

A CRITICAL DISCOURSE ANALYSIS OF THE GENDER IDENTITY IN *INCREDIBLES 2*

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ABSTRACT

Throughout the history, sex and gender have been used interchangeably. In the course of time the difference between their meanings became invisible. Gender types and reflection of identities are important for the society. In order to raise awareness among children, TV series that children watch frequently have been selected. In the movie *Incredibles 2*, the changing roles of the gender identities are represented. The plot shows people that traditional gender identities are now changing, incorporating superheroes and fantasy elements. This study focuses on investigating the impact of changing gender identities on vocabulary use in *Incredibles 2*. This research aims to analyse the vocabulary both used by men and women in the movie in terms of changing gender stereotype. Utterances used by both gender types have been analysed according to the rubric of vocabulary of discourse analysis. The research has been conducted using qualitative research method. A content analysis is carried out throughout the movie. The study discusses how gender role is depicted through vocabulary, word usage and communication strategies used in the film. Gender roles of the past is different in today's world. This shift has introduced new responsibilities for both women and men. With the new era, responsibilities which expected from women and men are changing into a new identities.

Keywords: Discourse Analysis, Content Analysis, Gender Identities, Animation

INTRODUCTION

Changing of gender identities and responsibilities in society and social life have had a great impact on today's human life. Language use and discourse are also one of the basic building blocks of human communication and life. Throughout the history, terms sex and gender have been used to alternate each other. Thus, in the course of time the difference between their meanings became invisible. It is a common misunderstanding that the terms gender and sex refer to the same idea. They are very distinct from one another in fact. Our biological status can be best described as sex. It expresses and demonstrates our physiological and biological traits; those traits that are constant across all societies and time periods. On the other hand, gender is what our community asks us what to do, think, or behave (Fahire, 2020).

The idea of gender roles is one that is socially constructed by the community as a whole. They describe what you must do and what you are not required to do. Men and women have different duties that have been allocated to them based on their sex, such as men are the breadwinner and head of the household. Women, on the other hand, tend to be stay-at-home parents whose major responsibility is acting as the family's primary caretaker. In addition, women cannot participate in family decision-making, since social norms dictate that only men should be allowed to do so.

Problem Statement

In the age that changes in every aspect, society and human life are also changing. In the 21st century, we have moved away from the traditional and standardized gender identities given to people and the responsibilities that come with them. This situation has managed to show itself dominantly in all areas of social life and has also become the focus of the media. The research focused on investigating the impact of changing gender identities on vocabulary use through the critical discourse analysis. This research is applied to the famous animated movie *Incredibles 2*, the aim of which is to train young audience for gender roles.

Purpose of the Study

This study aims to analyse the vocabulary both used by male and female characters in the movie in the terms of changing gender stereotype. Besides, this research discusses how gender identities are reflected in the movie of *Incredibles 2*.

Research Questions;

This study discusses the following questions;

- 1) How are gender identities reflected?
- 2) What kind of modifiers are used to reflect gender identities?

LITERATURE REVIEW

The traditional gender roles in society and the roles of men and women have been reflected in the media in the same way until today. Images such as princesses, princes and kings took place in films, TV series, especially in animated films appealing to children. In most of the animation characters, certain gender roles and the physically and mentally stereotyped actors who take on those roles were observed. For example, in the media, passive and shy female characters who cannot take on their own responsibilities, fail, need the presence of another person, especially a man, were portrayed as princesses. On the other hand, male characters were featured in the media in the roles of princes and kings, who were in the upper authority in the dominant, decision-making role, strong, sociable, equipped with heroic features. It is seen that these gender roles, which have become dominant in society and make life difficult for people, are also reflected in the media. The roles of both gender are represented in discourse.

Systemic Functional Linguistics is a model of grammar that was developed by Michael Halliday in the 1960s. It is part of a broad social semiotic approach to language called systemic linguistics.

‘‘A systemic grammar differs from other functional grammars (and all formal grammars) in that it is paradigmatic: a system is a paradigmatic set of alternative features, of which one must be chosen if the entry condition is satisfied.’’ (Halliday, 1992)

In the key elements of SFL, Halliday’s theory is stated as ‘‘four stratification’’. The notion ‘stratification’, stated that language is analyzed in terms of four strata: Discourse-context, Semantics, Lexico-Grammar and Phonology-Graphology.

In discourse, context plays an important role. In terms of three major strands, Halliday models the context of situation, in which the features of the context are intimately related to the language used to construct text. (Matthiessen & Halliday, 1997)

The SFL characterizes a three-level model of language as a tristratal model of language within the language itself.

