There are two kinds of social relationships among them. Firstly, a subordinate relationship is negotiated by Queen Elsa and several characters. They are Anna, Kristoff, Guard, Duke's Guard and Olaf. This relationship shows that the higher authority is in Queen Elsa as the highest position. Hence, this creates a distinctive power status of Queen Elsa in controlling the non-powerful participants. As powerful participants, Queen Elsa is granted to order them in context of position because a queen is privileged access to socially valued resources (van Dijk, 1993:254). Thereby, implicitly, Queen Elsa has legitimately her power in context of the kingdom structure. Secondly, Queen Elsa also has a subordinate relationship with Duke and Hans. However, there is a culture come to the film as a context. It is a host-guest relationship. When Queen Elsa holds her coronation, she invites the representative from the other kingdoms to be witnesses. Yet, they become her guest in her kingdom. As in the film, when they come to her kingdom, they respect to Queen Elsa whether she is as a queen or a host. Nevertheless, it tends to be a host relationship instead of subordinate relationship because between Queen Elsa and them are not in the same kingdom. As a result, she does not have an authority toward them. However, the guests still respect to her as a host. Pertained to power relationship, a guest has to follow the host's rule. In short, Queen Elsa is still as powerful participant in host-guest relationship.

On other hand, The Queen has two social relationships with the other characters. They are a

subordinate relationship and an enemy relationship. As presented before, a subordinate relationship shows The Queen as a powerful participant in high position is granted to order her subordinates. Those subordinates are the magic mirror and the guard. Thus, this relationship expresses her as a powerful person among the participants. Furthermore, the other relationship showing her power is an enemy relationship. This relationship is between The Queen and Snow White. Interestingly, this relationship does not show The Queen as a powerful participant. However, it is implicitly expressed when she wants to kill Snow White by persuading her to eat the poisonous apple. The way how she persuades her to eat the apple implies that she is the dominant one. In other words, she is powerful than Snow White. It is also proven by at the end of the film, Snow white finally eat the apple and sleep because of her. Hence, The Queen becomes a powerful participant in this relationship. In conclusion, between Queen Elsa and The Queen, both of them are powerful based on their social relationship with the other characters in the films.

The meaning of powerful in this research is also expressed in how participants are successfully controlling and constraining the other participants' action, affection, and answer. As powerful participants, Queen Elsa and The Queen manifest their power by using expressions. These expressions have the hidden meaning as controlling, limiting, and constraining the non-powerful participants. The non-powerful participants here include of the characters that do a conversation with the two queens as a speech partner. Related to the power relation between Queen Elsa and The Queen in the interpersonal analysis, the result shows that they have equal power to control and constrain the non-powerful participants. It is proven by the discussion of interpersonal analysis of the two queens' utterances. The results are 43% of Queen Elsa's expressions and 45% of The Queen's expressions. It has ratio 1:1. Despite their character are totally different in each film, they can contribute their equally power by using different expressions.

Hence, to distribute their equally power, there are five expressions used by Queen Elsa and The Queen to represent themselves as a powerful participant. Queen Elsa uses imperative, indirect request, disagreement, prohibition, and underestimation expressions. In contrast, The Queen uses imperative, conditional, indirect request, agreeing, and prohibition expressions. Each expression shows that not only imperative mood but also polarity, modality, declarative mood, interrogative mood, and queclarative mood can represent power of

the two queens by examining the hidden meaning of the expressions pertained to the speech function of the clauses. Therefore, the power relation between Queen Elsa and The Queen in selected films is equally distributed to non-powerful participants by using the expressions containing the hidden meaning as controlling and constraining non-powerful participants' action, affection, and answer.

As film is inspired by the real condition and situation in a real society, CDA also explains the relationship between the discursive processes and the social processes. It means that there are certain phenomena happened in society as social practices influencing the production of the films. Related to *Snow White and the Seven Dwarfs* produced by American animation studios Walt Disney in 1937, The Queen can be also recognized as the power elite in her kingdom. Apart from her position as a queen, she has plenty of treasure which makes her as a wealthy person and she is the only one who leads the kingdom. In this film, there are some scenes that can be correlated with class domination in America in 19th century until early 20th century. Firstly, when The Queen calls someone in the magic mirror as a slave, (1) Slave in the Magic Mirror, it can depict the enslavement of African-Americans in 19th century. The enslavement has a great impact on American working class in 1930's in which African-Americans had no social power. It means that there is no way to them to organize workers in the Southern of United States. Moreover, after they gain their freedom, prejudices in the white working class keeps the two groups apart between white and black workers. Secondly, The Queen as the power elite can make her own policies. In the film, The Queen commands her guard to kill the snow white and if he fails, he will get punishment. As the powerful one, she can make her own policies without any agreements of the other parties. This is correlated with the members of the power elite directly involve themselves in the federal government, especially through the policy-making processes.

On the other hand, Related to *Frozen* which is also produced by Walt Disney in 2013, imperialism is depicted in the film, especially imperialism by military force. it is illustrated when Prince Hans wants to take the throne of Queen Elsa in Arendelle Kingdom. He does several ways in order to be the king. Firstly, he takes the throne by marrying her sister to have right in the kingdom position but he fails because Queen Elsa forbids it. After that, he finds that Queen Elsa is a witch. Thus, he makes her as the black sheep toward the disaster happened in the kingdom. He tries to be recognizable hero by catching her by sending several

guards and himself. Thus, by sending several guards to catch Queen Elsa to take over the throne is the one of the imperialism by military force depicted in the film. As the result, he will get everything belonged to the kingdom. In other words, he wants to capitalize the kingdom as his position as a king.

Conclusion

There are three things that can be concluded from this research. Firstly, the linguistic element and the socio-cultural context that represent a power in Queen Elsa in *Frozen* and *The Queen in Snow White and the Seven Dwarfs* are described by the interpersonal analysis of the two queens' utterances. Each of polarity, mood, and some of modalities and also the tenor of the discourse focused on the social relationship among the participants can represent power of each queen. Specifically, there are positive and negative polarities, four types of moods which are declarative, interrogative, imperative, and queclarative moods, and modalities which are high probability and the degree of obligation including high and low obligations. Furthermore, a subordinate, a host-guest, and an enemy relationship as the social relationships of the participants represent power relation between the queens and the non-powerful participants.

Secondly, the power relation of each queen character is expressed by controlling and constraining the non-powerful participants' action, affection, and answer. Furthermore, it is realized in the way each queen using expressions to deliver their power toward language. There are five expressions used by Queen Elsa and The Queen. Queen Elsa uses imperative (24%), indirect request (1%), disagreement (10%), prohibition (4%), and underestimation expressions (4%). On the other hand, The Queen uses imperative (32%), conditional (3%), indirect request (1%), agreeing (8%), and prohibition expressions (1%). Each of queens' expression represents themselves as powerful participants.

Last, between Queen Elsa in *Frozen* and *The Queen in Snow White and the Seven Dwarfs*, they are equally powerful in controlling and constraining the non-powerful participants in spite of in the first assumption, The Queen is more powerful than Queen Elsa based on the context of time and characterization and also based on the textual analysis (the micro level). However, the notion of powerful in this study is described by the two queens who are successfully controlling and constraining the non-powerful participants' action, affection, and answer in conversation. Thus, the equal power relation between

the queens is conveyed by using several expressions which have the hidden meaning as controlling and constraining non-powerful participants pertained to how speech function works on clauses, and also by the social relationships between the two queens and the other characters as the tenor of the discourse.

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