(Egins,2004) Discourse-Semantics has three metafunctions. They are: Interpersonal metafunctions, Ideational metafunctions, and Textual metafunctions. Lexico-grammar is a stratum that combines vocabulary and grammar and demonstrates how language is understood in both lexis and grammar. The terms "phonology," "orthography," and "graphology" relate to the writing, wording, and sound systems. Choices of process (verb) type realize the ideational, or cognitive, function of language; choices of subject and object have to do with "participants" and their semantic roles; choices of "circumstances" have to do with adverbial choice. The interpersonal function is to do with the kinds of communication roles chosen, together with ways of assessing usually and probability. The textual function of language; because word order is central in the structure of English the first word or ,in the clause/clause-complex will be the message of the clause/clause complex.

The analysis focuses on the language's use and content in various social contexts to determine how a text conveys meaning. Discourse analysis attempts to understand how language structures texts and social contexts by "going beyond the word or sentence." Giving people a better understanding and appreciation of language and "how it becomes meaningful to users" is the primary objective of this qualitative research approach.

Discourse analysis can also offer crucial perceptions into human interaction and communication. It can assist in comprehending how language affects interactions with others and actions. It can aid in comprehension of the dynamics of privilege and power in social interactions. Additionally, it can assist in recognizing patterns in communication, language biases, and persuasive techniques.

Critical discourse analysis is a qualitative analytical approach for critically describing, interpreting and explaining the ways in which discourses construct, maintain and legitimize social inequalities.(Mullet,2018)

“Critical Discourse Analysis is a type of discourse analysis research that primarily studies the way social power abuse, dominance and inequality are enacted, reproduced and resisted by text and talk in social and political contexts” (Van Dijk,2004) Schiffrin, D., Tannen, D., & Hamilton, H. E. (2003).

As of the changing time and social life, gender roles and responsibilities have begun to change, and women and men have begun to throw away the responsibilities that have been imposed on them. This change had a great impact on the media and television, and scenarios and fictions were created about the changing roles of men and women and the inner face of the imposed duties. The aims of the Critical Discourse Analysis are; to investigate how meaning is created in context, to expose how language is used in the socio political abuse of power, to uncover opaqueness and power relationships.

According to Coates' (1986) research, women have altered the conventional view of women as kind, loving, and sensitive people. The way women think and use language has evolved with time and societal development. (Hajimia, 2021). He found that women had begun to change their speaking strategy when traditional strategy was said to be the cause of women being considered lower status compared to men.

There are studies that West & Fenstermaker have conducted (1995). The sociocultural factors that affect how gender develops have been discussed. This is because, in accordance with West & Fenstermaker (1995), social and cultural factors more strongly influence gender conception. The term "gender" does not refer to a set of traits that must be followed in order to identify a person's identity; rather, it refers to physical prominence, including behavior, clothing, walking and sitting patterns, language, and words used, all of which are indicators of the anatomical structure, hormones, and chromosomes of the person in question. The society that establishes the normative concept of attitudes and behaviors that are appropriate to a certain gender's behavior also shapes these qualities. In the meantime, gender, according to West & Fenstermaker (1995), is the mechanism of social behaviors that support the repetition of social structures and is more than just the role or nature of the individual. As a result, one of the social agents that manipulates the repetitions of specific social institutions to further their own commercial interests is the mass media (Alsarireh, Singh and Hajimia, 2021) .

In *Incredibles 2*, The Parr family, also known as the *Incredibles*, confront the Underminer three months after defeating Buddy Pine and stop him from demolishing city hall, but they are unable to stop him from robbing a bank and escape. The government closes the Superhero Relocation Program due to collateral damage. Affluent entrepreneur Winston Deavor and his sister Evelyn, offer Lucius, Helen and Bob secret missions. To restore the public's faith in superheroes, these will be documented and made public. Due to her lower accident rate compared to the men, Winston chooses Helen for the first missions. As all of this is going on, Bob finds it difficult to adjust to his new role as a stay-at-home father.

Helen meets the supervillain "Screenslaver" in the city of New Urbem. He uses computer hacking to project mesmerizing pictures. Winston announces a conference of world leaders to legalize supers at a party honoring the Screenslaver's capture. The summit will be held onboard his luxury yacht, the Everjust. To limit Helen's ability to

stretch, Evelyn restrains her in a freezing room and forces her to wear the goggles. Identifying herself as the real Screenslaver, Evelyn expresses her anger at the public's dependence on supers to explain the deaths of her and Winston's parents. Evelyn intends to sabotage her brother's summit in order to permanently damage the reputation of all supers and make sure they are prohibited from ever returning, forcing the general population to handle their own problems.

Evelyn sends a group of hypnotized supers to subdue the Parr children after drawing Bob into a trap. Arriving to guard them and assist in fighting off the hypnotized supers, Lucius finds himself overpowered. Violet, Dash, and Jack-Jack make their getaway in Winston's yacht after recovering their father's supercar, the Incredible. Fascinated, Bob, Helen, and Lucius broadcast a resentful speech, conquering the crew, pointing the ship toward New Urbem, and smashing the controls while the ship was in a state of hypnosis. After Jack-Jack takes off Helen's goggles, Bob and Lucius are set free by Helen. In order to stop the yacht from collision with the city, they free the other mind-controlled supers and cooperate with one another. When Evelyn attempts to get away in an aircraft, Helen stops her and she is taken into custody. Supers all over the world are congratulated on what they've done and are granted legal status again.

Main Characters can be divided into two groups according to the family members and allies; The members of the Parr Family are, Bob Parr who has the features of superhuman strength, near-invulnerability, enhanced speed, superhuman agility, superhuman endurance, enhanced senses. Helen Parr who has the features of elasticity, shapeshifting, picnokinesis (density manipulation). Violet Parr who has the features of invisibility and force field projection. Dash Parr who has the features of superhuman speed and superhuman reflexes. Jack-Jack Parr who has the features of polymorphing, enhanced strength and dexterity, Laser vision, Telekinesis, levitation, teleportation, megethoskinesis, self-duplication, intangibility, wall-crawling. The members of the Allies are, Lucius Best also known as Frozone who is a member of superheroes. Edna Mode, she is a fashion designer renowned for designing the costumes of several famous superheroes and friend of the Parr Family. Rick Dicker and Winston Deavor who is the head of a world-class telecommunications company alongside his genius sister, Evelyn Deavor. She is the brilliant brainchild behind her brother Winston's telecommunications company, knows her way around tech. She is revealed to be the true Screenslaver and evil mastermind behind.

Other Characters can be divided into three groups as Civilians, Antagonists and Other-Supers. Civilians are Tony Rydinger and Ambassador Henrietta Selick. Antagonists are The Underminer and Screenslaver. Although the Screenslaver remains mysterious, the diabolical use of technology to control the people of Municiberg may be the most dangerous threat the *Incredibles* have ever faced. Other Supers are called Brainstorm Icebreaker, Brick, Cliffhanger, Dehydra, Diabla, Firebreak, Fironic, Krushauer, Reflux, Screech, Shock&Awe, Vapora and Voyd. ei mea.

METHODOLOGY

This study analyses the changing role of the gender identities of male and female characters of the movie "*Incredibles 2*". This study analyses the gender identities of the characters according to Halliday's Systemic Functional Grammar and Fairclough's theory of Discourse Analysis.

Research Design

Each of the transcript in the movie has been analysed according to the rubric of vocabulary of discourse analysis. The research has been conducted using qualitative research method. A content analysis is carried out throughout the movie. "Any technique for making inferences by objectively and systematically identifying specified characteristics of messages." (Holsti, 1969). Content analysis is a research methodology used to analyze qualitative data in a systematic and objective manner (Berelson, 1952; Krippendorff, 2004). It involves examining texts, documents, or other forms of communication to identify patterns, themes, and relationships (Neuendorf, 2002). Content analysis can be applied across various disciplines, including communication studies, psychology, sociology, and education, among others (Hsieh & Shannon, 2005). In the movie *Incredibles 2*, there are also moral messages about the parenting, responsibilities and emotional sides of being a care-taker. These sides of the movie was also explained in the research. Text will be analysed according to Halliday's Theory of Systemic Functional Linguistics. In order to analyse the Movie, the following rubric developed has been used.

Rubric of Analysis

Table 1. Rubric of Analysis

Ideational Meaning	Participants	ACTOR(S) Female Male	
	Processes(Verbs)	Transitive Intransitive	
	Circumstances	Adverbials	Place Manner Time
Interpersonal Meaning	Social Roles	Mood	Epistemic Modality Deontic Modality
		Modality	Modals (can,will) Politeness (Status, power) (Could,would)

<u>Textual Meaning</u>	Information Value	<u>Theme(What's comes first)</u>
		<u>Rheme(What's comes next)</u>
	<u>Cohesion</u>	<u>Cohesive units (Conjunctions)</u>
		<u>Lexical Cohesion (Repetition,synonym ,collocations)</u>

FINDINGS AND DISCUSSION

The text of *Incredibles 2* was produced by Pixar Animation Studios and distributed by Walt Disney Pictures, *Incredibles 2* is an American animated superhero film from 2018. It is the follow-up to Brad Bird's *The Incredibles* (2004) and the second feature-length entry in the series. The narrative centers on the *Incredibles* as they attempt to mend the public's mistrust of superheroes while juggling their personal lives, only to face off against an unfamiliar opponent who wants to turn the public against all superheroes. In the movie *Incredibles 2*, the changing roles of the gender identities are represented. In the movie, Helen work to fight the bad persons while Bob should stay at home and take care the children. The scenario shows people that traditional gender identities are now changing, incorporating superheroes and fantasy elements. According to the norms, the roles given to males (M) and females (F) are shown as the opposite in the movie which gives the audience a thought-provoking and challenging atmosphere.

Script 1

DASH (M): Everybody, stay back! Okay? Stay back! (TWICE) [runs away]

VIOLET (F): You're not sticking me with baby-sitting!

Interpersonal Meaning

“Interpersonal meaning is meaning which expresses a speaker’s attitude and judgments.” (Gerot and Wignell, 1994, s.13).

In the script 1, sentences of Dash and Violet show the imperative types of the mood. Dash keep telling people to ‘Stay back!’ and Violet expresses her opinion by shouting at her brother about this issue because she is uncomfortable with this responsibility being left to her. The imperative sentences and exclamations, the loudness and sharpness of the voice tones in these speeches represent the conflict of responsibility between the roles of men and women. Since the male figure wants to do heroic behavior himself, he tries to give this situation, such as babysitting, to his sister, which he associates with the female figure. On the other hand, the sister, who thinks that the female figure can show the same heroic behaviors, argues that the babysitting job should also be given to the brother.

Script 1,

In terms of the social meanings of these sentences, standardized gender roles are implied into the sentences. According to society. Woman should take care of the baby no matter what her role (sister,mom, grandma etc.) is. In this sentences, brother of the baby does not want to take care of the baby and he give this responsibility to her sister.

The widely held essentialist perspective explains ingrained cultural presumption, namely that there are inherently two genders associated with the two sexes. Referred to as "the gender order" by Connell (1987) (Maharaj,Z, 1995), this

describes the prevailing belief that men and women are binary opposites, with men and women being strong and women being emotional, and that they are essentially different from one another(dichotomous).

Textual Meaning

Gerot and Wignell (1994: 14) review that Textual Meaning is about the way information in a text which is developed through Theme and Rheme.

In the script 1, cohesion example of the textual meaning can be seen as reiteration and collocations. Reiteration means either restating an item in a later part of the discourse by direct repetition or else reasserting its meaning by exploiting lexical relations. Besides, collocation means that words frequently go together.

Dash (M):Everybody, stay back! Okay? Stay back! (TWICE) [runs away]
(Reiteration)

Violet (F):You're not sticking me with baby-sitting! (Collocation)

Dash with the term “everybody” refers to the crowd at the parking lot.

Violet standing for the rheme is accusing Dash as a theme of baby sitting.

Script 2

Helen (F): Superheroes are illegal. Whether it's fair or not, that's the law.

Bob (M): The law should be fair. What are we teaching our kids?

Helen (F): To respect the law!

Bob(M): Even when the law is disrespectful?!

Helen(F): If laws are unjust, there are laws to change them! OTHERWISE, it's CHAOS!

Bob(M): Which is EXACTLY WHAT WE HAVE!

[Helen slams the table. Bob takes a bite from an egg roll.]

Interpersonal Meaning

Power meaning of the modality is used in the Helen’s utterances. Law shows that, superheroes are illegal whether it’s fair or not. According to her, they should teach their kid to live according to law. In her utterances, one of the branches of politeness, power can be seen strongly.

Ideational Meaning

In the script 2, participants of the movie which is called characters are presented in a scene. It is seen that the family had to hide their superhero identities despite the modern age, and the conflict between the parent figures due to differences of opinion, and during the conflict there was tension about what to teach the children. Female and male characters try to outtalk each other because both characters want to teach their own opinion to the children. At the end of the dialogue, they accept the opinion of the mother. This shows female characters opinions are important and their opinions are no longer ignored. Besides, speech and identity of the characters is also shows the representation of the genders. Women speak with emotion and feelings to develop relationships, whereas men speak informationally. Men speak in direct imperative sentences because they are typically domineering; women, on the other hand, speak politely when asking someone to do something.

In the script 2, circumstance is also presented. Circumstances contain information about what, where, when, why, how, and how many and it is divided into. What, when, which and ongoing sentences explain their situation about being superheroes according to the law.

Repetition of words and the role played by certain basic semantic relations between words in creating textuality. According to Halliday&Hassan (1976), the relations between vocabulary items in texts are two, namely Reiteration and Collocation.

In the script 2, there is also a collocation about the job of the family;

Helen(F): Superheroes are illegal.
(Collocation)

Script 3

Helen (F) : Dicker is done, Bob. Any thought we had about being Supers again is fantasy. One of us has gotta get a

job.

Bob (M) : “One of us”?

Helen(F): You did a long stint at Insuricare.

Bob(M): Hated every minute of it.

Helen(F): I know it was hard on you. Maybe it's my turn at in the private sector and you take care of the kids...

Bob(M): No, I'm doing this. I need to do this. You know where my suit and ties are?

Ideational Meaning

In the script 3, female and male characters are talking about their future. In this conversation, the main topic is who is going to be a working-parent and caretaker? They had a complex talk about the work sharing. The mother, who has not been working for a long time and who takes care of the children at home, says that she should return to work now, but is rejected by the father with clear language. According to the traditional family structure, while the mother is the person who has to do the housework and take care of the children, the father is the person who should actively contribute to the home in his working life. In this scene, process of working and work-sharing and taking care of children by father as circumstances are have been presented by the participants as the ideational meaning.

"Femininity" and "masculinity" refer to the identities we create based on our gender identity as men or women. Gendered identity, or the extent to which people perceive themselves as male or female in light of what it means to be a man or woman in a particular community, is the definition of femininity and masculinity. For instance, Mr.Incredible being the family's primary provider and physically strong, fit and athletic are indicators of common masculinity, whereas Mrs.Incredible emotionally invested, kind, slender, and attractive shows typical feminine traits. Masculinity and femininity are concepts that are flexible and changeable because these behaviors are defined and constructed by culture.

Interpersonal Meaning

In the script 3, there are two different modalities. Female and male characters are talking about their situation and they use these sentences in terms of modality;

Modality have two parts, Epistemic Modality expresses the speaker's opinion about the truth. Deontic Modality is concerned with ability, permission, requesting and commanding.

Helen (F): One of us has *gotta get* a job. (Epistemic Modality)

Bob(M): No, I'm doing this. I *need to do* this. (Deontic Modality)

Epistemic modality is used in the Bob and Helen's utterance. It is because of the fact that one of them should work to support the family as a part of the reality.

Besides, in terms of social roles. Parents try to decide the responsibilities of both home and job. While such a decision was not even a matter of discussion in the past, now with these dialogues, a plan can be made in which this situation has already changed, where the mother figure works and earns financial income, and the father figure stays at home and completes the work of the house and his children. The sharp language of the male figure throughout the conversation and his clear rejection of this situation are an example of the opposite of politeness.

Textual Meaning

In the script 3, there are also collocations which used by female figure.

Helen(F): You did a long stint at Insuricare.

(Collocation)

Helen(F): I know it was hard on you. Maybe it's my turn at in the private sector(Collocation) And you take care of the kids.

Script 4

Mr. Incredible (M): This sounds great! Let's get this going. What's my first assignment?

Winston (M) : That enthusiasm is golden. (chuckling) Now hold on to it. But for our first move, well, Elastigirl is our best play.

Mr. Incredible(M): Better than me? (Annoyed, Elastigirl clears her throat)

Mr. Incredible(M): I mean, she's good. (stammering) She-uh-Really, a credit to her...but uh, You know. (chuckles nervously) You know.

Textual Meaning

Collocation and Alliteration can be seen at the utterances of male figures in a positive way of meaning.

Mr. Incredible (M): This sounds great! Let's get this going. What's my first assignment? (Collocation)

Winston (M) : That enthusiasm is golden. (chuckling) Now hold on to it. But for our first move, well, Elastigirl is our best play.

Ideational Meaning

In the script 4, main characters of the movie are talking about their plan. Winston Devaor wants to make the superheroes legal again and he runs a campaign for this goal. Elastigirl will be the advertising face in this campaign. She has an enthusiasm and ready for work really hard to get better life for her family. On the other hand, the male figure (Mr. Incredible) thinks that why he wasn't the first one chosen and he's trying to sarcastically cover up that he's upset about this situation. In terms of the social meaning of this part of the script; Gender differences and its pressure on the woman can be seen clearly. Because, Men thinks only they can be the best at the workplace and woman have to be behind them in terms of career life. Mr. Incredible reflects this idea by saying "Better than me?, you know" in the play.

This shows that the male character's ego manifests itself even in the case of his wife's success, and that, as a result of male dominance, he is disturbed by the female character's prominence.

Script 5

Helen (F): Okay, nothing's wrong with Jack-Jack. But even a normal baby needs a lot of attention. I'm just not sure I can leave.

Bob (M) : Of course you can leave. You've got to. So that I—we can be Supers again, so our kids can have that choice.

Helen(F): (scoffs) So you can have that choice.

Bob(M): All right, yes! So I can have that choice. And I would do a Great JOB! Regardless of what Deavor's pie charts say or whatever...But they want you. (strained) And you'll do a great...job...too.

Ideational Meaning

In the script 5, where the course of the film changes direction by the birth of the child which indicates of new generation, the established judgments about the roles of men and women in domestic life are changing. Their new situation is given by the female and male characters. Ideational meaning is now represented as a whole in a scene.

In terms of social messages, selfishness of Bob can be seen clearly. Because he consciously uses the personal pronoun "I" instead of "us" and then tries to clarify the meaning on his own. Also, the pauses when he speaks shows us his unwillingness to the housework.

In this part of the movie, Dad tries to give attention to his child and their issues. But, sometimes he struggles in some of them but this situation make Bob angry. Because, at the beginning of the movie, he thought that house works are easy and he will be the best at them. But, things are not easy as he thinks. He struggles at Math. When Dash decided to wait for his Mom to get back from the hero work. Bob gets angry it is because he thinks he cannot understand anything he does not. This situation shows us Bob sees himself as superior to his wife and what she can do. And it is humiliating for him not to be able to do what his wife can do.

Interpersonal Meaning

In the script 5, modals are used in the sentences of communication. Male figure use these modals to express his idea about the superhero campaign;

-Of course you can leave. You've got to. So that I—we can be Supers again, so our kids can have that choice. (Deontic Modality)

Deontic Modality is used in the Bob's utterance. It is because of the fact that Bob gives permission about the job and talk about the abilities of the family members.

In terms of social roles, the reflection of the change in the roles of men and women on family life is represented. Despite the selfish and sharp sentences in the conversations, the mother figure ultimately becomes the one who works and earns financial income, while the father decides to handle the household and parenting duties. But the sentence he used when making this decision was that the reason for accepting this job was that the situation would be in his own interest at the end of the incident.

Textual Meaning

These sentences carry information value. Utterances of Helen gives reason and conclusion.

Bob(M): All right, yes! So I can have that choice. And I would do a Great JOB! Regardless of what Deavor's pie charts say or whatever...But they want you. (strained) And you'll do a great...job...too.

Helen (F): Okay, nothing's wrong with Jack-Jack. But even a normal baby needs a lot of attention. I'm just not sure I can leave.

Script 6

Bob (M) : I don't know that way! Why would they change math?

Dash (M) : It's okay, Dad.

Bob(M): Math is math! MATH! IS! MATH! (Alliteration)

Dash(M): I'll just wait for Mom to get back.

Bob(M): What?! She won't understand it any better than I do...

Ideational Meaning

In terms of circumstances, Dash(Male) talks about the time to complete his homework.

Dash(M): I'll just wait for Mom to get back.

Bob(M): What?! She won't understand it any better than I do...

Textual Meaning

In the script 6, repetition can be seen at the speech of male figure.

Bob(M): Math is math! MATH! IS! MATH!

In this scene, the male figure continues to struggle with the tasks of parenting. The sentences he makes regarding this difficulty, exclamation marks and voice elevations are examples of the harsh temperament and command utterances seen in male figures, which are contrary to politeness in terms of behavior.

Interpersonal Meaning

In the script 6, using of 'would' can be seen in the sentence as a term of politeness in the interpersonal meaning.

-I don't know that way! Why would they change math?

In this scene, the beginning of the father figure's difficulties after he starts doing housework is seen. The father, who encounters in practice the parenting, homework, and moral support that he sees as easy, has difficulties even with basic mathematical rules, which he never thought were so. Meanwhile, a reproach is seen.

Script 7

Elastigirl (F) : (The Elasticycle starts ringing) Someone's calling! Switching over!

(Call switch to Bob and Dash)

Dash (M) : Hey, Mom. I can't find my high-tops and Dad can't find them either. But he won't call you and ask, so I am.

Bob (M) : (in background) Do NOT call your mother!

Elastigirl(F): Dash, honey. Can't talk right now, but look under your bed, okay.

Ideational Meaning

In Dash's utterances, circumstance of he was given a situation where he could not find his belongings and therefore searched for them. This is the type of manner in terms of ideational meaning.

Dash (M) : Hey, Mom. I can't find my high-tops and Dad can't find them either. But he won't call you and ask, so I am.

Interpersonal Meaning

In the script 7, one of the modals is used by the female character in terms of modality as an interpersonal meaning.

Dash, honey. Can't talk right now, but look under your bed, okay.

In terms of social roles, in this scene, even while the mother figure is doing a very difficult heroic job, she picks up her ringing phone and does her best to politely and briefly help her child. But before the girl makes the phone call, her father tries to prevent her. The reason for this situation can be discussed as not wanting to disturb the busy mother or the fear of thinking that the father cannot even do such an easy job.

Textual Meaning

In the script 7, collocation can be seen in the sentence of male figure.

Dash(M): Hey mom. I can't find my high-tops and dad can't find them either. But he won't call you and ask, so I am. (Collocation)

Script 8

Helen (F) : He had an injury! I knew it! I'm coming home right now! I never should hav[-e]

Bob (M): No, no, no injury. Stay there and finish your mission. You never should-should have...what? You don't think I can do this?

Helen(F): No, no. Sorry. I misspoke. Do you need me to come back?

Bob (F): No, no. No, I've got this. Everything's great.

Interpersonal Meaning

In the script 8, usage of modals and politeness of the female figure can be seen in one sentence.

-Do you need me to come back?

The parents, who experience a little insecurity about child care at the beginning of the conversation, later improve their communication with the polite and understanding speech of the female figure. According to research, it has been observed that in such conflict situations, men speak more harshly and in a way that leads to victory, while women speak more politely and softly.

In this episode, the mother character's distrust of the father's success in babysitting or housework is reflected. The couple, accustomed to living in accordance with traditional family models, tend to show various insecurities after their roles change. The reason for this may arise from the possibility that the responsibilities brought by the roles will force the other partner.

As a result of these constructions not being innate, what is portrayed as masculine and feminine can differ across cultures, social classes, and generations (Baker 2003). More significantly, both men and women are capable of exhibiting, embodying, and embracing the attitudes and behaviors that are associated with being masculine and feminine. Put another way, some women may and do display masculine traits like being muscular, dominant, and aggressive, while some men can and do display feminine traits like being emotionally expressive and sensitive. Certain forms of masculine and feminine acts tend to be more common in any community of practice. Accordingly, these actions are seen as the accepted norms of what it means to be a man or a woman (e.g., Connell & Messerschmidt 2005; Baker 2008).

Textual Meaning

In the script 8, repetition and collocation can be seen at the speech of both male and female characters.

Bob(M): You never should-should have...what? You don't think I can do this? (Alliteration)

Helen(F): No,no sorry. I misspoke. Do you need me to come back?
(Collocation)

Script 9

(Bob's in bed having trouble falling asleep)

Bob(M): (mumbling while Imitating Dash) "Hey, Dad, it's okay. I'll just wait for Mom to get home." As if she could...I know how to...I can do math. Oh, brother...(Imitates Dash again) "Wait for Mom!" (gets up from bed) What am I, a substitute parent? It's not my fault they changed math.

Interpersonal Meaning

Modals of politeness can be seen in Bob's utterances when he mumbling while imitating Dash about the dialogue between them.

Bob(M): (mumbling while Imitating Dash) "Hey, Dad, it's okay. I'll just wait for Mom to get home." As if she could...I know how to...I can do math. Oh, brother...(Imitates Dash again) "Wait for Mom!" (gets up from bed) What am I, a substitute parent? It's not my fault they changed math.

Textual Meaning

In the script 9, collocation is used by male character.

Bob(M): (mumbling while Imitating Dash) "Hey, Dad, it's okay. I'll just wait for Mom to get home." As if she could...I know how to...I can do math. Oh, brother...(Imitates Dash again) "Wait for Mom!" (gets up from bed) What am I, a substitute parent? It's not my fault they changed math.

(Collocation)

Script 10

Evelyn(F): Good night(to Elastigirl) Must be nice for you, being out front after all this time.

Elastigirl (F) : Out front?

Evelyn(F): Well, it's been a while since your superhero days and even then, you were kind of in Mr. Incredible's

shadow.

Interpersonal Meaning

Modals of interpersonal meaning can be seen in Evelyn's utterances to Elastigirl.

Evelyn(F): Good night(to Elastigirl) Must be nice for you, being out front after all this time.

Textual Meaning

In the script 10, alliteration is used by the female character;

Elastigirl (F) : Out front?(Alliteration)

In this episode, however, it is seen that the villain, who wants to affect Elastigirl in a negative way, uses the inequality between men and women for this purpose. It is seen that she has been in the shadow of the character of Bob for years and that the popularity she is experiencing now can be good for her. Also, An analogy was made using the words out front and shadow.

Script 11

Elastigirl (F): (on TV) Girls, come on. Leave the saving the world to the men? I don't think so.

Interpersonal Meaning

In the script 11, it is reflected that the ideas of inequality between men and women appear in different situations in society. Elastigirl addressed the women, talking about how strong they are, referring to the state of saving the world.

Elastigirl(F): (on TV) Girls, come on. Leave the saving the world to the men? I don't think so.

In this part of the scene, the actress is speaking on a medium that can easily reach and influence all humanity, such as television. In this speech, Elastigirl addresses girls and women and states in the subtexts of her sentences that any difficult job that requires strength and skill, such as heroism, is actually suitable for women and is not specific to men. In this case, a portrait of a strong hero, a loving mother, an understanding wife, and a person who can achieve all of these at the same time is drawn, trying to break the taboos established from past to present on the roles of men and women.

Script 12

Interpersonal Meaning

Edna (F): (To bob) Done properly, parenting is a heroic act. Done properly.

In terms of social roles, in script 12, one of the main female characters from the movie, Edna, made a significant sentence to the male figure, Bob;

Edna(F): Done properly, parenting is a heroic act. Done properly.

In this part, Edna emphasized that parenting is also a heroic act as long as it is done properly, emphasizing that there is no superiority between these changed roles, but both are important enough. ei mea.

CONCLUSION

The gender roles of the past are no longer applied in *Incredibles 2* (2018), which instead depicts married life in the current period, when males are still expected to provide for their families as the primary caregivers, yet women have the chance to work and generally enjoy the same privileges as men. The gender role depiction of the characters in this film is examined through their choice of vocabulary, word use and communication strategies. Helen, who was a housewife and a part-time heroine, now has full access being a working woman. On the other hand, Bob, who used to be a breadwinner of the family and worked full time as a superhero, is now a stay-at-home father with his children. Through the idiolect of the characters, their perspectives and identities can be seen explicitly in the scripts. For example, the mother Helen, Elastigirl frequently uses a language that demonstrates her leadership abilities; she uses forceful and convincing language to take control of the situations. On the other hand, Mr. Incredible frequently uses a language through which his attitude towards house holds traditionally. Whereas in the first script Bob, Mr. Incredible suffers from his new role as a stay-at-home father, later he seems to be pleased with his role as a super father of the family. While the son of the family, Dash's dialogue may indicate his gregarious and impetuous nature, the daughter of the family, Violet's speech patterns may indicate adolescent uncertainty and a hidden desire for independence. The baby Jack-Jack participates in communications through babbling. The family's bestfriend, Frozone's cool and witty speech

establishes camaraderie, while the avatar Screen Slaver's creator Evelyn's sophisticated and manipulative language highlights her intelligence and arrogance. Besides all the features of the main characters, the names of them seem reflecting their identities very well in discourse, since 'Helen' means light and the face that launched a thousand ships; 'Bob' signifies fame and bright, unifying light and bright to make a perfect fit; 'Dash' indicates energetic, little boy and fast runner; 'Violet' demonstrates power and nature; 'Jack-Jack' used in duplication shows healthy, strong and full of vital energy; 'Frozone(Lucius)' means white and light for the black character; 'Evelyn' denotes life and wished for Screen Slaver. As is seen, the locutors in the scripts represent their identities derived from their meaning of the names.

According to the Halliday's Systemic Functional Grammar, the ideational, interpersonal and textual functions have been used appropriately in scripts of *Incredibles 2* in modern life. In terms of the Ideational Function, gender roles which underline gender solidarity are indicated well through the hidden superhero characteristics throughout the scripts. In accordance with Interpersonal Function, two types of modality as epistemic and deontic are used according to the appropriate settings with appropriate discourse markers as can, have to, want, will, etc. With regard to the Textual Function, all the film scripts are designed coherently and cohesively not to lead the readers to misunderstanding in scripts. The messages in the scripts are transferred with the themes standing for the actors at the beginning of the sentences and rhemes coming after themes, representing the rest part of the sentences.

This discourse analysis of *Incredibles 2* may be a good example for the 21st century in which roles and responsibilities of gender change. *Incredibles 2* may also be important for training children in terms of gender solidarity. Last but not least, *Incredibles 2* may appeal to the roles of adult speakers of both gender in real life.

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